Envelope: interpretations of a design practice engaged in sustainability and fashion

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

Anthea Gai van Kopplen
B.Ec., B.A., M.A.

School of Architecture and Design
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October, 2014
Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis/project is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Anthea Gai van Kopplen

13 March 2015
ENVELOPE

INTERPRETATIONS OF A
DESIGN PRACTICE ENGAGED
IN SUSTAINABILITY AND FASHION
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Anthea Gai van Kopplen

Date of submission: 15 March 2015
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Editor: Rob Sheehan

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This research project, Envelope, adheres to the formative design principle of Beginning With the End in Mind, the author's thesis being that design practice has the capacity to improve society's engagement with the everyday when deliberately connected to the object of realising elevated sustainability outcomes.

This thesis was proposed as a response to an initial gap recognised at the outset, that fashion designers were challenged when trying to address issues of excess by introducing sustainability using the blunt instruments of labour, and conservation of raw materials and energy, rather than a tri-lateral set of work, ethic and aesthetic design principles.

Sustapoeia is a neologism pronounced sus-ta-pay-ah and used to describe the teleological relationship between work, ethic and aesthetic systems of fashion. Translated from ancient Greek, sustapoeia is the art of making, describing a teleological relationship defined by ethics, work and aesthetics and oscillating between observation and production in practice.

The main narrative reflects an application of Hofstadter's 'I' principle (1979), 'I' being the ontological, compassionate and collaborative experimenter who responds to community needs rather than the needs of Ego (Auge, 1995): Through making, a designer can connect beyond self to the aggregate good (Smith, 2011).

This thesis is a social object divided into five stories: Envelope Open, Making Material Think, Cool Campaign, Envelope, and Envelope Closed.

Making Material Think provides a context for observations made of designers participating in events described in section three, Cool Campaign, and section four, Envelope. The sections address the design thinking that motivated the author's management of designers' transition from unconscious excess of ego to ethical observers and producers focused on sustainability outcomes.

Cool Campaign and Envelope are two central accounts of my research: teaching and design practice. They describe work-based research undertaken to explore, test and develop the initial thesis.

Cool Campaign relates to five bodies of work-related teaching that underpin development of ways to achieve freedom and justice, described by terms such as Aesthetics of Protection, Supermodern Waste and Transportable Environments.

The acts that make up Envelope are collaborative social events. This section focuses on the processes of work, ethics and aesthetics within creative landscapes and examines future platforms for achieving freedom and justice, describing them under headings like Tyranny of Distance and Eco-sense Studio.

Envelope Closed was written at the conclusion of the teaching and collaborative events in 2014.
1998 - association with Ellie Mücke began
1998 - (unofficial) Cool Campaign began
2001 - Best Paper - Inaugural Wool Science and Technology Conference
2002 - PhD began
2003 - (official) Cool Campaign began
2003 - Supermoderngorgeous! exhibition
2003 - RMIT Fashion Design Studies
2004 - Eco-sense Studio
2004 - Tyranny of Distance
2005 - Mentorship with Ellie Mücke
2005 - The Fifth Studio began
2005 - Exhibitions Co-ordinator, National Wool Museum
2006 - Around the Home
2006 - Transport Studio
2006 - Do It Studio
2007 - The Fifth Studio
2007 - 5minutecity Studio
2007 - How You Make It exhibition
2008 - The Melbourne International Design Festival
2009 - L’Oreal Melbourne Fashion Festival
2009 - State of Design Festival
2010 - L’Oreal Melbourne Fashion Festival
2010 - State of Design Festival
2011/12 - Envelope Mini Trans-seasonal Collection
2012 - The First Show
2013 - Indigo Dye Workshop, Aboubakar Fofana
2014 - October, Examination
2015 - March, Submission
AESTHETICS
is the engagement of the self in engineered expressions of beauty and elegance

AXIOLOGY
is translated literally from Ancient Greek ‘axia’ meaning value, worth and as such is the philosophical study of value that relative to this research refers to the ethics underpinning fashion and sustainability

DESIGN PRACTICE
fits within certain boundaries that hinge firstly on defining a problem and then defining the boundaries of the creative environment within which the problem functions.

ENVELOPE
in the context of this research, is a looping, systemic, ontological teleology engaged in the work, ethic and aesthetic of place-making.

FASHION
is the practice of shifting within the framework of social engagement the development of design from the Arendtian perspective of work, ethic and aesthetic.

HUMANITY
a philosophical approach to recognizing the value of human existence and states of being

LEXICOLOGY
is the study of how words manipulate our cognitive playgrounds. In the context of this research, it was decided fashion language was best described using a semiologic order while sustainability was best communicated without words. Through developing a particular lexicology the aim was to identify and then describe design objectives
ONTOLICAL DESIGNER

in the context of this research, is a person whose creative practice engages with the demands of society in a socio-environmental framework

ONTOLGY

in the context of this research, is a type of creative practice whereby a state of being includes spiritual elements

SUSTAINABILITY

in the context of this research is, sustainability is the responsible development of design practice using an intellectual framework. The overall design challenge is to demonstrate how fashion amplifies social engagement through meaning making in space.

SUSTAINABLE FASHION DESIGN

is the ecological, social and economic exchange of ideas through terms of trade emerging from creative environments that eventually generates improved outcomes worthwhile for society.

SUSTAINABLE FASHION DESIGNER

is a person responsible for appending and capitalizing on individual creative and experimental practice using forms of expression that meets the needs of society

SUSTAPOEIA

the practice of making, given a teleological framework defined by ethics, work and aesthetics utilising observation and production

TELEOLEY

in the context of this research, is the practice of applying a value system to perceived evidence of design in nature
TRANS-DISCIPLINARY

in the context of this research, is the looping system that crosses design borders for the purpose of producing better outcomes

WORK

Arendtian descriptions of work where the telling difference between the work of design and the labour of manufacturing is making a contribution to society beyond survival. Design by implication is work because it operates to contribute above and beyond subsistence levels. For my practice, this raised some axiological concerns regarding the ethics of design, given design is necessary.
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Author fitting a Tyvek Envelope on a client during the 2009 State of Design Festival at one of the Envelope workshops held in The Atrium, Federation Square

System Teleology: These drawings are typical of the images that run through my mind as I work on abstracting systems, pathways and ideas

Bruno Munari’s Square


Image of an envelope opened out, acknowledging the contribution a pre-existing pattern makes in furthering design thinking

Begin with the end in mind

Images from workbooks showing chapter layout plus dress image

Drawings of the square Bruno Munari Bauhaus

Images of the plains near Deniliquin, an inspiring landscape for my practice
FIGURE 12, p.74

FIGURE 13, p.75
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A picture of the flat plains meeting blue sky near Hay, NSW

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An example of environmental design parameters the LIDS model navigates

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Annie Leonard’s Story of Stuff videos were an important find when introducing the impacts of sustainability to students in an interesting and pragmatic way—using animation

FIGURE 20a, p.128
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FIGURE 23, p.155
Slow Fashion advocates a multi-iterant approach to extending the life of a piece of cloth by reconfiguring it into other forms (Bourland, 2013)

FIGURE 24a, p.37,167
The System Of Social Engagement is a lexicological exercise in intellectualizing fashion’s engagement with sustainability through observational analysis and subsequent interpretations of the object: Tier 1 Real Engagement identifies the physical characteristics of the object

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The System Of Social Engagement is a lexicological exercise in intellectualizing fashion’s engagement with sustainability through observational analysis and subsequent interpretations of the object: Tier 3 Connotative Engagement identifies implicit characteristics of an object that guide, for example, a user’s decision to employ it as fashion or shelter

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A table of statements demonstrates knowing-in-action behaviour and underwrites the Sustainable Fashion Design mathematical equation explored during Fashion Design Studies, RMIT, 2003

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Supermoderngorgeous! exhibition objects

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Nicola Cerini, Plant Port, printed and heat-pleated, 100 per cent high-density polyethylene (HDPE), Tyvek, 2003
FIGURE 28, p.187
Memory Within, SIX, 2003

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India Flint eco dye using gumleaves on silk, 2005

FIGURE 30, p.303
Crystal wears Mücke Shirt Top, Trouser Vest and One Shirt Skirt, 2009. Made from wool and silk

FIGURE 31, p.307
The following images are from a visual record by Ellie Mücke developed for the Craft Victoria, 2006 Springboard Mentorship Programme called Around The Home

FIGURE 32, p.321
The following series of six images are photos of the denim jacket from different angles used in this initial recycled cloth exercise. The photos show the various design and construction details of the jacket

FIGURE 33, p.328
Envelope logos, The Works, RMIT, 2008

FIGURE 34a, p.334
Donated sampling off-cuts from a Melbourne designer’s women’s evening and bridalwear collection, Toni Maticevski, 2005

FIGURE 34b, p.335
Material engagement on the stand: Toileing no-waste concepts and ideas from sampling offcuts

FIGURE 35, p.336
In my studio, silk strips intended for use in the construction of a hammock

FIGURE 36, p.337
Tacit design knowledge directed my attention to the restrictions of construction before going any further. I began cutting circles and the creative process took a forward step

FIGURE 37, p.337
Limited Adobe Photoshop and Illustrator skills prescribed how the silk stack could be manipulated and inspire the fashion collection

FIGURE 38, p.338
The beginning of an idea – Japanese Geisha in full kimono plus obe kneeling by a stream using a silver goblet to wash her hair

FIGURE 39, p.340
A stack of silk circles collapsed on my studio floor, and an image of the stack of circles transferred into Photoshop ready to be technically manipulated
FIGURE 40, p.341
The stack of circles began to mimic the shape of shoes. I imagined these shoes to be made of leather and cloth, with a flat heel and two-toned in colour. The over-all style looked like something that I remember as a classic 1970’s gym-boot, laced up to the ankle

FIGURE 41, p.341
A collage of texture, images, forms and shapes – what is usually called a storyboard – demonstrating the aesthetic direction of the fashion collection

FIGURE 42, p.342
Sewing the circles together

FIGURE 43, p.342
A scarf or shirt collar

FIGURE 44, p.343
A neck piece emerges

FIGURE 45, p.344
A bag emerges

FIGURE 46, p.345
A close up of the texture of the bag

FIGURE 47, p.345
The close up of the bag made from the silk circles brings other ideas

FIGURE 48, p.346
An evening gown emerges, strapless, with a full skirt, overlaid with large free flowing pieces of silk, tattered and torn

FIGURE 49, p.347
The concepts kept flowing, until finally I settled on a capsule collection including: a tailored jacket, a strapless knee length evening gown, a smoking jacket over a strapless floor length evening gown and a knee length, shoe string strap day dress

FIGURE 50, p.351
Sampling Off-Cuts Recovery (SOR) loop

FIGURE 51, p.355
Production Off-Cuts Recovery (POR) loop

FIGURE 52, p.359
Retro System (RS) loop

FIGURE 53, p.363
End Of Life Recovery (ELR) loop
A System of Real Vestimentary Engagement

Images of Crystal at my home studio (a double storey shed) built in 2005. Crystal helped me make and cut the Envelope garments, the pattern nest and design the workshop instruction booklet.

Crystal pinning and cutting the Envelope pattern from the blue plastic shower curtain.

Crystal parading the finished product in front of the mirror at my home studio. The piece looked amazing.

Shower curtain envelope

1960’s floral polyester off-cut envelope

100% wool and Tyvek Envelopes

Envelope transformation from dress into a skirt

Envelope garments on display in Mildura, Victoria. The garments are made from Tyvek, 1960’s floral, 100% wool and a blue and clear plastic shower curtain. Each of these Envelope garments transform from a dress/coat to a skirt, waist length hooded top/vest and tarp/picnic rug depending on the fabric the Envelope is made from.

The nest of Envelope Patterns on display at the Object gallery space in Sydney. Made from Tyvek the Envelope pattern is outlined using a leather punch to show the cutting lines and fold lines of the pattern.

Curator Kate Rhodes on the left, contemplating the placement of the exhibits in the Object gallery space.

Concept layout of the Envelope instruction booklet on display during HYMI. The booklet demonstrates the different iterations of the Envelope garment, the dimensions of the pattern and how to make an Envelope.
FIGURE 66, a p.384, b p.385
Itinerary and sponsors of the How You Make It exhibition

FIGURE 67, a p.392, b p.393
The Envelope logo is all lowercase letters inside square brackets. By using a lowercase type face the logo I believe represents the simple, humble and friendly nature of the brand, capturing its core philosophy

FIGURE 68, p.394
The image on the event flyer of the lit up cube highlights the structural practice of Envelope. A cubic shelter made from Tyvek Envelope garments is seen throughout the workshops and during the Mücke runway show

FIGURE 69, p.395
Invitation to the runway show. The cube has opened out to represent the end of the ten-day event. The Works team and I explored a lot of ideas to reduce paper waste and refuse by considering ecological inks for printing, eco-paper and efficiency of design and form in the development of the marketing collateral

FIGURE 70, a p.396, b p.397, c p.398, d p.399
The sponsorship pack is used to explain the 10-day event to potential supporters, giving businesses an idea of what they would receive for their investment in the programme

FIGURE 71, p.402
The ten-day event began with workshops held during the day in a back alley-way. In the second week, we organized an invitation only runway show, showcasing Ellie’s collection of men’s and women’s street wear made from recycled clothing. The Envelope Shelter is sitting behind the workshop table and stools

FIGURE 72, p.403
The runway models dismantle the shelter before wearing the Envelope garment in various iterations off the runway

FIGURE 73, p.404
Envelope grows up and a new Envelope logo and brand is designed and developed

FIGURE 74, p.405
One of the photos from the instruction booklet made for the How You Make It exhibition and in the background is the Envelope pattern nest

FIGURE 75, p.406
Blueprint of structure designed by architecture group, Eme

FIGURE 76, a p.407, b p.408, c p.409
Stills from the Envelope structure animation demonstrating how the garments are worn to the shelter then taken off to create the cladding around the super-structure
FIGURE 77, a p.410, b p.411  
Envelope workshops, State of Design Festival, 2009 and 2010, showcased in The Atrium, Federation Square, Melbourne

FIGURE 78, p.412  
The Envelope structure. Photo taken during the installation of the workshop event for L’Oreal Melbourne Fashion Festival, 2009

FIGURE 79, p.413  
Workshops held during State Of Design in 2010. Ellie and I collaborated to offer a pop-up store and stitching and fashion construction workshops

FIGURE 80, a p.414, b p.415  
Images of embroidery work and stitching explored during all the workshops in the making of an Envelope for each participant. This workshop, in particular, was funded by the City of Melbourne and was a collaboration with print artist Nadia Maini-Craig and took place during the 2010 L’Oreal Melbourne Fashion Festival, at Signal. Signal is a space designated by the City of Melbourne for teenagers to explore the arts and creativity. Each participant in an Envelope workshop receives and takes home an Envelope garment made from Tyvek

FIGURE 81, p.417  
The Envelope Mini, a sleeveless open front vest, made from naturally indigo dyed fabrics, 100% woven cotton worn by Taka

FIGURE 82, p.420  
The simple flat pattern pieces of a traditional kimono. Kimono Pattern retrieved from https://www.pinterest.com/explore/kimono-pattern/

FIGURE 83, p.421  
The Donja, a coat, is used by Japanese peasants to cover entire families for sleep. Japanese Boro style coat retrieved from https://furugistarjapan.wordpress.com/2011/02/18/boro-japanese-folk-fabric/

FIGURE 84, p.421  
Noragi, when translated to English, refers to peasant wear and a garment typically maintained in the Boro Style. Indigo Dyed Shonai-Sashiko Noragi retrieved from http://www.trocadero.com/stores/saiyuu2/items/1062434/item1062434.html

FIGURE 85, p.424  
Indigo leaves imported from Mali. These leaves are laced in a vat with water, potash and other ingredients to start the fermentation needed for natural indigo dying process

FIGURE 86, p.425  
The indigo plant leaves have been transferred to the vat, mixed with an alkaline to produce the “flower” needed before starting the dying process
Idunno is worn by local dance artist Janette Ho. The piece developed as the Mini collection unfolded. It consists of many different types of plain and woven indigo dye pieces stitched together using a stitching technique chosen from an embroidery book my mother gave me. The stitches I used are called The Cretan stitch and the Traditional Running Stitch.

Swing tags and stamps: a small envelope stamped with the content of the material and a twenty year guarantee were tied together with the logo swing tag illustrating size and style of the garment.

Janette and I are making final touches to Idunno before we begin the photo shoot. I am wearing a grey 100% wool flannel Mini Throw-over from the Mini collection. Crystal is behind the camera.

Crystal and Janette, in the early morning, in Kyneton looking for a good place and the right lighting to shoot the collection.

A picture of the Envelope Mini trans-Seasonal collection hanging on a clothes rack on location.

Janette wears Idunno made from 100% cotton naturally indigo dyed reclaimed Noragi textile.

Janette wears Envelope Mini made from 100% cotton naturally indigo dyed reclaimed Noragi textile.

Janette wears the Mini Midi Dress made from 100% cotton naturally indigo dyed reclaimed Noragi textile.

Janette wears the Mini Halter Midi Dress made from 100% cotton naturally indigo dyed reclaimed Noragi textile.

Janette wears Mini Halter Top and Maxi Skirt made from 100% cotton naturally indigo dyed reclaimed Noragi textile.
FIGURE 97, p.435
Janette wears the Mini Sleeveless Overcoat made from 100% wool flannel

FIGURE 98, p.435
I am helping Janette change into the Maxi Skirt and the Mini Halter Top made from 100% cotton naturally indigo dyed reclaimed Noragi textile

Look book, beginning with cover featuring Idunno, the hero garment of the collection

FIGURE 100, p.35, p.453
The three core design principles of Envelope design – Longevity, Less Waste And Single Pattern. Where Single Pattern stood as a metaphor for ‘creativity’ and Less Waste was a metaphor for the ideal state of ‘no waste’. As long as the envelope design process operated within at least one of these design principles, then the label was true to its philosophical essence

FIGURE 101, p.454
Image of garments made from fashion retail waste supplied by Swensk

FIGURE 102, a p.455, b p.456, c p.457
Image used in the First Show, Tyvek cycling vest, 2009
FIGURE 16
Image of the Low Impact Design System (LIDS) illustrating a looping cyclical design process

FIGURE 100
The three core design principles of Envelope are longevity, less waste and single pattern, where single pattern stands as a metaphor for ‘creativity’ and less waste is a metaphor for the ideal state of ‘no waste’. As long as the Envelope design process operates within at least one of these design principles, then the label is true to its philosophical essence: work, ethic and aesthetic.
FIGURE 17
An example of environmental design parameters the LIDS model navigates

TO REDUCE THE MATERIAL INTENSITY OF GOODS AND SERVICES:
- ENHANCE MATERIAL RECYCLABILITY.
- MAXIMISE SUSTAINABLE USE OF RENEWABLE RESOURCES.
- EXTEND PRODUCT DURABILITY.
- REDUCE THE ENERGY INTENSITY OF GOODS AND SERVICES.
- REDUCE TOXIC DISPERSION.
- INCREASE THE SERVICE INTENSITY OF GOODS AND SERVICES. (SHEA, 2000)

FIGURE 22

USING RAW MATERIALS THAT ARE INFINITELY RENEWABLE, RECYCLABLE, REUSABLE AND/OR BIODEGRADABLE,

USING A MINIMUM NUMBER OF PARTS TO DESIGN THE INDUSTRIAL PRODUCT,

PRACTICING PRODUCTION METHODS TO AVOID TO MANY DIFFERENT SORTS OF CONSTRUCTION METHODS IN THE ONE PRODUCT,

FACILITATE EASE OF DISASSEMBLY OF THE DESIGN FOR REUSE PURPOSES,

PRODUCT LONGEVITY, A DESIGN, SUCH AS THE AVERAGE GARMENT NEEDS OVER TWENTY YEARS TO CAPTURE THE MINIMUM VALUE OF EMBODIED ENERGY CAPTURE IN MAKING THE GARMENT,

WASTE IN THE FORM OF SOLID, LIQUID AND GAS EMISSIONS MUST BE MINIMISED AND ULTIMATELY ELIMINATED AS PART OF THE CRADLE TO CRADLE PROCESS,

THE WASTE FOR ONE SYSTEM BECOMES THE RAW MATERIAL FOR ANOTHER SYSTEM,

INDUSTRIAL PRODUCTION PROCESSES MUST BE ENERGY (ELECTRICITY) EFFICIENT TO PRESERVE NON-RENEWABLE RESOURCES, ACTIVE PARTICIPATION IN THE CRADLE-TO-CRADLE SYSTEM AND THE USE OF PASSIVE RENEWABLE ENERGY SOURCES IN THE POWERING OF INDUSTRIAL MACHINERY.

TO REDUCE THE MATERIAL INTENSITY OF GOODS AND SERVICES.
The System Of Social Engagement is a lexicological exercise in intellectualizing fashion’s engagement with sustainability through observational analysis and subsequent interpretations of the object: Tier 1 Real Engagement identifies the physical characteristics of the object.

<table>
<thead>
<tr>
<th>Signifiers</th>
<th>Signified</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less Waste, Longevity, Creativity, Single Pattern Piece, Poiea, Form</td>
<td>The aim of LIDS is to reduce the material intensity of goods and services. Enhance material recyclability. Maximise sustainable use of renewable resources. Extend product durability. Reduce the energy intensity of goods and services. Reduce toxic dispersion. Increase the service intensity of goods and services. Use minimum number of parts. Avoid as many different construction methods as possible. Ease of disassembly for reuse. Product longevity.</td>
<td>The signifiers are used to engage audiences with an object on a sacred level that acknowledges the physical and the perceptual. The principles describe the object as the physical creation of material form such as texture, shape, form and process. How an object, as a process or system of creation, is described determines how engagement with that object occurs at a sacred level. In so far as the real or sacred is an explanation of the objects physical attributes and how they connect to things beyond itself opening up tactile, visceral and visual modes of knowing and the natural provenance of an object.</td>
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</tbody>
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CREATIVE ENVIRONMENT

SUPERMODERN, EXCESS AND THE NON-PLACE

LESS PHYSICAL AND PROSAIC THIS LEVEL OF ENGAGEMENT DOMINATES THE OBJECT IN A MANNER THAT CANNOT BE SEEN OR TOUCHED RATHER IMPLIED AND DEMANDS PRESUPPOSED INFORMATION TO INTERPRET A SOCIAL CONTEXT. I HAD BEEN READING A NUMBER OF TEXTS, WHEN I SET THIS TIER IN MOTION. THE DISCOVERY OF THE AMSTERDAM SCHOOL OF ART, JLM LAUWERWIKS, WAS A STRONG INFLUENCE RECOGNISING MICHEL DE KLERK, FOUNDER OF THE AMSTERDAM SCHOOL OF ART IN THE EARLY TWENTIETH CENTURY WHO WANTED TO CREATE “UNITY ACROSS FACADES” AND TURN SPACE “INTO A CONDITION FOR EXPRESSION.” (BOCK, 1997, P.35) IT REFERS TO THE CREATIVE CONTEXT DISCUSSED EARLIER IN THE CHAPTER.

IT WAS LAUWERWIKS USE OF THE TERMS SPACE AND EXPRESSION AND HIS ALIGNMENT OF CONTENT AND SPACE IN HIS DESCRIPTION OF A HALLWAY DURING A LECTURE TO A ET A ON ‘HARMONIOUS ORGANISATION IN ARCHITECTURE’ THAT CAUGHT MY ATTENTION. LAUWERIKS EXPLAINED THAT A HALLWAY DID NOT JUST CONSIST OF SIX PLANES (AS WAS THE CLASSICAL INTERPRETATION) BUT OF THE CONTENT OF THE HALLWAY. HE ACKNOWLEDGED SPACE AS A BETTER WAY TO EXPRESS AND VISUALIZE A HALLWAY THAN THE TECHNICAL REFERENCE OF SIX PLANES. I EMPATHIZED WITH THE SIX PLANES OF THE HALLWAY RELATIVE TO THE SIX PANELS OF A GORE SKIRT AND THE TECHNICAL MANIPULATION OF THE PANELS OF A GORE SKIRT. THE GORE SKIRT IS A CLASSICAL PATTERN MAKING EXERCISE WHEN FIRST LEARNING HOW TO CREATE FLAT FASHION PATTERNS. IT IS AN EXERCISE IN FORM MAKING FROM PLANES, AND AS SUCH, LIKE THE HALLWAY, AN EXERCISE IN EXPRESSING FORM THROUGH UNDERSTANDING OF USE OF SPACE (AROUND THE BODY) NOT PLANES (PANELS). LAUWERIKS FELT ANY COGNITIVE REPRESENTATION OF A HALLWAY, WHEREBY THE OBJECTIVE WAS TO CREATE A NARROW PASSAGE JOINING ALTERNATIVE SPACES, HAD TO BE REPRESENTED BY SIX PLANES (MUCH LIKE A GORE SKIRT HAD TO BE REPRESENTED BY AT LEAST FOUR GORES. IN A CREATIVE SENSE HOWEVER, ASSESSING THEN ADDRESSING THE CONTENT (SPACE) OF THE HALLWAY OFFERS A CREATIVE ENVIRONMENT AND FACILITATES CREATIVE PRACTICE. IT IS NOT SO MUCH THE GORE OR THE PLANE, SEEN AS REAL OR MATERIAL, IT IS THAT THEY BRING WITH THEM PRECONDITIONS THAT SHIFT INTELLECTUAL FOCUS TO SPACE AND PLACE.

FIGURE 24b
The System Of Social Engagement is a lexicological exercise in intellectualizing fashion’s engagement with sustainability through observational analysis and subsequent interpretations of the object: Tier 2 Virtual Engagement identifies the effable characteristics of an object, for example, a concept of heavy vs light
CONNOTATIVE ENGAGEMENT IS IN THE ACTION AND GESTURE OF THE OBJECT, WHAT THE OBJECT DOES RELATIVE TO ITS DESIGN, CONSTRUCTION AND USE TO SOCIALISE WITH THE AUDIENCE AND THE MAKER. CUSTOMISATION EXPLORES THE IDEA OF PROTECTION, POCKETS, MATERIAL TECHNOLOGY, RE-USE AND A PROCESS DRIVEN APPROACH TO DESIGNING PRODUCTS IN RESPONSE TO A PARTICULAR NEED AND THE REDESIGNING OF CURRENT FASHION PRODUCTS IN THE DEVELOPMENT OF NEW PRODUCTS WHILE MASTER CRAFTSMANSHIP REFERS TO THE RELATIONSHIPS FORGED BETWEEN THE OBJECT AND THE AUDIENCE TO CONNOTE NURTURE, SHELTER, ALLURE AND THE ART AND EXPERTISE OF A MASTER CRAFTSMAN, SUCH AS THE JAPANESE CRAFT OF SHIBORI, APPLIED TO FASHION THAT TRANSFORMS AN OTHERWISE ORDINARY ITEM INTO AN INDIVIDUAL AND DESIRABLE PRODUCT. THE SUPERMODERNGORGEOUS! EXHIBITION MATERIALIZED TO DEMONSTRATE HOW FASHION CAN ENGAGE IN SPACE AND BRING FEELINGS OF BELONGING, HOME AND CARE.
ENVELOPE OPEN
This chapter explores the complexities embedded in particular texts as a way of working with value, material ethics, creativity and expression.

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METHOD AND MADNESS 63
DESCRIBING ENVELOPE 71
MAKING MATERIAL THINK 77
COOL CAMPAIGN 81
ENVELOPE 85
My sons participated in a poetry workshop at Artplay on the banks of the Yarra River in 2010. A book, An Anthology of Poems by Children: home is where the poem is..., was published and in it are their works.

My oldest son captures the essence of my practice, place making (p.23):

A Home is A Home
A home is a home
No matter where it is.
A home is a home
No matter when it is.
A home is a home
No matter what it is.
FIGURE 2
Author fitting a Tyvek Envelope on a client during the 2009 State of Design Festival at one of the Envelope workshops held in The Atrium, Federation Square
There is a greeting used by the Mohawk Indians of Canada and North America which translates to mean ‘Words before all else’ (Lewis & Fragnito, 2013). When I started writing this dissertation I urged myself to acknowledge the significance of words and their emotional impact on my practice. I often struggle to articulate what I mean using written and spoken expression so instead I act. Making objects and taking photos was how I began to resolve problems, acting out pathways of thinking through object, image and gesture.

This thesis is a particular account of a design practice interpreting texts and using the texts as inspiration in the design and making of fashion objects. I undertook unraveling the complexities embedded in particular texts, and discovered a way of working with the value, cause and effect of sustainability by designing and making material objects. My practice produced a body of work, comprising a dissertation, exhibition and presentation, in which pathways for material thinking (Carter, 2004) are determined through the significance of the fashion object.

An object of desire plucked from a square of cloth, the material fashion object incites intense emotional response and an interest in making. The significance of the emotional responses to a material fashion object inspired reflection upon Bruno Munari’s explanation of the significance of the square.

The square is as high and as wide as a man with his arms outstretched. In the oldest writings and in the rock inscriptions of early man, it signifies the idea of enclosure, of home, of settlement. (Munari, 2006. p.5)

Munari captures the infinite complexity and beauty of the shape that has entranced him and seduced my imagination as a designer, teacher and girl from the Australian bush. The square advocates sustainability and fashion design as a historically interstitial meeting place for the artificial and the natural. Munari’s illustrations and explanations delivered teleological direction that opened my eyes to the final cause, purpose, and end of the material fashion object. Since
discovering the square as a territory to subjectively observe how nature and the man-made combine, the structure now represents a global-ideal. Munari’s description of the square amplifies the natural dualistic nature of design (Wills and Midgley, 1973), the conflict between the boundaries of nature and borderless fashion, demonstrating that a balance between poles is possible. Not content with my view of dualities I invite designers to take part in my practice in order to observe how the dualisms objectively countenance design. On the one hand a designer remains engaged with the material culture of fashion celebrated for its artificial and interstitial aesthetic. On the other hand the designer is engaged by material sustainability renowned for its ‘closed loop, no waste material’ directives and value driven social systems.

The work of the individual, the designer of the envelope, sparked my initial interest in the square as an expressive and structural reference for my practice. I reached for an envelope to appease a creative frustration with a design problem and found it “Enigmatic in its simplicity in the monotonous repetition of four equal sides and four equal angles, it creates a series of interesting figures: a whole group of harmonic rectangles, from the Hemidiagon to the Sixton, generate the Golden Section and the logarithmic spiral found in nature in the organic growth of plants and animal parts ...” (Munari, 2006, p. 5).

The envelope connected the ideas swirling around inside my mind. Munari’s description of the square changed the way I looked at cloth. The envelope reminded me of the shape of cloth but when I picked it up I was captured by how the form was resolved into a container presented as a square, flat form. I had been struggling with the idea of designing a flat form that could contain the human figure since inspired by Issey Miyake’s knitted APOC collection.

I opened out the envelope and noticed a second square contained inside the work. Similar to words on a page, the creases of the envelope offered both expression and structure. Further, the form produced
FIGURE 3
System Teleology: These drawings are typical of the images that run through my mind as I work on abstracting systems, pathways and ideas

FIGURE 4
Bruno Munari’s Square
FIGURE 5
no material waste and carried information, so communicating between parties as a social mechanism while simultaneously having the capacity to transport 3D form. These observations inspired by the folds and creases stirred fresh understandings of the socialisation and containment of form. I realised my frustration had not been with the cloth: it was with the history and meaning a square of cloth should contain. New cloth seemed too fresh, almost too eager to please, and so offered no boundaries and therefore no challenges to inspire work. On the other hand the envelope – with its indentations, creases, folded edges and round, mitered corners – had history, content, purpose and meaning embedded in its form. The envelope was the work of another that amplified another significant principle of my practice.

From this simple experience came the vision for my practice called ‘Envelope’ and a subtitle to this name, ‘baby steps towards making our world a better place’. I was beginning to appreciate the powerful subtleties of gesture and how a few simple words used correctly could convey a strong message. I thought that the value of a quiet voice is in how it is presented, so my practice took on the challenge of explaining the subtleties and tension between sustainability and fashion in an eventful way.

I made dolls clothes alongside my mother from a young age and then later copied Burda and Simplicity patterns while I was at school. These experiences meant I understood the complexities embedded in fashion surrounding form on the body. Containers and the significance of communication channels inspired me to rethink the meaning of fashion and make the ‘... mental shift from proving to probing, from simple answers to complex questions’ (Editor’s notes, Bateson, 2002 p. xviii). I developed a proposition: what if the constraints of sustainability aligned with the social-artisanship of fashion? It was after identifying the notion of social-artisanship that I discovered interdisciplinary practice. Probing into historical and contemporary design histories to prompt further ideas, I explored the works of philosophers, sociologists,
anthropologists, curators, artists, academics, designers and design theorists. Sustainability presents itself as a theory of practice embedded in using and developing renewable resources and energy. Through reading different texts about sustainability – most outlining the negative impacts that non-renewable materials and energy use had on social and environmental systems – I realised that discussing ideas was useful but my strength was in making. If sustainability was to be the cornerstone of my practice then my contributions needed to begin with making material fashion objects.

From pragmatic beginnings my practice began with well-intentioned experimentation. Only later did I uncover a personal style and aesthetic that Hardy Amies calls ‘handwriting’ (Wills & Midgley, 1973), or a design signature that demonstrated an individualised way of working and symbolised the meaning of my practice. This style enabled a sense of place-making and belonging as Simmel describes: ‘The only motivations with which fashion is concerned are formal social ones’ (Wills & Midgley, 1973, p. 175). Consequently, I found a setting in which to enact myself and my sense of being home within my practice.

Having established making material fashion objects was at the centre of my practice, I began reflecting on the careful use of finite natural resources as significant to maintaining healthy eco-systems and maintaining healthy trade in the production and consumption of goods and services. Then I considered the relatively recent amplification of a worldwide communication system and information technology that made social value systems readily available. In theory, I began thinking that potentially it would be the new media networks that had the capacity to contribute most to renewed appreciation of social-artisanalship. However, other than its availability, the significance of the technology and social media networks were beyond my capacities, outside a few concepts and ideas beyond my direct experience. Only one concept kept repeating itself as I worked through the kinds of tensions my practice would address. This concept concerned the levels of sophistication of individual
FIGURE 6
Issey Miyake, A-POC.
Retrieved from http://www.2plus3d.pl/artykuly/
issey-miyake
FIGURE 7
Image of an envelope opened out, acknowledging the contribution a pre-existing pattern makes in furthering design thinking.

FIGURE 8
Begin with the end in mind.
engagement between participating parties, from the perspective of the socialisation and trade of objects that internet sites facilitated through introducing people from different cultures across the world. I interpreted the new internet medium of communication as an opportunity for fashion systems to rethink their social-cultural practice in the socialisation of material design. As I pondered my original proposition a framework began to develop, to which I later gave the title: sustapoeia.
'Man has ever had a dualistic nature.' Simmel’s words (Wills and Midgley, p. 172, 1972) encouraged me to reconsider the value of dualities. He draws on René Descartes’ Cartesian dualism to explain the teleology of fashion as having two purposes: that of experimentation, and that of mimicry. Simmel’s introduction to teleology gave me the courage to propose a cause and effect notion: if fashion aligns to sustainability then social-artisanship thrives on design constraints. Albert Borgman is a member of a contemporary group of design thinkers called the Chicago group. Borgman (Buchanan and Margolin, 1995, Ch.) describes the term ‘engagement’ as a combination of artisanship and trusteeship. Borgman describes artisanship as the practice of refined craft and design skills, and trusteeship as understanding and taking accountability for objects designed into existence. Engagement rather than social-artisanship becomes a core ideal and, alongside social-artisanship, begins to define the framework and corpus from which my practice emerges.

Within my practice I am seeking a more robust understanding of the relationship between creativity and the individual, relative to my proposition, by acknowledging the dichotomous relationship between sustainability and fashion. Simmel amplifies the significance of teleological experimentation that throughout my practice builds a lexicological framework or corpus centred on using the terms poetics and poeia, among others, to guide the process. From these thoughts emerge the term ‘sustapoeia’, which I define as the act of place-making by the wearer through a process of experimental socialisation of material fashion objects.

Further thinking and other statements underpin the corpus and establish a robust framework within which my practice operates. Anchored upon Barthes commutation test (1985, ch.20), a semiotic method of modeling design practice explores the language of design because current lexicology is inadequate when describing symbiotic relationships between fashion and sustainability. Fashion at this stage is best understood as a system of work activity, socialisation, design, and the material object. Sustainability is best described as a system contained within social and material limits. Drawing from Albert Borgman’s definition of engagement, a model of practice called Low Impact Design Approach, helps appropriate language within lexicological contexts relative to my practice. This appropriation is also supported those elements of the social theories of Marc Auge, Ulrich Beck, Victor Margolin, Gregory Bateson, and E.F. Schumacher that relate to super modernity, individualisation, social-artistic avant-garde design, patterns that connect, and the natural boundaries that surround capitalist free-market activity. These theorists raise concerns about the axiological nature of the symbiotic relationship between sustainability and fashion.
as conflicting origins of making. The question that arises is whether or not a system of material fashion can be considered good, valuable and meaningful when it is a subjective individual psychological state, or must it be an objective collective state of the world?
METHOD AND MADNESS
A practice emerges from these ideas and integrates diverse demands across a range of disciplines. This kind of practice is termed transdisciplinary practice. To satisfy my initial curiosities about how to enact this kind of practice, I began with a simple search for definitions of engagement, overabundance, individualisation, social purpose, interconnectedness, and market diversity. Then I discovered teaching as a platform from which to observe the design behavior of other designers. Teaching provides a chance to develop an outlook from an objective point of view. The beginning of the ‘Cool Campaign’ ascertained how objective interpretations of the value of sustainability could contribute to easing symbiotic tensions. At the time, Melbourne was following a strong creative trajectory, with local institutions keen to promote Melbourne as a literary hub.

My practice began with a literature search in 2002. This was followed in February 2003 by a public event, an exhibition in The Atrium, Federation Square called SupermodernGorgeous! Following the exhibition was the first teaching event, a design studies course in the School of Fashion and Textiles, fashion stream at RMIT University, in March 2003. The significance of the timing of these events only unfolds on reflection. While immersed in the activity there was no time to objectively notice how society was immersed in production and consumption patterns. The significance of my observations of excess had taken place for more than a decade. Little did society know the patterns would escalate to new levels of excess in the housing and stock market so that by September 2008 the Global Financial Crisis (GFC) would hit stock markets worldwide and the time for excess would come to an end. The general understanding at the time was that the crisis was partially due to overspending and the availability of low equity credit. I then attribute as another signifier of the mode of practice I began to engage with at the time, the speed of social media channels in raising levels of awareness around the effects of increasing liquid, gas and solid pollutants generated by the processing and manufacture, production and consumption, of the artificial objects for sale. I began researching sustainability and design. In 1998 the texts on the library shelves were few, scientifically dense, and primarily represented energy conservation agendas. These texts were not accessible to many people for these reasons and ten years later, in 2008, the range of publications concerned with both sustainability and fashion grew into the hundreds.

So scarce were those first publications around sustainability and fashion that only by sending emails to academics around the world, and receiving relatively unknown published articles from colleagues, was I able to establish a foothold. Literature searches for material technology, fashion theory, fashion design, fashion branding, and craftsmanship were initial points of contact, and at the time the searches led me to Sarah Braddock, Marie O’Mahoney, Yuniya Kawamura, Georg...
Simmel, Roland Barthes, Ada Heather Bigg, J.C. Flugel and Hardy Amies. The next level of curiosity searched into the current state of design and sustainability and included texts by, and email exchange with Connie Bakker, Jo Heeley and Kate Fletcher (see Appendix 2), followed by a literature review of, among others, Hannah Arendt, Nigel Whiteley, John Chris Jones, Bryan Lawson, Albert Borgman, Richard Buchanan, Victor Margolin, Paul Hawken, E.F. Schumacher, John Kenneth Galbraith, Ezio Manzini, Cameron Tonkinwise and Tony Fry. The texts helped unpick the significance of the different threads of my concerns and patched my practice together.

Sustainability has a broad brushstroke when linked to design and the diverse range of texts underpinning the material thinking was a challenge. Designers and curators such as Issey Miyake, Bruno Munari, Yoshiko Wada, Hans Ulrich Orbrist and Andrew Bolton, plus sociologists and social commentators such as Marc Auge, Roland Barthes, Clive Hamilton, Robert Klanten, Lukas Feireiss, Sandy Black, Sass Brown, Joanne Finkelstein and Edwin Datschevski all helped discern the value of my proposition. Hannah Arendt played a discerning role by setting apart the difference between work as a life ethic, and the work of labour. After reading Arendt, I decided that it was important to distinguish between the labour and the work of design. It was significant that my practice was focused on the sustainability of work and fashion and to link the sustainability of the work of fashion to the value, ethics and morals of the creative design process. This was a different perspective to seeing my practice as focused on the labour of fashion linked to the value, ethics and morals of manufacturing manmade material object.

This distinction is what is tested throughout my practice as a curator, designer and teacher campaigning for the value of the work of fashion embedded in individualisation, freedom of expression and justice in structuring designers’ work practice.
FIGURE 9
Images from workbooks showing chapter layout plus dress image.
FIGURE 10
Drawings of the square
Bruno Munari Bauhaus
My curatorial practice, teaching practice and personal narrative was built up around the texts and my material concern about excess. The teaching practice took place inside the School of Architecture and Design, RMIT University. An agenda and purposeful campaign to elevate the sustainability and expose it as something cool to follow. The Cool Campaign was a partial success: in 2005 a Sustainability Pathway Group was formed that initiated a change in academic teaching programs for the School of Architecture and Design concerned with identifying and implementing a sustainability pathway throughout all design streams, including fashion, architecture, industrial design, landscape architecture and interior design. The fight for freedom and justice had moved forward.

It came as a surprise to me that the reflective methods underpinning my practice have a relatively short history. The first Conference on Design Methods was only held in 1962 (Cross, 1984). Sir Christopher Fraylings writings (Laurel, 2003) on three design research methodologies are the most relevant methodologies for this research: research into design, an exploration using traditional historical art, craft and design references; research through design, summed up as project based research exploring material research and development; and research for design, exploring the creation of objects and systems that try to prove the value of the research. Research for design, now better understood as reflective practice, is the chosen method for my practice.

Peter Downton calls the mode of reflective practice each designer engages in ‘a journey variation’ (Downton, 2003) and that design is a process for thinking (Downton, 2003 Trudgeon, 2012). This is in keeping with the teachings of Leon van Schaik and Ranulph Glanville as a mapping of and reflection upon practice. My practice operates with ‘... the belief that practice needs to be studied through the practice of (i.e., doing) practice, rather than as some object to be studied “independently”’ (Glanville & van Schaik, 2008, p. 36). In addition, I observe a narrative style through reflection and the value of the ‘I’ in telling the story of my practice. It is Mary Hanrahan who argues a personal narrative is a ‘.... particular approach to doing a doctorate in which the first author has used personal writing’ (1999, p. 401). Joan Bolker agrees that in the humanities a narrative is a much more obvious methodological pattern to follow: ‘... the humanities thesis writer is engaged in telling a story’ (1998, p. xvii). A story is what this dissertation aims to play out over the coming pages as my overall contribution to knowledge.
DESCRIPTING ENVELOPE
I cannot go much without further acknowledging my rural background because I grew up in the Australian bush and have certain understandings of what sustainability (see Appendix, p.507) contributes to design. My heritage is chronologically embedded with the stories of life and death on the land where animals raised for produce and breeding suffer the consequences of an industrial society. Awe is held for the courage of my European ancestors settling in a strange land with no knowledge of what the landscape offered and only Scottish and English terrains to compare it to. Australia is a fragile agricultural environment, in many parts with low rainfall levels. My family still raises sheep, horses, cattle and dogs and manages the fragile conditions. Discomfort is held when reading historical accounts of what the Aboriginal people endured losing their heritage to make way for industrialisation. In response I hold great respect for the expression of Aboriginal Dreamtime which tell a long and complex history of ingenious indigenous culture. Taking inspiration from and heralding the delicate gentle landscapes and fauna Australia is represented by. Narrandera, New South Wales, is now my home and the home of the Wiradjuri people.

Before it was known, Australia was named. Before it was seen, it was represented. The operational space of white-settler culture was a mythopoetic invention, product of two forms of place writing – the map and its repertoire of speculative features, the journal and its inventory of places made after the name (Carter, 2004. p.1).

It was my supervisor, Soumitri Varadarajan, who enabled me to recognise the sacredness of this place, my home and my Australian heritage. On my mother’s side, my cousin Nicky and her family lived on a Hereford stud called Rock Abbey, near the town of Manilla, New South Wales, breeding cattle from the original strain of Hereford shipped in from England 200 years ago.

Hundreds of kilometres south west of Manilla on flat, open, clay plains is Big Sky Country and my family lived there, on a property near Hay called Wyreema, breeding stud merino sheep and stud kelpie dogs.
My sense of home and the fabric of my creative self springs from the landscapes and experiences associated with caring for and socialising with animals and people. This research continues that journey. As I read Varadarajan’s explanation of the sacred framework he uses for his design practice (2010) I understood how what I once saw as profane could now be sacred because I design and make it to be that way.
FIGURE 11
Images of the plains near Deniliquin, an inspiring landscape for my practice

FIGURE 12
FIGURE 13
Wyreema Elton John standing on top of a merino ram

FIGURE 14
A picture of the flat plains meeting blue sky near Hay, NSW.
DESCRIBING ENVELOPE
Making Material Think houses the foundation upon which my practice is built. It is the exploration that identifies which literature enforces the framework through a set of statements and assumptions surrounding my practice of making and interpreting material fashion objects. The first section, Humanity of Practice, reintroduces the Low Impact Design Approach (LIDA) model of design thinking as the Low Impact Design System (LIDS). The LIDS model is influenced by ideas and research into closed loop production systems and practice-based reflection-in-action models of reflective thinking (Schön, 1983).

Henceforth, the LIDA model is referred to as the Low Impact Design System or LIDS, and the model takes on new significance as a way of thinking through design problems by introducing reflective design practice to the teleological individual (Wills & Midgley, 1973). Individualisation (Beck & Beck-Gersheim, 2002) and social engagement (Buchanan & Margolin, 1995) highlight the components of teleological design as my practice unfolds. The chapter moves forward to explore these and other concepts on how teleological individuals can approach design challenges with a view to making sustainability cool.

The corpus called sustapoeia develops slowly with the introduction of supermodernity, the story of stuff and transportable environments.

Barthes’ Fashion System inspires ideas around the need for renewed social engagement with fashion that includes sustainability. A fashion system matures and is described in later chapters in semiotic order, and as such explains how concerned the system is with the meaning of fashion in a written sense. The commutation test alerted me to how a set of assumptions and principles simplifies understandings of what makes meaning. Barthes draws my attention to how a fashion design practice can depend upon ‘... working not on real Fashion but on written (or more exactly described) Fashion... ultimately respecting a certain complexity and a certain order of the semiological project’ (Barthes, 1985, pp. x). What my fascination with language and communication also brought to my practice is the role of work. Objectifying fashion language is another starting point on the question of what methods I used to understand the meaning of material fashion objects and ‘... the analysis is by no means concerned with only one segment of the French language. For what is governed here by words is not just any collection of real objects, but vestimentary features already constituted (at least ideally) into a system of signification’ (Barthes, 1985, pp. x). This perspective inspired more ideas, including social context. Marc Auge’s concept of excess and the super modern provide this social context and the concerns my practice takes on board are the ego and space in developing sustapoeic pathways.

The next section, Fashion Borders, explains sustainability and addresses the important notion of work versus labour. Slow and Fast fashion is
explained relative to aspects of fashion history that impact on the unfolding of my practice. This section discusses concerns about the objective state of the world relative to sustainability and the production and consumption of fashion objects.

Stranger Danger reintroduces sustapoeia and begins to design a variation of a written fashion system, called the System of Social Engagement, that aims to include sustainability and social context in its lexicology. The System of Social Engagement observes the principles surrounding sustainability, as it is known to my practice in the LIDS model, and then places them under the title of Real Engagement, marking Marc Auge’s notion of super modernity and the near contemporaneous as the creative context for my practice.

The creative context contains signifiers and signifieds under the title Virtual Engagement. The terms and ideas related directly to the design process, and the making of fashion throughout my practice relative to the object, are placed under the title of Connotative Engagement. These three tiers of written fashion further unpick the meaning in the outcomes and works of the SupermodernGorgeous! Exhibition, and they make meaningful the designs of the participating designers. The System of Social Engagement is a model of written fashion presented in a certain semiotic order, mimicking Barthes method for meaning making.
With my mind still focused on the practical application of the System of Social Engagement, and the way Barthes used a corpus to establish the meaning of written fashion, this next chapter begins by explaining what is meant by the term ‘cool’. Once this was established to some degree the challenge became how to create an environment to perceive sustainability as cool and marked beginning of the cool campaign. Instilling subjective values of sustainability into participants’ design processes, as they undertook the curriculum set for design studies and studio courses in the fashion and industrial design streams, was not a matter of telling them what to do. The participants were given the opportunity to reflect and find their own paths and in this way take responsibility for their actions relative to the work of design. As the teacher or director of the studio I could only be seen as responsible for the process of work, not the outcomes developed, because the set assessment tasks required research in an individualised manner. The design challenge set the same challenge I set myself as a practitioner. While it was up to me to respond to the challenge, so it was up to them. Barthes highlighted the significance of the death of the author (Neilan and Chilver, 2013), and while I can take on the role of a curator and instill objective meaning into participants’ works. The purpose of making their outcomes significant is in light of the aims of my practice. At the time, teaching designers reflective approaches to design practice that in theory, allows their practice to unfold naturally, from concept to reality. Only intervening when disruptive, divergent behaviour took place. Then observing patterns of connection between my teaching practice and my curatorial practice, the section of this chapter titled Teaching Events interprets the design practice and highlights the establishment of different modes of social engagement, such as aesthetic, waste, vulnerability, control and mobility.
DESCRIPTING ENVELOPE
As a way of beginning a personality for my practice I begin by acknowledging a fashion hero in Elsa Schiaparelli. Fashion cannot be without its heroes even though the fashion brand relies on a dedicated and committed team for its success. Schiaparelli’s mythical character carries her beyond the boundaries of her discipline as a self-taught fashion designer. With her extensive social connections Schiaparelli invented the notion of the ‘IT’ girl and a brand status envied by social media sources today (Schiaparelli, 2007).

Consciously directing my thoughts towards the avant-garde and the ontological experimenter, the consequent modes of expression and ideas running through my mind sought out like-minded individuals with whom to collaborate. At some point during my practice the concepts of poetics and poeia resurfaced and began to grow, seemingly at the heart of the design dichotomy my practice explored – that is fashion and sustainability. My practice developed flowcharts and models, a collection of fashion, an animation, a public sculpture with accompanying workshops, and a network of individuals. The framework of sustapoeia and the System of Social Engagement developed further, and systems of practice in making combine to form the System of Real Vestimentary Engagement (SRVE) which experiments with the Low Impact Design System (LIDS) and the vernacular pathways of sustapoeia.

The first event, Tyranny of Distance, neatly addresses the significance of colour in my practice through a collaboration with India Flint. The next event, the Eco-sense Studio, occurs around the same time, in which I contributed beside undergraduate students and learned more about eco-design principles. The studio explored the role of surveillance technology, and audio and social media, in the design and development of a sustainable future. Studio Mücke developed out of mentorship program offered through Craft Victoria in 2005, alongside my private practice called The Fifth Studio. Studio Mücke was a window into the evolution of my material practice, as it took place, while The Fifth Studio was evolving behind the closed doors of my garden studio. Envelope starts to find its way again, developing new forms in the shape of garments, objects, installations and workshops for the How You Make It exhibition in 2007, and the Envelope Mini Trans-seasonal collection Spring/Summer 2011/12.
FIGURE 15
My garden studio from 2011-2014 in Melbourne, Victoria
CHAPTER 2

MAKING MATERIAL THINK
MAKING MATERIAL THINK
This chapter reflects the author’s identification of foundational connections between design language, making, sustainability and reflective practice

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‘If it looks right then it probably is.’
Art and Burt Rutan

It was 2001 and I had just finished design work that I considered to be of some significance. It was the type of work that is, firstly, distinct from labour because the action has creative intent and aims to contribute to a better society (Arendt, 1958), and secondly, the work crossed borders into other disciplines. The first discipline border to be crossed was the natural Australian landscape. The work began in response to a tragedy involving five snow boarders who, dressed in fashionable clothing, went out to practice their sport only to perish in the freezing temperatures of the Australian Alps. This story partially directs my critical concern for an aspect of fashion, the aesthetic. While aesthetic is important without the use, function, and socialisation of fashion presented in this thesis it is difficult to understand how aesthetic is more significant.

C. Lewis Kausel observed:

‘What is considered prevailing in design at a moment in time, has been a function of the phenomenon of fashion, that changes according to variables and ideas that arise associated to discovery, or in more random ways, by popularity or aesthetic pronouncements within the fields that manage to influence society’ (2012, p. 11).

In many ways it was these aesthetic pronouncements that cost the lives of the five snowboarders. In response, with proper effort and a provocative manner, directed by care for how someone uses a garment, the designer makes a contribution to fashionable aesthetics by meeting use and function parameters. Designing garments that facilitate confidence, comfort, and purpose while contained within the borders of sustainability is a set of concerns touched on by Lewis Kausel: ‘...the public can eventually become receptive to avant-garde design, just as designers embrace progressive directions themselves’ (2012, p. 11). This highlights the small fact that sustainability is an emerging and progressive practice. Just how to do it remains a mystery for the teleological individual and the ontological designer.

According to Margolin, the term avant-garde (1997, p. 1) refers to contemporary practice that craves aesthetic and the social purpose of design. Bringing together individualism in the form of the teleological individual and sustainability with a focus on social purpose would improve the humanity of design practice. By humanity I mean the socialisation of design practice similar to the way in which the social-artistic avant-garde approached their practice. Humanity is a philosophical approach that values human existence.

There is tension between aesthetics and sustainability because the sustainability paradigm changes the creative landscape quite radically, sometimes forgetting humanity in the pursuit of an overarching aesthetic.
The Square and The Envelope became projects and a model of design thinking and aesthetic called the Low Impact Design Approach, or LIDA (van Koppen, 2001), at which time opened my eyes to humanity. My current reflective design practice emerges from the LIDA model. In my role, as a designer, I understand human beings constitute half of one per cent of all the bio-diversity on Earth. My practice recognises that our overall significance on a planetary scale is quite small. For this reason it seems fair that humanity should thrive like other species and contribute to the diversity of the planet. So with this global end in mind, I began to search for ways to connect, grow, and fit with a community of practice that is aware of the significance of bio-diversity for the health and well being of society.
LANGUAGE THAT CONNECTS
While searching for connectivity I came upon chapter 2, Fashion Marketing (Wills and Midgley, 1973) written by Ada Heather Bigg called ‘The Evils of Fashion’ who states, ‘Fashion is just the outcome of an ignoble desire to flaunt (real or simulated) superiority’ (Bigg, 1973, p. 35). In the last ten years, there has been a lot written about the impacts of interstitial axiologies relative to fashion aesthetics. Academics including Kate Fletcher (2008; Fletcher and Grosse, 2012), Joan Farrer (2011) Alison Gwilt (2011), Sandy Black (2008) and Mike Brown (1997) explore at length their concerns for the role of consumers and producers of fashion as their moral priorities shift between economic, ethical and environmental directives. Approaching the research from a sustainable fashion design perspective these notaries shine the light on some of the key problems sustainability faces within the production and consumption paradigm that is peculiar to human existence. Interestingly, it is these academics intense focus on labor ethics and material ecology that captures my attention because The Square and The Envelope projects addressed the ethical and environmental changes that were being discussed.

Only after reading Hanna Arendt’s explanation of the human condition did I distinguish work from labour in a non-Marxian way, realising the challenge I was facing was the challenge of fashion design work, not the challenge of fashion design labour. This perspective is drawn from Arendt’s definition of work as a contribution to society beyond subsistence, and her definition of labour as a contribution to society that is subsistence. I felt the focus of the research into tensions between sustainability and fashion hinged on an interest in reflective practice as the work of design in fashion, as distinct from the austere labour of fashion. Arendt’s definition illuminated the important distinction between the two states of activity: work value versus labour value. A ‘chicken and the egg’ situation, where I was questioning how to socialise a material fashion object so that it embodied greater sustainability.

Current global contexts of neo-liberal capitalism support pro-Marxian work and labour definitions (Galbraith, 1954). It is easier to imagine how we can change the production process if the focus is on labour, whereby human productive efficacy instilled by Adam Smith’s theories on division and repetition, in An Inquiry into the Nature and Causes of the Wealth of Nations, make it more difficult to address Arendt’s position. Her definition of productivity places greater emphasis on non-repetitive actions in what she calls work (Feldman, 2009). It is this kind of work, in the vein of Arendt’s distinguishing feature, that emphasises creative, non-repetitive action. My practice then, in search of meaning and socialising objects, is a design practice centred on work. Concern for the effects of labour ethics and material ecology on society and our natural environments is confronting and concerning.
However, it is the sociology of fashion systems and the work of fashion design within a sustainability paradigm that guides the way. There is a rise in the number of eco-fashion designers, eco-warriors, eco-activists, eco-advocates, and eco-provocateurs over the past fifteen years provides enough evidence that there is interest in changing direction slightly, at least in Melbourne, Australia. This change in direction is moving towards greater consciousness and socialisation of design and a creative design culture in which designers are willing to work together.

The term ‘sustainable fashion design’ has been replaced and discarded numerous times and has been problematic for this research from the start. The lumping together of these three words produces a cryptic reductive statement. Instead, I use the term ‘sustainability’ from ‘sustain’ referring to the latin, sub- ‘from below’, tenere- ‘hold’ and ‘ability’ referring to the latin, habilis- ‘able’ when placed together forms the definition ‘able to hold up from below’. Sustainability throughout this dissertation represents a groundswell approach in identifying a direction for material thinking (Carter, 2004). Mostly, my practice is a matter of reflecting on work done, and using written, object, and visual language to explain what that work means relative to the design proposition. My research enabling an intellectual account of my practice. I started out as a maker and doer because that is how I have always expressed myself. Now I include, in the language involved in the intellectualisation of my practice, another aesthetic where activity has a natural precedence over discourse. Innately pragmatic, this poetic context of my research often places me in awkward positions.
HUMANITY OF PRACTICE
In 2003, I presented a paper at the Inaugural Wool Science and Technology Conference in Hamilton, Victoria. I began by explaining how William McDonough and Michael Braungart in The Next Industrial Revolution (1998) and Connie Bakker’s PhD dissertation (1995) approached environmental challenges relative to the design process and textiles. I then introduced the Low Impact Design System (LIDS) as a model of practice, the purpose of which was to direct ways of thinking through design problems with a focus on sustainability in the outcome. I explained that the model was developed to identify where the problems were after I applied Lifecycle Analysis (LCA) software to my garment, The Envelope. I let the audience know how a small group of textiles, including virgin and recycled wool when processed from sheep to shop, committed varying degrees of negative environmental impact. These impacts included eutrophication, acidification, solid waste, and carbon dioxide (CO2) emissions and that these impacts occurred during the raw material production, processing, design, manufacture, use, maintenance, and disposal phases of the production process. My purpose was to demonstrate LIDS as a significant change from current fashion processes (Holdsworth & Caswell, 2004, p. 99-100) that were linear. I described how LIDS’ strength lay in being able to identify and address contemporary environmental concerns, such as waste management, more easily than other processes because it placed design at the centre of a non-linear reflective process. I wanted the audience to consider LIDS as a road map for change.

LIDS’ deployment of the principles of design, cut, and make – according to a set of boundaries including minimum waste, nesting, longevity and single pattern piece techniques – meant stepping back from current processing systems. To which proposition the audience – consisting of wool growers, graziers, traders, breeders, and agents of Merino, Poll Merino, Poll Dorset, Dorset-Merino, and other meat and wool sheep – responded with suspicion. I explained how the consequences of using virgin wool, recycled wool, Tyvek, polypropylene, and Tencel were calculated using Lifecycle Analysis (LCA) technology and compared each material to the next using the same variables to produce the best and worst performers of the group. The end result showed pure virgin wool to be the worst performer of the group. The reason for this was mainly due to the processes used in processing wool from fleece to fibre to worsted wool cloth. Every person in the room knew the fragility of the Australian landscape and the challenges associated with drenching, dipping, and mulesing sheep to keep them healthy and productive. What was new to the sheep graziers and breeders was how a design process could address the issue of environmental compliance of a final product alongside agricultural processes. A two-day workshop was organised at the RMIT Hamilton campus to look more deeply into the problem.

During the workshop, we discussed the work involved in fashion from behind the farm gate to retailer and eventual obsolescence. We discussed
the systemic nature of the challenge and how data from analytical tools such as the Life Cycle Analysis (LCA) gave direction by highlighting gaps in knowledge. I explained further that an LCA was a tool like any other and that how growers, farmers, breeders and graziers went about their practice was primarily up to them. The cultural contribution of the wool industry is significant. Plummeting wool prices often forced wool growers off the land, alongside the lack of wool processing facilities (for example, washing and combing the natural wool fibre). Quality breeding is a key part of Australia’s wool growing advantage over other countries, including breeding animals to be more naturally resilient against pests and parasites. The environmental impact of wool compared to other fibres is significant but these impacts must be offset by its social and cultural contributions. It is the social/cultural factor, and the realisation that tools such as an LCA brings environmental compliance to the fore, that could demonise an entire industry. It is the focus on environmental compliance, that shifted my design practice in the direction of sustainability. Where sustainability is recognised for its role as a structure holding up a whole world view on designing and making stuff that includes the simultaneous consideration and responsible operation of environmental, social, and economic parameters.

The complexity of the value chain from sheep to fibre then cloth, and the diversity of the communities involved in this simplistic three step process is irreconcilably affected by changes to the wool industry and has vast knock-on effects. Any changes are ultimately up to the individual or enterprise to make, and during the workshop the graziers, breeders, and farmers were open to considering fresh techniques and ideas. They discussed what was needed to bridge the gaps in the sustainability of agricultural practice.
Image of the Low Impact Design System (LIDS) illustrating a looping cyclical design process.
USING RAW MATERIALS THAT ARE INFINITELY RENEWABLE, RECYCLABLE, REUSABLE AND/OR BIODEGRADABLE;

USING A MINIMUM NUMBER OF PARTS TO DESIGN THE INDUSTRIAL PRODUCT;

PRACTICING PRODUCTION METHODS TO AVOID MANY DIFFERENT SORTS OF CONSTRUCTION METHODS IN THE ONE PRODUCT;

FACILITATE EASE OF DISASSEMBLY OF THE DESIGN FOR REUSE PURPOSES;

PRODUCT LONGEVITY, A DESIGN, SUCH AS THE AVERAGE GARMENT NEEDS OVER TWENTY YEARS TO CAPTURE THE MINIMUM VALUE OF EMBODIED ENERGY CAPTURE IN MAKING THE GARMENT;

WASTE IN THE FORM OF SOLID, LIQUID AND GAS EMISSIONS MUST BE MINIMISED AND ULTIMATELY ELIMINATED AS PART OF THE CRADLE TO CRADLE PROCESS;

THE WASTE FOR ONE SYSTEM BECOMES THE RAW MATERIAL FOR ANOTHER SYSTEM;

INDUSTRIAL PRODUCTION PROCESSES MUST BE ENERGY (ELECTRICITY) EFFICIENT TO PRESERVE NON-RENEWABLE RESOURCES; ACTIVE PARTICIPATION IN THE CRADLE-TO-CRADLE SYSTEM AND THE USE OF PASSIVE RENEWABLE ENERGY SOURCES IN THE POWERING OF INDUSTRIAL MACHINERY.

FIGURE 17
An example of environmental design parameters the LIDS model navigates
HUMANITY OF PRACTICE
TELEOLOGICAL INDIVIDUAL
It was during the early years of my teaching a practice that I went through a campaign phase believing I could change the world. I realise now what I was really looking for was to change my world and that this is what directed me towards a meaning-led practice entangled by the conflict between the natural and the artificial in the making of material fashion objects. This realisation emerged intellectually over time as I worked through my concern.

Over time a number of designers, curators, and artists made themselves known to me and I slowly became part of a 'community of practice' – a term often repeated in intellectual social discourse. I was made aware that to become a part of the community you needed to contribute to its formation. Since 2001, community focus on the sustainability of fashion has grown in Melbourne and worldwide to include online organisations. Historically, fashion ‘... is a mysterious goddess, whose decrees it is our duty to obey rather than understand ...’ (Wills & Midgely, 1973. Ch.13 p. 229). With so many fashion designers belonging to communities that are unbound by public social conventions, it was good to feel like I was fitting into the creative fabric of Melbourne. It was Simmel, (Wills & Midgely, 1973. Ch9) who led me to initially describe the designers engaged in these communities as teleological individuals, ‘... ever experimenting, always restlessly striving, and he relies on his own personal conviction’ (p. 173). Then Richard Florida who observed the creative individual as a driving economic force ‘... occurring in places that were tolerant, diverse and open to creativity ...’ (2002. p. x), reminding me how fashion continued to expand the French economy through creative endeavour. It was Simmel and Florida who drew my attention to the number of teleological individuals in and around Melbourne (Phyland & De Silva, 2006; Stappmanns & McEoin, 2006; Thomson, 2002) and after a time sought ways to embed principles of sustainability in their practice.

As part of my practice I worked alongside these teleological individuals and observed their capacity to shift away aesthetic preferences towards the process of design and making in fulfillment of reflective social and pragmatic causes. Lawson explains that ‘... good engineering requires considerable imagination and can often be unpredictable in its outcome, and good fashion is unlikely to be achieved without considerable technical knowledge’ (2006, p. 4). It is through Flugel’s passive fashion individual that follows a doctrine of ‘... the quicker the obedience the greater is the merit’ (Wills & Midgely, 1973. Ch.13. p. 229) and Simmel’s ‘... passive individual ... believes in social similarity and adapts himself to existing elements’ (Wills & Midgely, 1973. p. 173) that I observed alongside the teleological individual, passivity and by association compassion played an equal role in creating change. The behaviour of the teleological individual interested me more when combined with the passive individual so I supported their courage, likening it to the social-artistic avant-garde.
It is not the passive imitator or the teleological individual that my practice seeks to develop from Melbourne creative culture. My practice seeks another individual: the compassionate ontological experimenter. A designer whose practice this research interprets as containing a purpose or end that meet the compassionate directives of sustapoeia.
Figure 18a
Bowling Arm, 2001, leather offcuts from the manufacture of cricket balls
FIGURE 18
FIGURE 18c
Outfit by Product 2010. Printed silk, women’s dress. Retrieved from
FIGURE 18d
For fashion to maintain its sense of brilliance it must constantly refresh its design purpose. The social structures are quite formal so it is relationships rather than design that enable the change to take place. Elsa Schiaparelli explains her lack of craftsman skill was more than made up for through her connections with society (Schiaparelli, 1954). The success of her business came through reputation generated by high society friends and family from France and Italy who bought her designs. The same stands today, that even if a designer is gifted it is the myth behind the brand that fashion depends upon rather than design. The fashion crosses a number of design territories and creates emotional volatility in the consumer market unlike any other discipline. The significance of the relationships lay in what trends emerge, and the rules governing these trends, explains Klugel (Wills & Midgley, 1973. Ch 13), that rotate around actors and actions. The skill of identifying a fashion trend is in observing the actions of the actors as they socialize and how the production of that action is is used to uncover the latest styles.

The social process is difficult to describe because typically fashion shifts as soon as it is pronounced, or adopted by the wrong audience. Fashion is all about exclusivity and excess, whether the fashion garments are worth one dollar or a thousand dollars. For sustainability to engage with the fashion system a sense of exclusivity or myth is required. Throughout my practice Albert Borgman’s described engagement as ‘...the symmetry that links humanity and reality ...’ (Buchanan and Margolin, 1995, p. 15) This notion of engagement explains a way of acting so that sustainability fits with both the humanity of being and fashion reality, which is the action of being cool.

Engagement is the practice of combining artisanship and trusteeship where artisanship is described as the practice of refined craft and design skills ‘... distinguished not only by the wealth of their experimental properties but also by the disclosing power of those properties’ (Buchanan and Margolin, 1995, p. 19). Engagement also seems synonymous with a Modernist phrase – ‘total work of art’ (Greenhalgh, 1990) – that seems appropriate to how I envision the relationship between sustainability and fashion. Trusteeship is then the practice of understanding and taking accountability for objects designed into existence that is similar to a social contract where objects are created to meet the needs and desires of others (Buchanan and Margolin, 1995, p. 19) and the designer agrees to meet those needs and desires. Trusteeship is also appropriately synonymous with the Modernist phrase social morality (Greenhalgh, 1990) that alongside the total work of art helps to establish a sense of longevity and continuity relative to the sustainability paradigm.

If social engagement is placed into this context of artisanship and trusteeship the objective then becomes linked to humanity and reality, so I introduce a
third quality to make the sustapoeic framework clearer by introducing technology. The most significant technological quality related to social engagement is media. Social media is an important method of social engagement in the 21st century. Both artisanship and trusteeship play social roles when tailored with collaborations, partnerships, and sharing concepts and ideas. Fashion is not well known for its generosity and sharing of ideas. Fashion systems forecast upcoming trends two years ahead of the delivery of garments and other material fashion items to market. Intellectual property laws protect sharing design ideas so sharing should be tailored to rewards. Bryan Lawson describes design as the ‘precise, predetermined, systematic and mathematical’ (Lawson, 2006, p. 4) characteristics of the engineered product combined with the ‘... nebulous, spontaneous, chaotic and imaginative’ (Lawson, 2006, p. 4) characteristics of fashion. To engage with design is to ‘... recover the depth of design, that is, the kind of design that once more fuses engineering and aesthetics and provides a material setting that provokes and rewards engagement’ (Buchanan & Margolin, 1995, p. 16). This means social engagement needs to be about relationships at an artisan and society level. Relationships make it possible for sustainability to enter the realm, and for sustapoeia to be a kind of production guided through the sustainability paradigm by the design and social process it needs to enter an exclusivity zone so that unique, tailored, quality, and facilitative aesthetic material objects and services are considered cool. What is meant by exclusivity zone, is from the Latin, excludere – ‘shut out’ and zone, from the Latin, zona – ‘girdle’. That is, the research and development products and services takes place under sustapoeic conditions in a compassionate ontological experimental environment. The shutting out and restriction of poor craftsmanship, excessive production, repetitive and obstructive aesthetic material objects and services considered not cool.
HUMANITY OF PRACTICE
This section introduces super modernity as a significant creative context to explore the work of fashion. The first time I used the context in my practice was during the SupermodernGorgeous! Exhibition. I drew the concept of super modern from Marc Auge (1998) as the underpinning context of the exhibition brief. Super modernity distinguishes an essential characteristic common to a combination of space, time, and ego called excess. Excess is defined within the scope of super modernity as a time of general overabundance and waste, and that given the distilling of my practice, fashion contributes to this characteristic in a significant way. The theory captured my imagination because it resonated with the excesses of manmade material fashion objects which, if made more exclusive, would generate less waste. The ideal I imagine, however, rests on a philosophy of responsibility and agreement alongside social engagement. In this scenario, fashion is seen to be a cause of excess within the scope of preciousness, luxury, and exclusiveness. The feature of excess as Auge explains it does resonate with observations I made of Melbourne at the time. Consequently, my practice came to consider the features of super modernity, and its essential characteristic of excess, in the manner Auge describes.

Annie Leonard identified the excesses of current environmental, social, and economic systems and designed a YouTube video called ‘The Story of Stuff’ (Leonard, 2007).

Later, in 2013, the concept grew and she made another video outlining in a YouTube video the ‘Story of Solutions’ (Leonard, 2013). Her stories are simple and effective in sharing the sentiments of excess as expressed by Auge, alongside concerns for demonstrating compassion during the production and consumption of products and services.

There are two things, firstly, my practice explores how a design process can design fashion that contributes to a world with less waste. Secondly, I take a stand on creating a solution to the excesses of ego, space and time Auge and Leonard both discuss in different
ways. Time and ego is explained by identifying belonging in a world where sustainability is a key concern. The ontological experimenter has the ego necessary for contributing to sustapoetic pathways of design practice. Space, the other feature of super modernity, explores and it is explained in terms of place making.

Andrew Bolton’s publication (2002) borrows the term super modern and borrows from Auge’s description of excess to describe the overabundance of information, noise, time, space, meaning, and purpose (Auge, 1995, pp. 28-29). Bolton explains a new type of fashion: super modern fashion. Bolton argues that super modern fashion is more closely connected with engineering and architecture than it is to the machinations of the fashion systems. One of Bolton’s perspectives on super modern fashion is around space. Bolton offers the explanation that super modern spaces direct individuals to disengage from their architectural environment. Fashion, he says, is the complete aesthetic and functional entity that gives back to the space, creating an environment for meaning and engagement through how fashion exists in that space. Bolton’s perspective on fashion as the complete or whole aesthetic, and functional requirement, in a super modern excessive space perfectly aligns with the socialisation of sustainability and fashion in a space so that the purpose of fashion activity in that space is place making. Fashion becomes the ultimate interstitial experience, a transportable environment engaging with harsh terrain comprised of super modern surrounds that enables meaning making that transforms the space into a place.

In 2001, I designed a garment called The Square as part of a body of work in completion of a Masters degree. It featured alongside Lucy Orta’s Refuge Wear in a publication called Transportable Environments 2 (Kronenburg et al, 2003). The theory behind transportable environments is that, by design, fashion must socially engage with its environment and make meaning of that environment, transforming what in the super modern context would be called a non-place into a place. The transformation relies on the person wearing or presenting the garment to the space to be a stranger. In anthropological terms, a non-place is a place without history. Therefore, transforming a non-place into a place requires historical reference to contribute meaning. What Bolton proposes is that fashion is the ultimate interstitial environment, and as such turns non-places into places just by its presence in the non-place. If this is so, then it serves my purpose that fashion and sustainability meet through social engagement with the non-place. The act of wearing fashion in the interstitial non-place turns the non-place into a place through what is being worn. This is because the interstitial is what defines fashion, so following Bolton’s argument that fashion is the ultimate requirement and functional aesthetic, this environment is where sustainability and fashion align. This situation or environment is where sustapoeia functions at its best.
Annie Leonard’s Story of Stuff videos were an important find when introducing the impacts of sustainability to students in an interesting and pragmatic way - using animation.
Oil has provided unlimited low cost access to energy and materials for more than a century, creating a social culture of mobility. John Urry explains that peak oil is easily accessible oil, which dried up in the 1970s, and that low cost energy option needs to be replaced (Urry, 2009). There are some oil reserves in the Antarctica, Venezuela, and parts of South America of a different kind, as yet untapped because of the high costs of exraction, geographic location and economic instability where the oil is found. As it stands, John Urry (2013) announces there is no equal and sublime resource other than solar energy that can be transported and used for the multiple purposes of creating unlimited energy and materials. Oil has achieved for society what no other energy source can, and so our mobile culture is at risk (Urry, 2013). With energy and materials the preoccupation of governments and corporations worldwide, the goal for energy producers is replacing current non-passive and non-renewable coal and oil energy sources with renewable energy sources.

Fashion relies on oil for energy and synthetic materials used in everyday wear such as nylon, polyester, polyurethane, polyethylene terephthalate, and many, many more. All synthetic materials and many blended materials contain some kind of oil based plastic to supplement material characteristics and, unfortunately, lower material costs. Synthetic materials on average enable lesser quality, lesser value, and low cost garments to enter the market. While my practice supports mobility and transitional culture, it does not support exploitation and waste. My practice advocates that oil based synthetic materials must be more closely aligned with a system of high quality, long lasting, value driven, compassionate fashion, and that such natural resources are less frequently used in materials to produce a cheaper, lesser quality option.

My practice links to John Urry’s concern about re-enabling mobile culture by finding renewable resources, including solar, wind, biomass, bio-gas, hydro, hydrogen, internal combustion, and cold fusion alternatives. The transportable environment offers a solution in developing a relationship between sustainability and fashion. Growing up in the Australian bush, and knowing
the delicacy of the ecosystems that exist in the harsh landscapes, what was evident to my practice was the need for a more mobile society. Current cosmopolitan lifestyles place unprecedented demand on energy and material use, and the reestablishment of the Australian Aboriginal cultural practice of respecting the fragility of Australian resources is an inviting alternative. The mobile culture my practice explores at the moment is a design purpose other fashion designers have explored, and looks like Refuge Wear, by Lucy Orta, (Orta, 1998) or the Aeroplane dress, by Hussein Chalayan (Bolton, 2002). The North African garments of the Tuareg people are a better example of the kind of transformative fashions my practice expresses. The full flowing garments are inappropriate for the kind of western metropolitan lifestyle many people aspire to. However, the garments demonstrate an approach to how people can engage in spaces, whether familiar or foreign, through what they wear. These examples show a capacity for garments to cross borders, from protection and non-place to intimacy and place, through fashion socially engaging with the surrounds. The creative context offers designers a unique opportunity to segue between fashion and sustainability.
FIGURE 20a
Chalayan, H. “Airplane”
Dress, spring/summer 2000
Fiberglass, metal, cotton, synthetic; L. at center back
37 in. (94 cm). Retrieved from
http://www.metmuseum.org/toah/works-of-art/2006.251a-c
FIGURE 20b
‘...words are bearers and generators of ideas ...’ (Baudrillard, 2003. p. xiii)

I wanted to borrow the title Passwords from Baudrillard’s book of the same name in development of a lexicology around the practice of fashion and sustainability. I wanted to follow through the idea that it would be useful to have a list of key words or passwords to refer to when consolidating the sustapoeia framework. Baudrillard highlights how words manipulate our cognitive playgrounds, and I didn’t agree with the second half of his sentence: ‘...perhaps even more than the reverse.’ because sustainability relies more heavily on ideas being communicated without words than on lexicology. So I put the idea of sustainability passwords aside for now. My practice accepts ideas are healthy generators of words even more clearly after reading the works of Simmel, Barthes, Urry, and Beck (Beck et al, 2002). However, I do not believe words often lead to action that represents the type of work that Arendt describes. My practice is more concerned with the work of design in developing a social relationship between fashion and sustainability than it is concerned with getting the words right. My experience tells me designers do not like being instructed on how to do something, and when feeling compelled to complete a task if they are told exactly how to do it the task becomes a laboured attempt to do the right thing by the instructor.

In fact, saying what you mean is hardest of all. As a child I listened to directions from my father that typically asked ‘Can you get that thing for me?’, while I stood in the middle of a room full of things. Family conversations were filled with words and sentences that did not hold the words needed to describe clearly what was desired. As a result, I now interpret signs, symbols, and creative contexts at the same time as listening to words and have become good at interpreting meaning even if the meaning is only from my perspective. My interest in interpreting complicated communication led me to research semiology and the work of Roland Barthes. It was Barthes’ semiotic modeling of a commutation test (Barthes, 1985) that brought meaning and structure to the complex words I had already collected, including social engagement, poeia, sustainability, super modern, fashion, and design. The commutation test placed words into categories, the signifiers and the signifieds, relative to identifying the significance of each word as and how it is used. What is important to note at this point is that my practice clearly identifies how communication does not rely solely on words; rather it is gesture, symbols, and signs that create context.

As a designer-maker, the commutation test is useful in my practice as it helps to organise the design process, beginning with the written brief that Peter L Philips explains is a written description of a project that requires some sort of visual design outcome (Philips, 2012. p. 25). If the brief contains confusing lexicology then designers will become frustrated
because, as Bryan Lawson (Lawson, 2006) explains, the structure of the brief must be preceded by a set of assumptions to guide designers. Barthes maintains that keeping a certain semiologic order (Barthes, 1985. Ch2) creates meaning, so my practice is searching for how to create a meaningful relationship between sustainability and fashion by keeping a certain semiologic order. I truly believe the delivery and appropriate use of words, signs, symbols, gestures, and context direct designers to practice sustainability along sustapoeic pathways.

Barthes comments,

‘... if clothing producers and consumers had the same consciousness, clothing would be bought (and produced) only at the very slow rate of dilapidation; Fashion like all fashions, depends on a disparity of two consciousnesses, each foreign to the other. In order to blunt the buyer’s consciousness, a veil must be drawn around the object – a veil of images, of reason, of meanings.’ (Barthes, )

It is akin to the veil of meaning my practice aims to place around sustainability in order to develop a mythical-like coolness. Certain words, called signifiers and the signified, motivate certain feelings and attitudes. The task of embroidering the details of the fashion object to describe it as something desirable raises more concerns as I consider how I would describe the works of participants and collaborators in my practice. The objective would be to structure the words to inspire action in those that read the descriptions, but my thoughts are that I should get past the words. I should get onto the action and interpret designers’ works so they demonstrate to the audience how their object of fashion engages and socialises with sustainability.
human clothing is a very promising subject to research or reflect upon: it is a complete phenomenon, the study of which requires at any one time a history, an economy, an ethnology, a technology’ (Barthes, 2006, p. 21).

When I read the summaries of the various conditions of human behaviour, fashion provides a sociological précis of a society always wanting more (Simmel, 1904; Arendt, 1999; Barthes, 1985; Auge, 1995; Polhemus, 1996; Lash, 2009; Urry, 2012). Whether it is the present, past, or future of society, observations of human behavior are relative to current events that inform how fashion unfolds. At the moment, the ‘small facts’ (Schiaparelli, 2007 p. ?) or quiet voice is sustainability. Shifts take place during my practice, moving my design behaviour along a winding trail, analogous to the different social contexts adopted by designers and makers engaged with my research to socialise their own process of engagement with sustainability.

After years of blind adoration of the making processes, dissatisfaction about fashion’s preoccupation with aesthetic and imitation over function and human well being urged me to further consider the systems I use. Simmel attributes fashion’s sustained presence over time to humankind’s dualistic nature and simultaneous desire for differentiation and equality (1904). This statement prompted a better understanding of why I was now dissatisfied with fashion, and sustainability seemed to be the order of the day. Simmel explains that ‘... fashion is merely a product of social demands ...’ (Wills & Midgley, 1973, p. 174), and if that remained true then it was the nature of those social demands that needed manipulating. The enveloping conundrum resulted in a duality of forces, one public and one individual, relative to the design process in which the designer is given permission to manipulate the audience. The desire to guide the direction of people’s behaviour is not a new idea when searching for ways to succeed at achieving social sustainability. As Simmel says, there is no real evidence that fashion is created from ‘... an objective, aesthetic or any other expediency’ (Wills & Midgley, 1973, p. 174). Besides, if there was some hidden motive for the kinds of fashions that come into existence then why is there an ‘... absolute indifference of fashion to the material standards of life’ (Wills & Midgley, 1973, p. 175), and why is it that today’s ‘... fashion recommends something appropriate in one instance, something abstruse in another, and something materially and aesthetically indifferent in a third’ (Wills & Midgley, 1973, p. 175). It is a difficult direction to accept, but fashion has no real moral, fiscal, or environmental path that it is committed to beyond its social networks and the trends of society at the time. My observation of the contemporary fashion practices that engage with my practice concludes that place making is the final border, or last architectural frontier, other than sustainability. That is, Simmel’s observations of the human psyche
remain relevant today because he understood, as I have come to understand, that the only endless concern fashion has is social location of the individual.

My practice encountered many Melbourne designers like me who were openly critical of particular material qualities of contemporary fashion. Not all designers embraced the material, aesthetic, and ethical borders of the sustainability frontier, but they at least wondered how it worked.
‘... neither in tailoring nor in legislating does man proceed by mere Accident, but the hand is ever guided by mysterious operations of the mind’ (Carlyle, 1987, p. 28)

My practice rejected the term sustainable fashion design because it was difficult to define with three signifiers embedded in its title. Sustainability also has a broad usage so for the purposes of my practice I maintain the presupposition that sustainability is best understood as a concept with a number of different objectives. First, sustainability is most relevant to my practice when it is placed next to an activity of work rather than labour. Second, it is relevant when the systems of production and consumption on the whole aim to be cyclical with multiple equilibriums. Third, the recent introduction of global communication networks (Ashcroft, 2012) highlights the role of individualisation (Beck, 2001). Finally, engaging in spaces through what is worn creates an environment for fashion of belonging and place making. Alongside the purpose of knowing how to work and individualization, there are three signifiers of sustainability: real design, virtual design, and connotative design. My practice remains centred around energy and material conservation, but more specifically this parameter is given the name of real design to signify how my practice aims to manage, control, and eliminate waste caused by production and consumption systems when designing material goods including fashion. Then there is virtual design which aims to sustain quality of life on Earth for all humankind by coming to terms with how to manage oscillating patterns of excess in society. Connotative design assumes the designer has control over the design of the object or service to better lead society through social engagement parameters including trusteeship, artisanship, and social relations. To this end my practice follows the spiritual teachings of Japanese poet Shikiikenmon-in no Mikushige (Eishi, 1991) who writes,

```
mi o saranu
If I did not expect
onaji ukiyo to
The same, inescapable
omowazu wa
World of suffering
iwo no naka mo
I would try to find a place
tazune mitemashi
Amid the mountain crags.
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This is a way of explaining the creative characteristic of a teleological experimenter. Ukiyo literally translates to mean world of suffering which Pekarik (Eishi, 1991) explains is a Buddhist concept. When I think of the characteristics a designer needs to practice sustainability ukiyo springs to mind. Pekarik also translates ukiyo into the floating world which was used to describe red light districts of the Edo period and ‘expressed the irreverent atmosphere’ (Eishi, 1991, p. 50) of the
district that later became a new subculture and art form, ukiyo-e. The poetics of living is placed beside life of suffering in Buddhist teachings and through my practice I came to understand that suffering is a part of life that teaches people not to seek what is right but instead to seek what is better. Suffering and sacrifice have always been a part of the design, making, and engagement processes that I believe is in an effort to quell the pressures of excess in a super modern context.

In the 1980s the world was alerted to a hole in the ozone layer caused by a concentration of Chlorofluorocarbons (CFCs) in the Earth’s atmosphere. The ozone hole over Australia was heralded as the most significant and for the first time I was made aware that gaseous chemical waste could damage Earth’s atmosphere and reduce humankind’s quality of life. Propellants in aerosol products and refrigerators were responsible for CFC levels then, while the gaseous waste generated from processing materials and energy to produce consumer goods is often given to be the cause of the dangerous levels of carbon dioxide levels (CO2) in the Earth’s atmosphere over the last 50 years. The levels have risen from pre-industrial revolution levels of 220 parts per million (ppm) to 430 ppm (Stern Review, 2006, p. iii). Current indicators suggesting a rise of CO2 levels consistently beyond 500-550 ppm will significantly change the Earth’s ecosystems and significantly change lifestyles as ocean levels rise and climate patterns shift. Increased CO2 levels have so far caused previously unrecorded weather pattern abnormalities; patterns that, according to the Stern Review, may have killed millions of people, changed millions of lives for the worse, and destroyed sensitive bio-systems (Stern Review, 2006. p. v)

In the 1990s, theories and practice emerged, aiming to reduce pollution levels created from production and consumption processes. Eco-efficiency theory slowly worked its way into industry and businesses began to see how to they could manage the sustainability paradigm.
FIGURE 21
TO REDUCE THE MATERIAL INTENSITY OF GOODS AND SERVICES.

ENHANCE MATERIAL RECYCLABILITY.

MAXIMISE SUSTAINABLE USE OF RENEWABLE RESOURCES.

EXTEND PRODUCT DURABILITY.

REDUCE THE ENERGY INTENSITY OF GOODS AND SERVICES.

REDUCE TOXIC DISPERSION.

INCREASE THE SERVICE INTENSITY OF GOODS AND SERVICES. (SHEA, 2000)

FIGURE 22
Reading these directives inspired research into different cultures to find historical precedents and my practice picked up on a Japanese activity after World War II when wax candle stubs were collected melted down, remolded into new candles, and sold. In Japan and Europe too, material scraps were used to make pillows, blankets, and sleepwear. In the Japanese culture it is called Boro and is still a thriving cottage industry. In Italy, materials such as wool, polyester, and nylon remain part of a recycling culture (Cedrone, 1992). The disposal or recycling of cutting room scrap and waste materials is a costly task, says Cedrone. The price paid for scraps used by the automobile industry, one of the biggest users of material scraps, has not even doubled since 1942, yet the price of cars is twenty times more (Cedrone, 1992).

These material challenges present logistical as well as cultural opportunities to find alternative processing systems with the objective of finding socio-economic multi-equilibriums (Lash, 2009). There is no one solution for change to our current systems, or a single fate, and ideally with over seven and a half billion people on the planet that means over seven and a half billion different modes of resolution should be possible. Ulrich Beck explains, ‘...the opening up of closed structures, the melting away of borders, the loss of clear dichotomies...' (Beck & Willms, 2004, p. 42) creates new social conditions within which humankind can operate as more opportunities present themselves. Beck, in his individualisation thesis, explores the intellectualisation of processes, and the society of individuals whose unmapped course is less about the authentic I (Beck & Willms, 2004, p. 68) fundamentalism and the polarised other, and more about a sociological authenticity derived from the individual. Beck notes Nietzsche who reproached society by saying authenticity is impossible to derive from social structures; hence, the teleological individual is used to describe the activity of opening up borders that potentially non-violent, non-invasive, social, kind, caring, and understanding encourages as authentic action. Arendt, Urry, and Beck draw my practice’s attention to the possibility of a society that is less material and more mobile, socially active and interested in galvanising stronger attitudes of tolerance, flexibility, sustainability, poetics, and engagement.
Fashion demands a lot of the individual and the events of my practice raise axiological questions relating to how individuals can contribute. Goodwill, exchange, negotiating the terms of trade and other ideas emerge from creative environments to eventually cause activity that generates outcomes worthwhile for everyone. Social media alerts its audience to the poor labour conditions of fashion and clothing manufacturers, and designers stop and ask themselves in Melbourne, Australia, how much better off are they than labourers in India. Is design an activity of labor or work? My practice is concerned with Arendtian descriptions of work where the telling difference between the work of design and the labour of manufacturing is making a contribution to society beyond survival. Design by implication is work because it operates to contribute above and beyond subsistence levels. For my practice, this raised some axiological concerns regarding the ethics of design, given design by definition of work is not necessary and therefore is considered an excess. For a girl from the bush it was new territory to consider within my practice.

It was SupermodernGorgeous! that began to set the boundaries with the content of texts by Marc Auge, Ulrich Beck, and Roland Barthes helping to identify the design brief I needed to write for participants in the exhibition. My practice was concerned with meaning, and so the design brief for SupermodernGorgeous! had embedded in it the directive for what that meaning was because I expected the exhibitors to operate their practices within the scope of the sustainability definition my practice followed. For instance, the traditional anthropological method of historical placement and establishment of meaning, according to Beck and Auge, had been eclipsed by individualisation and the ego. Talcott Parsons’ demanded that ‘... you must lead your own independent life, outside the old bonds of family, tribe, religion, origin and class; and you must do this within the new guidelines and rules which the state, the job market, the bureaucracy etc. lay down’ (Beck, 2001, p. 11). This configured well with my practice, the role of the teleological experimenter and the SupermodernGorgeous! design brief. So, I began to write a design brief that amplified ‘... the average exoticism of everyday life’ (Beck, 2002, p. 13) by directing the designers to follow the sustainability framework I was setting up, drawing from examples of the commutation test Roland Barthes used in developing his Fashion System.
Kate Fletcher describes slow fashion as linked to awareness and responsibility (Fletcher, 2008, ch. 7) and ‘... a call for balance and a sense of sanity within a system that has only become one speed. It’s trying to promote a variety of things in a higher quality ... So the challenge that we face, which is a part of slow fashion and ideas of sustainability, is to begin to value a broad spectrum of activity that is fashion’ (McQuilten, 2013). My practice recognises that producers and consumers of slow fashion engage in cultural exchanges and appreciate the significance of the fashion object relative to the pleasure of wearing the brand. Alongside cultural awareness is the knowledge of what the clothing is made from, how it is made, and where it is made. Longevity of the object may be achieved through design using principles such as multiplicity of use, hand stitching, and quality materials.

Carl Honoré (2004) explains the beauty of an Austrian resort town, Wagrain, that once a year in October hosts a conference for the Society for the Deceleration of Time. The society is a leader in the Slow movement and involves representatives from all walks of life: lawyers, doctors, architects, and teachers (Honoré, 2004). Slow fashion is as its sounds, a practice of time procuring, of slowing down, in the activity of making, wearing and using the fashion object, and as such inspires feelings of authenticity, caring, meaning, and the integrity of the work of design. It is the work of artisans whose practice is in response to real demand, not projected demand, and often relies on fine and best quality materials and friendly relationships between designer and client. Since its beginnings, fashion design has responded to changes in technology at an increasing rate (Adler, 2004). The introduction of social media and software to slow fashion means the craftsmanship and service from a technological point of view is not necessarily as slow a process as in the past. Slow fashion, in a contemporary sense relating to the way my practice works, is mostly a matter of maintaining the artisanship, craft, and engineering of design by focusing on relationships and detail. From a techno-philosophical point of view, I turn to Tony Fry (Buchanan & Margolin, 1995) who raises a notion about care that resonates with my practice. Fry raises my awareness of the Heideggarian notion of care. He explains there is a direct relationship between care and quality of existence that, relative to my practice, translates into an argument for a balance between work and design, so that the designer cares only so much that it raises their quality of existence. It is for this reason that my practice undergoes the work of sustainability within certain boundaries because these boundaries direct the levels and types of care required.

From a fast fashion perspective, technology is moving the boundaries of care away from work systems and placing it into labor systems by replacing the value of the hand, tailor made detail and personal engagement with sophisticated, animated machinery and software. The technology essentially designs...
care out of the system by placing distance between the consumer/user and maker through remote communication embedded in the Internet. In his essay for Discovering Design (Buchanan & Margolin, 1995, p. 207), Fry posits that ‘... care has to be designed into being, and craft is the means by which this can be done. Craft in this context is a form of knowing the materiality, care in making and the quality of the made’. The second edict Fry deposits is that of the sacred. The ‘... faith we have to find or create in the world of objects’ (Buchanan & Margolin, 1995, p. 192) presupposes those systems that sustain life. He proposes that society ‘... modify the industrial, the artificial that sustains life. At worst, in terms of environmental impact, the artificial has to be made benign, while at best, it has to be made proactive in the conservation of life’ (Buchanan, 1995, pp. 193). The difficulty inherent in the design of fashion objects is that it often requires longer lead times than planned. The long lead times needed to design and manufacture fashion makes fashion vulnerable to being outmoded when customer preferences change; that is, by the time the fashion is made available online or in store (Simatupang, Sandroto & Lubis, 2004). Quoting Simatupang, Sandroto and Lubis (2004) with reference to Moxey and Studd (2000) ‘The creative design process in a fashion firm is widely known to have a high level of task uncertainty and strong dependency upon other functions within a firm’ (p.22)

The French fashion system is underpinned by a culture of haute couture and pret-é-porter that translates to mean high fashion and ready-to-wear. Both forms of fashion system demand, on different levels, the same qualities as the slow fashion system discussed and described in the previous paragraph. Without the French system originally inspired by the Italians in the 13th century, there would not be a fashion system to associate with the complexities of sustainability. Kawamura (2004) provides insight into how the social aspect of current French and other fashion systems works relative to manufacturing trends, audiences, hype, myth, and objects. Kawamura began with the rise of urbanisation and the merchant middle class
FIGURE 23
Slow Fashion advocates a multi-iterant approach to extending the life of a piece of cloth by reconfiguring it into other forms (Bourland, 2013)
in developing fashion innovation and competition in the 15th century (Moxey & Studd, 2000). When the aristocracy no longer dominated Europe the society there was taken over by the new social bourgeoisie who changed the landscape of social privilege, including the fashion system. This was during the 15th century in France when Louis XIV, better known as The Sun King, began organising elaborate events and masquerade balls to boost the prestige of the Court of Versailles. A novel French economic system began to dominate Europe through centralising fashion: for the first time in history (Braudel, 1993). Later, around 1868, Charles Frederick Worth introduced the manikin and the fashion system changed again. Worth developed the notion of the live manikin, parading different styles of clothing in front of potential clients, worn on women whose figures and social stature were the same as his clients. Until the introduction of the live manikin, fashion silhouettes and styles lasted decades, changing only in materials, colour palette, and/or accessories when the seasons changed (Boucher, 1988). According to Boucher it was Worth who dismissed the tailor as maker, putting an end to client as designer, and introduced the tailor as entertainer, celebrity, and designer and bringing creativity to the system of fashion.

The central institution of the French fashion system, to which Worth contributed, is La Federation Francaise de la Couture, du Pret-a-porter des Couturiers de Mode, also known as The Federation. The Association Nationale pour le Developpement des Arts de la Mode (ANDAM), or the National Association for the Development of the Arts and Fashion, is just one organisation that works with The Federation which began around the time of Worth and was dissolved in 1910. In 1911, La Chambre Syndicale de la Couture Parisienne, or the Syndicated Chamber of Parisian Couture, was established to take its place. The French fashion system is highly organised by the French government, trade organisations, fashion journalists, editors, publicists, and others who vigorously defend and support a system responsible for creating a cultural hierarchy amongst designers worldwide. Couturiers are the most elite of all designers and design haute couture. Couturiers are awarded their official title by the Federation. They belong to La Chambre Syndicale de la Couture Parisienne and Createurs and those who design pret-a-porter, better known as ready-to-wear clothing, belong to La Chambre Syndicale du Pret-a-Porter des Couturiers at des Createurs de Mode (Kawamura, 2004).

The French fashion system is often challenged to decentralise its influence. Hardy Amies (Wills and Midgeley, 1973. Ch.19,) explains a time in the ready-to-wear market in 1964 when women were supplementing their wardrobes with more accessible versions of the season’s styles. At the time couture was forced to be more competitive and undergo business restructure. Amies says,
... a Couturier often has moments of depression when he feels that he is working in an outmoded and anachronistic medium; ... many women can only afford to have a few such garments for their wardrobes and supplement the rest by Ready-to-Wear clothes. We sensed this change some twelve years ago and therefore opened a Boutique where customers could buy Ready-to-Wear clothes bearing the name and imprint of our own handwriting’ (Wills & Midgley, 1973, p. 348).

Social media and online fashion or clothing businesses have threatened the quality and relevance of the French fashion system as international conglomerates and market forces put downward pressure on the quality of fashion, questioning the sustainability and relevance of the discipline. My practice advocates that the French fashion system provides the provenance for the characteristics of sustainability relevant to fashion. Without the French fashion system to guide the values and morals of the discipline by providing an historical context, the meaning of fashion within a sustainability framework will fade.

Within the scope of my practice, fast fashion (Barnes & Greenwood, 2006) is described as a fashion system that ruthlessly reduces lead times needed to make fashion objects from concept to retail in order to satisfy projected customer demand. It is a consumer-led system that, according to Barnes and Greenwood, is a mainstay of the UK fashion industry. In the context of supply chain management, fast fashion has been explored by Ko et al (1997). The implications, they say, have been largely un-researched. Essentially, leaders in the field, like Spanish label Zara, have shifted suppliers closer to home. The fast fashion concept today is widely recognised as similar to Quick Response (QR) and Just-in-Time (JIT) models of fashion production, only some of the value chain members are viewed as partners to improve performance within the customer value delivery system. Fast fashion is also moving away from a globalised style of business with many members, to a more localised supply chain with fewer members who have a greater interest in the efficiency of the outcome.

While fast fashion has similarities to QR and JIT, there are some distinct differences and advantages. JIT is a common approach to the supply chain and is ‘the delivery of finished goods to meet demand without carrying upfront supply chain inventory, but in time to meet market demand’ (Bruce et al, 2004). It is a concept driven by the retailer engineered to reduce costs for business. QR is an attempt at creating a more agile supply chain. The concept itself responds to low cost overseas manufacturers, and businesses operating quickly to regain competitive advantage. The most significant difference between QR and traditional apparel supply chains is the move towards vertical integration and collaboration to improve supply chain efficiency. Explained by Adler, ‘The majority of clothing enterprises now see themselves less as producers than
as agents between customer needs, know-how possessors including creative designers and the potential of the global production network’ (Adler, 2004, p. 303). These tools and methods produce fast fashion systems, as we know them today, that often create garments that are ‘low-priced, quickly produced, and designed for obsolescence, fast fashion encourages consumer detachment from issues of sustainability and fair labour conditions’ (Joy, 2013).

Contemporary fashion processing passes responsibility for the designed object down the chain from design concept to warehouse sizing and distribution to retail stores, merchandising and, finally, the consumer and end user. It is this value chain from designer to retailer that the stakeholder system within the sustainability value chain framework challenges. Usually fashion design purchase decisions are driven by consumer demand. In a sustainable design model, the social and environmental impacts of designs take precedence over consumer demand. It is the role of the designer in this system, a strategic role in a design-push model, which serves to apply the idea behind the term stakeholder, introduced in the 1990s. As the term implies, each value chain member or ‘stakeholder’ takes responsibility for their role in the process relative to environmental and social challenges. For instance, waste is a problem often ignored by stakeholders. Up until recently, waste was fed into waterways, leached into soils, stockpiled, or given to second hand dealers or landfill. These days, water from the dying process is recycled, offcuts become rags, and clothing part of a lucrative secondhand and charity cycle. TVI Incorporated has over 172 stores in the US, Canada, and Australia and sold nearly $287 million worth of secondhand apparel and other products in the fiscal year 1999 (Mhango & Niehm, 2005). The article provides evidence that there is already a steady industry to take up waste supplies and increasing regulatory pressure for companies to meet even stricter environmental management standards, should encourage new industry into adopting recycling practice throughout the process.
STRANGER DANGER
As a stranger entering an environment with people I knew little about, I arrived in Melbourne around 20 years ago with suspicions, and misgivings about having left behind the familiar. I felt like a square peg in a round hole.

With relationships at the heart of my practice, sustapoeia became a singular exercise in making (firstly for the purposes of shelter) systems of containment with health, safety, and well being in mind. It reminded me of Arendt’s definition of action as labour: subsistent, necessity, repetitive, and brought to mind my pragmatic rural beginnings. So, I set up my approach to the move to Melbourne to be unconsciously about questioning my sense of place, belonging and comfort, my role in society and who I was. I was from a rural background and so used to a culture of subsistence. On reflection, I believe it was the loss of my own notions of place that fostered feelings of social disengagement and non-place from those around me, and which prompted my practice to shift the framework towards social engagement and developing design from the Arendtian perspective of work.

A certain leap of faith is required to reside outside formative practices of living. Moving from a small community where I knew everyone, I was required to shrug off embedded feelings of stranger danger, which according to Ash Amin (2012) is increasingly relevant from a sociological point of view as society navigates heightened anxiety towards the stranger. I had to put aside, underplay the deep discomfiting feelings of being watched as the presence of surveillance systems grew throughout the city, and in theory were watching for ‘the body that doesn’t quite fit’ (Amin, 2012). Deep-rooted anxieties coupled with feelings of being an outsider highlighted the dangers and risks of being in a strange place. For these reasons, plus the ego, time and place an event called SupermodernGorgeous! addressed my concerns. The decision turned out to be a significant event for my practice in developing relationships and making the world a better place through contributing to a community of practice. The exhibition was the first step towards developing a practice around particular ideas and notions of fashion relevant to society today.

Beck explains (2011) that sociology can no longer analyse society based on the classical principles of class structure and class conflict. Sociology is the study of human behavior and is significant to my practice for sociological context is necessary as my practice observes designers. It may have been better to place the observation of designer behaviour outside my practice, but my practice demanded objective as well as subjective teleological outcomes. Creating a context for this research became an exercise in understanding global contexts and the first event was decided for me. Held in the city centre of Melbourne in The Atrium at Federation Square, a busy public location. I began by observing Melbourne society in that space. After running across Auge’s (1995) text that
explained the Parisian metropolis as an urban environment burdened with material objects, information, and non-places, the content immediately resonated with my observations of the people of Melbourne. Auge's theory of super modernity highlighted non-place and excess from which British curator Andrew Bolton interpreted a number of fashion garments into context.

In Bolton's book a group of designers were chosen to explain the non-place, a sub-set characteristic of excess. Bolton used sub-headings to the same effect, Protective Wear showcasing Lucy Orta's Refuge Wear, and Kosuke Tsumara's Final Home, Mobility, within which Jennie Pineus's Cocoon-chair, 2000, is an example of the transient non-place. Couture, highlighting Yeohlee Teng's Autumn/Winter 1997/1998 as examples of cloth high rise shaped sheaths on the body, Urban Nomads features Hussein Chalayan's Autumn/Winter 1999-2000 Echo Form collection including the Back-layer Dress, the collaboration with Paul Topen and the Aeroplane Dress, the Autumn/Winter 2000-2001 After Words collection and the Tyvek Airmail Clothing, 1999.

Auge's concept of super modernity began the development of a set of criteria and ways to identify the work of fashion within the scope of sustainability. Using the right words I felt could create experimental outcomes that demonstrated what I thought, which was that fashion was the last frontier for place making as the perfect interstitial. The whole environment could be a gateway to social engagement and turn non-places into places by filling the non-places with people wearing clothing that engaged with the space. My practice aimed to highlight positive terms that directed designers to individuate, experiment, and ideate around sustainability defined in the way I described earlier. If all else failed, at the very least my practice could provide a framework from which others could interpret fashion objects so the objects made meaningful contributions to sustainability and fashion pathways.
STRANGER DANGER
Through developing a particular lexicon around my practice, the aim was to identify and then describe objective and subjective teleologies relative to the relationship between sustainability and fashion. Barthes’ semiotic narrative about the fashion system (Barthes, 1985, pp. 30-31) offered a sociological method of finding the meaning of fashion through written fashion and image fashion. The system of social engagement (see earlier discussion pp. 43, drawing from this sociological method, consists of metalanguage including: the real vestimentary code, where a garment or clothing is noticed and noted for what it is in object form; the written vestimentary code, highlighting and using particular signifiers within a written description of the design features of a garment such as the length of a hem, colour, and silhouette; connotative vestimentary code describing clothing in a time and place relative to something else, such as the beauty of a rose; and finally, the Rhetorical vestimentary code which uses various types of generalised cryptic language such as ‘blue is the new black’ to describe a fashion image. Each tier in the system is either autonomous or dependent at any given time in order to create a meaning of fashion as image. Each tier denotes certain terms called signifiers and signifieds that denoted meaning according to the rules of the system. The research undertaken for this thesis draws from Barthes vestimentary codes. A research objective was to determine if my practice can subjectively identify a language around the social engagement of fashion and sustainability, and then objectively share that language (given a certain semiotic order) with others, using written, visual, and verbal code. I met this research directive to a certain extent. To my mind the process of engagement has begin and in embryonic stages of development from a visual, verbal and written perspectives. There are of course a number of methods of communication that are not addressed including body language. So, the picture is not complete only begun. The following is an attempt to create a language hierarchy in the development of a lexicon around sustainability and fashion.
The System Of Social Engagement is a lexicological exercise in intellectualizing fashion’s engagement with sustainability through observational analysis and subsequent interpretations of the object: Tier 1 Real Engagement identifies the physical characteristics of the object.
MAKING MATERIAL THINK | SYSTEM OF SOCIAL ENGAGEMENT

TIER SYSTEM OF SOCIAL ENGAGEMENT
TIER 2
VIRTUAL ENGAGEMENT

CREATIVE ENVIRONMENT

SUPERMODERN, EXCESS AND THE NON-PLACE

LESS PHYSICAL AND PROSAIC THIS LEVEL OF ENGAGEMENT DENOTES THE OBJECT IN A MANNER THAT CANNOT BE SEEN OR TOUCHED RATHER IMPLIED AND DEMANDS PRESUPPOSED INFORMATION TO INTERPRET A SOCIAL CONTEXT. I HAD BEEN READING A NUMBER OF TEXTS, WHEN I SET THIS TIER IN MOTION. THE DISCOVERY OF THE AMSTERDAM SCHOOL OF ART, JLM LAUWERWIKS, WAS A STRONG INFLUENCE RECOGNISING MICHEL DE KLERK, FOUNDER OF THE AMSTERDAM SCHOOL OF ART IN THE EARLY TWENTIETH CENTURY WHO WANTED TO CREATE “UNITY ACROSS FACADES” AND TURN SPACE “INTO A CONDITION FOR EXPRESSION.” (BOCK, 1997, P. 35) IT REFERS TO THE CREATIVE CONTEXT DISCUSSED EARLIER IN THE CHAPTER.

IT WAS LAUWERWIKS USE OF THE TERMS SPACE AND EXPRESSION AND HIS ALIGNMENT OF CONTENT AND SPACE IN HIS DESCRIPTION OF A HALLWAY DURING A LECTURE TO A ET A ON ‘HARMONIOUS ORGANISATION IN ARCHITECTURE’ THAT CAUGHT MY ATTENTION. LAUWERIKS EXPLAINED THAT A HALLWAY DID NOT JUST CONSIST OF SIX PLANES (AS WAS THE CLASSICAL INTERPRETATION) BUT OF THE CONTENT OF THE HALLWAY. HE ACKNOWLEDGED SPACE AS A BETTER WAY TO EXPRESS AND VISUALIZE A HALLWAY THAN THE TECHNICAL REFERENCE OF SIX PLANES. I EMPATHIZED WITH THE SIX PLANES OF THE HALLWAY RELATIVE TO THE SIX PANELS OF A GORE SKIRT AND THE TECHNICAL MANIPULATION OF THE PANELS OF A GORE SKIRT. THE GORE SKIRT IS A CLASSICAL PATTERN MAKING EXERCISE WHEN FIRST LEARNING HOW TO CREATE FLAT FASHION PATTERNS. IT IS AN EXERCISE IN FORM MAKING FROM PLANES, AND AS SUCH, LIKE THE HALLWAY, AN EXERCISE IN EXPRESSING FORM THROUGH UNDERSTANDING OF USE OF SPACE (AROUND THE BODY) NOT PLANES (PANELS). LAUWERICKS FELT ANY COGNITIVE REPRESENTATION OF A HALLWAY, WHEREBY THE OBJECTIVE WAS TO CREATE A NARROW PASSAGE JOINING ALTERNATIVE SPACES, HAD TO BE REPRESENTED BY SIX PLANES (MUCH LIKE A GORE SKIRT HAD TO BE REPRESENTED BY AT LEAST FOUR GORES. IN A CREATIVE SENSE HOWEVER, ASSESSING THEN ADDRESSING THE CONTENT (SPACE) OF THE HALLWAY OFFERS A CREATIVE ENVIRONMENT AND FACILITATES CREATIVE PRACTICE. IT IS NOT SO MUCH THE GORE OR THE PLANE, SEEN AS REAL OR MATERIAL, IT IS THAT THEY BRING WITH THEM PRECONDITIONS THAT SHIFT INTELLECTUAL FOCUS TO SPACE AND PLACE.

FIGURE 24b
The System Of Social Engagement is a lexicological exercise in intellectualizing fashion’s engagement with sustainability through observational analysis and subsequent interpretations of the object: Tier 2 Virtual Engagement identifies the effable characteristics of an object.
The first tier of my system of social engagement is real engagement and uses material descriptors or signifiers such as principles of design practice relative to sustainability that denote the social engagement objective. The second tier is virtual engagement and uses poetic material descriptors and signifieds that imply sustainability and create an impression of the nature of the social engagement. The third tier is connotative engagement and uses terms connected to the systems or processes of design (Barthes, 1985, p. 37-41).

The System Of Social Engagement is a lexicological exercise in intellectualizing fashion’s engagement with sustainability through observational analysis and subsequent interpretations of the object: Tier 3 Connotative Engagement identifies implicit characteristics of an object that guide, for example, a user’s decision to employ it as fashion or shelter.
STRANGER DANGER
‘The test of the artist does not lie in the will with which he goes to work, but in the excellence of the work he produces.’ Thomas Aquinas, *Summa Theologica*.

The *SupermodernGorgeous!* exhibition was staged during the Sustainable Living Festival in The Atrium, Federation Square, Melbourne, Australia, in February 2003. The design brief for the inaugural event is the template for the written briefs of my teaching practice. *SupermodernGorgeous!* experiments with words to direct designers towards fashion that is significant and fits the sustainability aspect of the sustapoeia framework, place making for the wearer through a process of teleological experimentation, and object socialisation.

Einstein is famous for saying that if he had an hour to save the world he would spend fifty-five minutes defining the problem and five minutes finding a solution. I had spent months defining the problem, and as such developed the following project brief for the exhibitors in the *SupermodernGorgeous!* exhibition:

In the *Supermoderngorgeous!* exhibition the artist or designer is developing fashion products that help the wearer engage with the super modern space not disengage. By engaging with the supermodern the design becomes gorgeous. Designers and artists can respond in three ways: politically, eg: design ideas can range from political statements emblazoned on an ethically produced t-shirt; philosophically, designs worn to create a shared space for others to participate in; and technologically, the development of a product utilizing available production processes, from the raw material to the final realised product that is environmentally, economically and socially responsible.

The exhibition attracted designers Australia wide who were inspired to consider excess, the super modern non-space, and the principles of sustainability. I explained I wanted them to design the ultimate fashion object, one that engaged the wearer with the site for the exhibition, a non-place called The Atrium, Federation Square, Melbourne. The Atrium was chosen because Federation Square, when opened in 2002, was touted as a civic precinct but had no cultural focus, no history that in a classic anthropological sense gave it meaning. In keeping with Bolton’s notion of super modern clothing as the complete environment the task for the designers was to design a fashion object in such a way that The Atrium transformed from a non-place to a place.

The theme of the fashion component of the Sustainable Living Festival (SLF) is the relationship between fashion and its engagement with super modern contemporary lifestyles. In response to the dangers super modernity describes as the transitional space that harbors an overabundance of information and noise the space, in doing so alienates users and makes the space a non-place without meaning.
DESIGNERS AND THEIR MATTERS
'What is needed is a middle ground between intuition and science' (Buchanan & Margolin, 1995. pp. xi-xii)

When I started out to write this exegesis I was urged to acknowledge the significance of words in my practice, and their instructional and emotional impacts. Struggling to articulate what I meant I would act first, with no explanation, and just do whatever drawing on the memory stock of family gestures. This mode of personal action I now see replicated in Google Glass which imagistically elevates gesture alongside words. My family explains this by referring to the sparing use of words in rural areas of Australia because the bush flies are so bad.

I set up a creative environment to enable the objects in SupermodernGorgeous! to represent characteristics of fashion relative to the system of social engagement. As a way of containing the terms and conditions of these characteristics, this system places limits on designers’ individualisation. Drawing from Bateson, who posits design as a composed structure, shape and form are both a living and non-living way of being. The system of social engagement is a manner through which I can interpret each design and its mode of individualization. Besides explaining the brief outline, I encouraged everyone to draw from their existing skills and knowledge of design within the vernacular of their practice (for example, pattern making, cutting, felting, printing and sewing), explore textural surface manipulations, and think about philosophical frameworks for their designs. No limits were placed on the materiality of their practice. Suggestions were offered about possible material alternatives. I assumed many of the designers would engage in knowing-in-action behaviour.

Throughout the six months of preparing for the exhibition, there were short discussions between myself and the designers that indicated these principles of practice were at least at the forefront of their minds. They are not unusual directions for designers, but I felt a reminder of the importance of
inclusiveness, individuality, and long lasting quality was necessary. Thirteen designers participated from two states: Aurelio Costarella and Pearl Rasmussen, Brad Haylock, Denise Sprynskyj and Peter Boyd, Gwendolynne Burkin, Laurene Vaughan, Nicola Cerini, Samantha Parsons, Simone Le Amon and Charles Anderson, and Susan Dimasi and Chantal McDonald. The following are images and descriptions of the SupermodernGorgeous! exhibits showcased at The Atrium, Federation Square, Melbourne, in February 2003. Each description of the exhibits sits within the framework of the system of social engagement using the Real, Virtual, and Connotative categories to best explain exhibit compliance.
HANDMADE TECHNIQUES OF CONSTRUCTION
INCLUDING SEWING, CUTTING AND EMBROIDERY

SEWING MACHINERY, INCLUDING LEATHER AND LACE AS A TOOL TO SPEED UP THE MAKING PROCESS WITH A VIEW TO MAINTAINING QUALITY

CONTINUALLY AIM TO IMPROVE AND DEVELOP THE SKILLS AND PRACTICE OF TECHNICAL AND DESIGN EXPERTISE

SUPPORT EACH OTHER IN HIGHLIGHTING THE IMPORTANCE OF QUALITY ARTISANSHIP

USE QUALITY AGRARIAN MATERIALS, IDEALLY SIGNIFICANT TO THE LOCAL AREA SUCH AS WOOL, HEMP AND COTTON

DESIGN GARMENTS THAT LASTED TWENTY YEARS

ENDORSE ANY INITIATIVES SUPPORTING THE DEVELOPMENT, UPTAKE AND ADOPTION OF INDIVIDUAL CREATIVE PRACTICE.

FIGURE 25
A table of statements demonstrates knowing-in-action behaviour and underwrites the Sustainable Fashion Design mathematical equation explored during Fashion Design Studies, RMIT, 2003
FIGURE 26
Supermoderngorgeous!
Exhibition objects
A first look at Aurelio Costarella and Pearl Rasmussen Fatigue Jacket, 2002, reveals that the designers were inspired by notions of protection. These designers followed virtual engagement prompts with protection as the key word plucked from the design brief. The jacket, made in Perth from a mixture of cotton, wool and silk, uses all natural materials. There is a delicately embroidered inner lining that complements the rough green cotton canvas camouflage print exterior shell. On a Connotative level the garment implies a comment on individualisation and the supermodern ego; vulnerable to society, the creative mind encases itself in a hard shell as protection against excess. The exterior shell is made from a secondhand military distribution uniform bought from an Army Disposal store. It is the use of army greens that provokes ideas of protection and force, and the delicacy of the silk and embroidery carefully laid down on the inside of the jacket. This design engages in the reuse and customisation parameters of sustainability. The reuse component reduces the need for new materials and captures embodied energy. This design duo took an existing product – they designed and manufacture a casual day wear jacket by manipulating surfaces to disguise vulnerable egos instead portraying a strong and resilient identity.

This fashion object at first glance looks delicate. A closer look reveals it is made from strong materials. Designed by Nicola Cerini, Plantport, 2002, this handbag was made in Melbourne from Tyvek. Tyvek is a lightweight recyclable plastic material with an already 25% recycled content. This designer is pragmatic and inspired by Real environmental challenges. The reuse component reduces the need for new materials and captures embodied energy. The design, which uses a square of Tyvek material with no material waste, is printed on one side with Australian endangered species after the surface has been manipulated into a pod like form, sewn into place, and a drawstring closure incorporated at the top. This designer has designed an object that looks vulnerable but in fact is strong because of the resilience of the Tyvek, printed over with fragile native Australian flora patterns.
FIGURE 27
Nicola Cerini, Plant Port, printed and heat-pleated, 100 per cent high-density polyethylene (HDPE), Tyvek, 2003
At first glance these garments appear like any other, only with careful hand stitching and detail. Denise Sprynskyj and Peter Boyd, Memory Within, 2002, is the only complete outfit in the exhibition and is composed of a skirt, shirt, and sleeveless jacket. These designers seem to be following a Connotative path for inspiration. Customisation is the key word they chose in preparing the exhibits. The garments are made in Melbourne from secondhand and new materials, including polyester, wool, cotton, and silk. This design engages in reuse and customisation of recycled garments, whereby surfaces are artfully manipulated to expose seams and decorative top-stitching alongside skilled tailoring techniques. Reusing materials is a Real action, reducing the need for new materials and capturing embodied energy in the materials/fabrics. Care is taken to highlight the memory or evidence of previous wearers of the recycled garments alongside traditional fashion silhouettes.

This exhibit is made from a cotton/polyurethane material blend, and at first sight seems to be a women’s Macintosh. Susan Dimasi and Chantal McDonald, Excavations, 2001, have designed this garment from curtain backing, usually found in a thrift store and destined for landfill. The creative inspiration seems to be Connotative whereby the customisation of existing materials inspired by historical fashion is overlaid with the material used – recycled curtain backing. The garment is a women’s walking cloak inspired by the 1860s ankle length frock coat. Again, this design engages in reusing materials and is an example of Real action, reducing the need for new materials and capturing embodied energy. The garment is carefully hand stitched, demonstrating techniques and skills of tailoring, in contemporary systems, more often performed using sewing machines (that is, fast fashion).
FIGURE 28
Memory Within, SIX, 2003
At first glance this fashion accessory seems to be inspired by Real engagement. Simone Le Amon and Charles Anderson, Bowling Arm, 2001, is a set of six armbands made from leather waste discarded during the manufacture of cricket balls. The leather scrap is repackaged around a tube of polyurethane, a recyclable manmade material. A lot of thought has gone into the materials used and the aesthetic of this exhibit, made in Melbourne. The object reuses the cricket ball waste giving the leather scraps new life rather than going to landfill. The reuse of waste is in keeping with the principles of cradle-to-cradle systems. The waste from one system becomes the raw material of another. Reuse reduces landfill and the need to produce new materials from raw materials, so extending the life of a product and capturing embodied energy.

The title is a strong indication that this exhibit is inspired by Virtual engagement and the philosophical key word, place. Laurene Vaughan, Site for Transformation, 2002, designs and makes the hand felted woolen shawl in Melbourne. Applying onto felted cloth personal photographic images intimate to the designer, stitched in Boro style, the images orate a story of place making during a time significant and meaningful to the designer, that ideally resonates with the wearer. Carefully handmade, embedded in this piece is the need for responsible maintenance and care. The intent is for the wearer of this shawl to take a sense of place wherever he or she goes within the super modern context of sustainability. The images help the wearer to manifest feelings of protection, belonging, community, and identity.
PRACTISING SOCIAL ENGAGEMENT
Paul Carter talks about material thinking as a way of deciphering what matters in observing the material object. How we understand what matters through the process of material thinking does not determine the material outcome. It is the interpretation that sits beside the object and relies on an eye for decipherment. John Playfair upholds that meaning is denoted by ‘... an accurate eye for perceiving the characteristics of natural objects’ (Carter, 2004, p. 4). Through a system of social engagement I begin to decipher the properties and the connectivity of designed objects within society, the individual, and space beginning with the event, SupermodernGorgeous. The task is not to prove if the system of social engagement is true or absolute, only by some manner of speaking or explanation that the objects present as part of my practice demonstrate social engagement insofar as the system I have designed decides. Drawing from sociological methods introduced to me via Roland Barthes and his Fashion System my practice observes and interprets the significance of outcomes designers make in response to design briefs that I set.

... I have a story to tell to this end.

My father often refers to TJ Culley. TJ died over 30 years ago. He was a well known breeder of merino sheep whose skills remain evident in the quality of merino wool today. TJ was my dad’s long time mentor and it was TJ who told my father he had a natural eye for breeding and it was this comment that set dad on a path to become a world leading sheep classer. When I was young I won a sheep classing competition at the Henty Field Days in Victoria against jackaroos ten years my senior. My father passed on the praise TJ told him to me on that day and I have never forgotten it.

My practice has a certain eye for design, designers, and their practice. My observations are linked to sustainability, and my concern about how my practice interprets objects. The natural eye is a genetic gift and rightly or wrongly in the spirit of this research is where the poetics of observation and explanation sit alongside hard evidence of what is better: the need for greater understanding of how fashion objects can make the world a better place that relies on natural vision. The system developed throughout this research in support of my practice describes a certain rationale and the exhibits in the SupermodernGorgeous! exhibition demonstrate that rationale. As to how each designer addressed the design challenge set, I can only explain this as the work of teleological experimenters whose objects I interpret to meet the requirements of my social system. The tangible assets of each object, such as customisation, craftsmanship, and the use of natural or recycled materials, are characteristics my practice recognises as valuable constructs for designers to use in the development of meaningful objects.

Both the labour and the work of systems have a desire to embed
meaning in the practice and process of making. The following chapter contains a number of experiments, whereby I see myself as a teleological experimenter in the role of teacher and campaign driver. I place my observations of the designers involved into a context of social engagement and interpret their outcomes as they engage in a series of studies and studio environments. The teaching practice took place over several years. In response to reflections on SupermodernGorgeous! I developed the relationship between sustainability and fashion. I refined the significance of the work of design within the sustapoeia framework as the act of place making for a wearer of material fashion, and of experimenting with how material fashion is made through a process of object socialisation and setting up the cool campaign to advocate a no waste approach.
CHAPTER 3

COOL CAMPAIGN
COOL CAMPAIGN
This chapter describes the investigation of methods to practise sustainability as a designer-is-trustee principle.
Making Cocoa for Kingsley Amis

It was a dream
I had last week

And some kind of record seemed vital.

I knew it wouldn’t be much of a poem

But I love the title.

by Wendy Cope
Fashion is a system whose primary achievements lie in reaching out and meeting peoples’ aspirations, dreams, and desires. Barthes said, ‘It is not the object but the name that creates desire; it is not the dream but the meaning that sells’ (1985, p. xii). Contemporary fashion operates by playing on people’s vulnerabilities, insecurities, and feelings of personal dissatisfaction that can then be transferred to the material as a way of objectifying the self. Fashion requires a myth or story behind the material object to place it in context and so satisfy irrational emotional desires of status, identity, and acceptance. Objects such as shoes, handbags, and cars contain perceived levels of prestige that represent and fulfill personal perceptions and ideals (Barnard, 2002; Steele, 1996; Polhemus, 1996). These desires are often referenced within the candour of fetishism. The passionate collection of objects by many people represents meaning, status, and identity within their social group. Residing within these objects is individual expression enabling feelings of being different and/or fitting in. The nomenclature of ‘cool’ that this research explores refers to code of dress, cultural behaviour, and lifestyle choices of individuals, demonstrating either progressive behavior, being in step with accepted trends, or being one step ahead of accepted trends. The cool campaign protects the active participation in, and interaction with, leadership behaviour centred on sustainability with the intent of generating popular culture defined by place making, no waste, socialisation, individualisation, artisanship, and trusteeship. It is an overall commitment from the individual to sustaining a sense of purpose that relies on freedom and justice for all.

Coco Chanel and Elsa Schiaparelli are designers who embody much of what is advocated for freedom of expression and justice within a fashion frame. Their time for fame was between the two world wars. In the
context of my practice these women retrospectively are exemplars of the myth, individualisation, and poeia of fashion and sustainability. These women made fashion to amplify and empower women, and more contemporaneously their iconic fashion brands continue to embody the iconic desire of equality and respect for millions of women worldwide. They were a product of their time in advocating ways to maintain feminine freedoms and justice for women as they went about their practice of the everyday, nurturing their families and friends. Chanel campaigned for her vision of women as sporty, trouser wearing, business owners who could compete in a world dominated by men. Schiaparelli’s resilience, spunk, intense passion, creativity, and general personality drew an iconic fan base, including Salvatore Dali, that advocated freedom of expression and women’s rights. These activities, and their reputations as strong, smart, sensitive people, provide an exemplary model of fashion socialisation.

Barthes helps make sense of people’s behavior towards fashion by representing the meaning of fashion through the written image. He developed a system of semiotic components to breakdown the written description of an image of fashion, using a commutation test as a method of identifying the significance of the words used and they account for meaning. Barthes identifies the system as a way of analysing human behavior that is ‘...organised, i.e. cut up and divided into significant units, so that they can be compared to one another and in this way reconstitute the general signification of Fashion.’ This is different to the way fashion operates as a social phenomenon in haphazard cycles. The division of the meaning of fashion into categories if the image is used to signify what is cool enables a contained understanding of the signification of the fashion image. If the audience is ready to accept that fashion is about image and if the audience is as organised as Barthes proposes, then the model is effective and useful. For some people the act of comparing what they understand for themselves to what others understand creates anti-fashion. Not wanting to be outwitted, they look ahead and dress to suit their own modes of expression as a way of being cool. This behaviour is in keeping with leaders of fashion and fashion forecasting and is a particular social skill that many individuals like to test. However, attempting to be cool before a fashion is established has a penance for the person or people involved. This is because the person or people involved live with constant feelings of anxiety that accompany identity fluctuations. Those feelings can be born out of the simple act of changing the way you look and dress. This is an example of the trickery of the mythopoetic value of fashion. In the cool campaign my practice addressed this phenomenon. The campaign actively sought out leadership values and qualities so the ontological experimenter could lead the way.

The challenge of staying one step ahead of competitors, in the context this study evaluates, is a matter of operating independently from other designers’ understandings of sustainability. Sustainability as it is known in fashion today is a relatively recent whole world concept defined
within the sustainability paradigm that places environmental eco-systemic health, humanistic systems, economic systems, and social systems on an equal footing. The whole world view makes it difficult for everyone to work on the same problem and in the same direction because of varying levels of need, understandings of value, and individual expression. These complexities open opportunities for my practice to participate by leading a scenario that aims to develop a cool campaign around sustainability and fashion.

The fashion element of myth remains imperative to the sustapoeia campaign of cool because myths stand the test of time. For the purposes of the scenario my teaching practice objectifies, that means there is a need to disguise sustainability, keeping its identity a secret as much as possible to enable the myth to grow. In this way, my practice aims to maintain a sense of the mythopoeic with the hope that any discovery made by participants is in their own time, and consequently meaningful to them. This pedagogy of discovery my teaching practice proposes is guided by the framework of my practice, sustapoeia, even though not much is yet known of what can be expected. In this framework, ‘sust’ is designated as a new Australian colloquialism for sustainability, and ‘poeia’, associated with the Greek in its etymology, means the making of or representation of something. Teleologically speaking, sustapoeia means the making of, or mythological representation of, sustainability as it is defined within the parameters of place making, no waste, socialisation, individualisation, artisanship, and trusteeship. As the teaching events unfold the cool campaign grows to establish sustapoeia as a pathway for material thinking, and to improve the manner by which my practice contributes to the lexicology and poetics of sustainability.
The significance of the Teaching Events is defined by ‘the active sense of process’ and designers’ desire to be it. ‘Truly mystic, she believes in IT but has not yet found what IT is.’ (Schiaparelli, 2007, p. vii). Looking firstly to sustainability, because there is no one simple, identifiable way to approach the parameters of sustapoeia if you want to be the ‘IT’ person, the opportunity is open to everyone to be that person. It takes a team and network that includes a hero or icon of the time, like fashion editor Isabella Blow, to notice the ‘... small facts...’ (Schiaparelli, 2007, p. vii), own them, and then talk about them. The poetics of those small facts are at the heart of any campaign that looks to place sustainability as a decider of what’s in and what’s out for various cool aesthetic, material, real, virtual or connotative reasons.

Each studio is called an ‘event’. This term recognises the rhetoric that identifies the super modern characteristics of excess and time. It is a reflection on the circumstance that society is so overwhelmed by the abundance of activities taking place that the meaning of the activity known as an ‘event’ is lost and its historical place distorted. Marc Auge observed this characteristic of excess and the super modern notion of time near contemporaneously in Paris. I find my practice taking onboard the same notion near contemporaneously in Melbourne. (Auge, 1995) The conclusion my practice reaches is relative to the consequences of overabundance, that too much of anything leads to non-meaningful experiences. This understanding helps define how sustapoeia directs the studios and as the events unfold the challenge for my practice is finding ways for sustainability to retain its myth until the designers are ready to discover its potential as a creative framework for themselves. I was prepared for the designers to initially misunderstand sustainability – to see it only as a system of stern constraints related to scarcity of energy and materials, and that the way these constraints impacted on their design process would prompt divergent, troublesome behaviour. These same designers, however, remain among those who demand the comfort of contemporary systems of design thinking, creative activity, and social behaviour that is without boundaries. Throughout the events my teaching practice was often confronted by the same divergent, troublesome behaviour that you would expect from a spoilt child.

The written brief is as flexible as the principles surrounding the events could manage given the underpinning assumptions. The studios were designed to be an adventure so tumultuous emotions, confusion, and ambiguity throughout the six to twelve week period is expected. Individualisation is introduced first, as the initial point of discovery, with the intent that the designers approach a problem using their innate, individual or collective unconscious (Butler-Bowden, 2007) and experiences to guide the direction of their research. Reflective practice is not an easy method of research to follow but
I accept this teaching pedagogy because it resonates with the old saying that ‘nothing worth doing is easy’. Teaching practice in the School of Architecture and Design at RMIT encourages research activity, and those who direct the design studios and studies courses are instructed to incorporate their research practice into the courses they teach. In the case of my research practice the focus was on fashion and sustainability, referencing literature that inspired the directions of the studios. At the start of this research my experience rested with a singular design vernacular, manipulating pattern and cloth to create form. The introduction of reflective text-based research inspired different directions for my teaching practice and new pathways of material thinking.

The fashion and industrial design teaching events offered an environment of ‘continual differentiation and individualization’ (Beck & Beck-Gersheim, 2002, p. 27) in which participants were given the opportunity to research and discover their alternative individualistic ways of designing solutions and exploring their design process. The designers had not yet subscribed to the dualities of design with which my practice identified. Drawing from Simmel (Wills & Midgley, CH. 9, 1974) I shared the strengths and weaknesses of the passive and ontological individual. Each event brought a new design cohort, and with each cohort came different creative, spatial, innate, experiential, individual, and collective unconscious perspectives from which to identify responses to the written design challenge. The teleological individual can be a passive imitator or a restless experimenter. Either way the individuals approached the written design brief with varying levels of troublesome divergent behaviour. Every design ‘... today must be defined as an area of freedom which protects each group of individuals and has the capacity to produce and defend its own individualization’ (Beck & Beck-Gersheim, 2002, p. 26). The designers were encouraged to ‘... lead a life of their own’ (Beck & Beck-Gersheim, 2002, p. 8), no matter the consequences. Accepting the consequences of action is a post-modern directive and alludes to the courage needed to follow sustapoeic pathways. My practice believes designers shake off their vulnerabilities, including fears of being outmoded by consumer preferences if they listen to good advice and make the commitment to be themselves.
A practitioner’s reflection can serve as a corrective to over-learning. Through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and can make new sense of the situations of certainty or uniqueness which he may allow himself to experience (Schön, 1983, p. 61).

It is the repetitive over-learning of tacit knowledge, analogous to a sense of self-righteousness, that my teaching practice aims to distract students away from so they can actively work towards fresh, unique experiences. A design practice of individualisation and experimentation, enabled by reflective practice, is how my practice approaches the challenge. I embed this approach by sharing knowledge with participants in the events, including SupermodernGorgeous! This event highlighting the significance of a culture of localised practice related to recycling, reuse, and artisanship.

The manner of my encounter with this localised practice in my own practice raised my interest in creating similar environments for the studio. In retrospect I realised SupermodernGorgeous! became a common ground for the exhibitors, but not for their practices. Sustapoeia granted more diverse pathways than the SupermodernGorgeous! exhibits revealed. How designers look deeper into their practice to find meaning and a sense of their individual poetics, and what they wish to share, are two different things. When SupermodernGorgeous! took place it was at the beginning of my practice so I was struggling with the residual nature of the research and the persistent questions it had prompted. Such as working out which literature contained the right teleological directions. It was for this reason that Barthes concept of the corpus became a focus, instilling some stability and enabling confidence in research findings.

The corpus is an ‘... intangible synchronic collection of statements on which one works’ (Barthes, 1983, p. 10). Researching how fashion matters through the corpus was the beginning of a structure or framework for analysing and making meaning of designers’ behaviour or practice in response to the written design brief. Throughout my practice I had also struggled with the notorious fluidity of creative practice, given fashion’s accessibility by a diverse range of audiences, so I needed some benchmarks. Designers often experience sudden inspiration that is disruptive and relatively confusing. Reflecting on why there is confusion is how Schön (1983) addresses the correction of that confusion and turns it into clarity. The confusion, Schön believes, is the result of what he calls over-learning because sometimes knowledge shared is not bringing greater understanding. Instead more questions are raised, and in turn they lead to more confusion. In response to this situation arising consistently throughout stages of my practice Drawing from my readings, I identified a set of statements, that I attribute as the basic corpus of my practice. These statements include:
Humankind lives in a time of excess (Auge, 1995)

The only real concern of fashion is social location (Wills & Midgley, Ch. 9, 1974)

The world in which we place man-made objects is strictly limited (E.F. Schumacher, 1973)

When creativity follows pathways of diversity meaning is embedded in the process (Barthes, 1985, p.11)

Designers do not work in isolation; they are one fragment in a system (Buchanan & Margolin, 1995)

The majority of fashion deals with imitation (Wills & Midgley, Ch3. 1974)

Poetics is a particular ‘coming together of matter and language’ (Barthes, 1985, p. 235)

These statements underpinned by subjective terms and definitions:

The corpus is an ‘... intangible synchronic collection of statements on which one works’ (Barthes, 1985 p. 10).

Sustapoeia means the making, or mythological representation, of sustainability as it is defined within my practice

Sustainability is an activity of work defined within my practice as managing towards eliminating waste caused by production and consumption systems, managing oscillating patterns of excess in society, and amplifying social engagement

Social engagement is a design process including trusteeship, artisanship, and social media

Poeia is derived from the Ancient Greek meaning ‘making, producing, creating’ (Rayoa, 2014)

A beginning place once established, I began creating a corpus around my practice that would be also used to guide the practice of the designers participating in the research.

Establishing this corpus was not easy. As it grew I took onboard its limitations insofar as it does not explain everything that guides the way my practice unfolds. I realise the effectiveness or significance of the corpus is propositional, and therefore experimental. As that is the nature of my research, the corpus does not need to be correct, only purposeful. A self-appointed goal for my practice is to help uncover 7.5 billion different solutions to a single overarching problem of sustainability, fashion, and design. The purpose is to achieve autopoiesis, which means my practice must be self-maintaining and independent (Rayoa, 2014). This dissertation uses a certain framework and corpus called sustapoeia to describe the intellectualisation of my practice. Since the human population represents 0.5 of one percent of the total population of biological species on the planet, humanity is reminded it in a position to contribute equally not coercively. Our share of diversification, that already exists in the design and making of natural and artificial material objects, lies within the collective framework not individual frameworks.
A group of researchers in Tunisia had a vision: ‘...textile products may be transformed from their present state to multifunctional, adaptive and responsive systems’ (Taieb, Slah & Sakli, 2009, p. 199) The team explored and is exploring the function of solar energy in the development of flexible materials that can be worn safely on the body (without the effects of harmful endocrine disrupters or carcinogens). Their research is contributing to a safer and more mobile society (Urry, 2009) where individuals wear a power supply (Bolton, 2001; Braddock & O’Mahoney, 1997) needed for, among other things, light and transport. A more mobile society lightens the human ecological footprint because it brings with it fewer permanent structures which harvest the Earth’s natural resources. It brings economic benefits to Tunisia, a developing country, through technological research that inspires creative thoughts around ‘...the average exoticism of everyday life’ (Beck & Beck Gersheim 2002, p. 13) Renewable solar energy sources are acting as a catalyst for new ideas that can transform the sustainability of the everyday.

Designers do not work in isolation. A designer is one member of a team, taking part in a whole system. By objectifying my teaching practice, one goal is to help designers understand the roles they play. Schön explains that troublesome divergent design behavior occurs when designers do not understand the roles they are meant to be playing. Schön names four modes of disambiguation as useful when helping to define the role of the designer: space, individual tacit knowledge, institutionalised tacit knowledge, and confusion (1983, p. 62).

According to Schön designers have cognitive responses to architectural spaces, and to that perception I add creative space. It is with the architectural space that Schön is most concerned. Designers inhabit the creative space and the architectural space simultaneously, and unless the space reflects the preferences of the designer the architectural space can have either negative or positive impacts on behaviour. Next, Schön cites repetitive unconscious individual knowing-in-practice, or tacit knowledge, as another influence on troublesome, divergent design behavior. Designers need to research and find new ways to practice for their individual tacit knowledge to grow and mature. Institutionalised knowing-in-practice accrues the same problems and assumes the same approach to growing renewed tacit understanding. Finally, confusion occurs in response to overlearning, and occurs because the designer has not set aside enough time in the process of learning new methods and skills to reflect on the value of the new knowledge to his or her practice.

Sustainability breaks down many of the comfort protocols within contemporary capitalist contexts and design processes by instilling value and moral platforms from a range of perspectives, including material, social, and artisanal platforms.
For instance, social media stream the consequences of national and international trade in shipping livestock, clothing manufacture, and oil spillages. The effects of these events on local social and business cultures direct designers to consider the social and environmental impacts of their decisions and taking responsibility for their actions. Paul Hawken argues that in a healthy working community designers contribute not ‘... merely a system of making and selling things’ (1993, p.1). They also ‘... increase the general well-being of humankind through service, a creative invention and ethical philosophy’ (1993, p. 1) My teaching practice actively goes about managing the way sustainability is introduced to designers so that the new experiences and knowledge gained contributes to the subjective growth of the designer. My practice encourages them to consciously consider how their actions can help create a better world. The challenge particularly attracts interesting responses from the teleological experimenter, and it is this type of designer the campaign sees as the custodian of cool who follows new sustapoeic pathways in designing material fashion objects.
SUSTAPOEIA: TEACHING EVENTS
‘The primary function of speech is to immobilize perception at a certain level of intelligibility’ (Barthes, 1985, p.13).

I put faith in the passion and convictions embedded in the activity of my practice, and in implementing the campaign to tell my story: to make my contribution to knowledge. I truly believe that if I could immobilise emerging designer perceptions at certain significant states of awareness, deliver knowledge in a particular poetic manner, and impress a certain framework (sustapoeia), the chance would increase that ontological experimentation would uncover social objects. Sustapoeia: Teaching Events explains the teaching events and explores how individual design practices made meaningful objects within the scope of a lexicological social framework.

A shared architectural space is not an unusual practice for fashion designers, but it is a far cry from the historical architectural space: the home. Since 1331, when British textile producer John Kennedy brought the art of weaving woolen cloth from Flanders into England, home studios have remained a part of fashion culture. My practice works from home, and dying cloth using natural Indigo dying techniques is something I have in mind for the future of my practice. This demands large vats for fermentation, plenty of water, some capacity to heat water quickly, and plenty of hanging space to dry fabrics and piece dyed garments.

Usually designers cannot afford to rent spaces large enough to accommodate the needs of textile dying, weaving, and knitting technology so their homes are reconfigured to accommodate the needs of their fashion practice. The fashion studio in Melbourne ranges from the home studio to the shared space. In an institution, such as RMIT, the design studio is a shared space where up to 35 designers at 35 workbenches go about their work. Within my practice I observe this architectural space to be an interstitial space presenting cognitive challenges to practitioners, similar to the spaces Schön describes. The designers move between the privacy of their home and the shared, institutionalised space questioning the way that they...
do things as each space offers different advantages. Schön (1983) explains, ‘In the individual, a high degree of specialization can lead to parochial narrowness of vision.’ So the shared space is important for sharing knowledge with the aim of growing a community of practice. In the shared space the meaning of language is often elevated: ‘... where myths and rite have assumed the form of a reason, i.e. ultimately of discourse, human language is not only a model of meaning but its very foundation’ (Barthes, 1984, p. xi). Designers share findings that, for the purposes of my practice, I direct towards a creative environment of ‘... shared principles ... a framework that is practical, scientific and economic’ (Fletcher & Grose, 2012, p 4).

In the context of an RMIT teaching award in 1996, I was told by students engaged with my teaching practice that my teaching methods were vague, confusing, and scrambled. Donald Schön, Leon van Schaik, John Chris Jones, and Soumitri Varadarajan’s teaching methods I believe bring integrity to the method I had adopted. Donald Schön offers the explanation that knowing-in-practice creates repetitive design actions that embedded errors unless the errors are reflected upon. This observation is influential in teaching emerging designers to scramble rigid habits. Within my practice I observed that creative error was born through obstinacy and unsubstantiated notions of correctness that resonate with Schön’s argument around knowing-in-practice. The focus of my teaching practice is to teach designers individualisation and experimentation, and then observe the effect in the studio/studies space on meaning making related to the corpus of my practice.

When designers are only just starting to understand their roles, and the direction of the work expected of them, troublesome divergent behavior often arises. They are confused, anxious, and upset. In the beginning I spoke to Soumitri Varadarajan and Robyn Healy on two separate issues and on two separate occasions. They suggested I move the designers to different spaces. I applied their advice as often as possible, with some interesting results. For some
designers, the combination of the space, the corpus, and the desire to have the correct response to the written brief was so distressing that they pushed themselves to the point of an emotional breakdown. For others, moving around caused more distress and confusion.

My practice attributes this response to Foucault’s explanation of madness and passion. Proposition of thinking in madness that is rational, ‘A rational hold over madness is always possible and necessary, to the very degree that madness is non-reason’ (1964, p. 101). Since my practice experimented with the difference between the reasonable and non-reasonable, which are related to sustainability and fashion respectively, the emotional breakdowns made sense. The non-reason or intuition of knowing-in-practice brings some known content when facing a problem. However, on reflection using only what is known sets up an environment for self-consciousness and doubt, Foucault explains: ‘... the Cartesian formula of doubt is certainly the great exorcism of madness. Descartes closes his eyes and plugs up his ears the better to see the true brightness of essential daylight’ (1964, p. 102). However, the objective of the studio is primarily experimentation. I would explain to the designers that intuitive knowledge is important only if it is accompanied by an attitude of experimentation that Schön calls reflection-in-practice. It is reflection-in-practice that enables designers to build on their innate knowledge and so their practice grows. I observed behaviour where decisions were made in doubt, and through a leap of faith combined with innate capabilities that led the designer to create objects and forms of social engagement that my practice could not begin to imagine.

Jones describes a lab devoted to engineering and the design of user-centred electrical equipment, and observes engineers behavior (1992) in developing the designs. Jones found engineers had no way of incorporating rationally arrived at data into the design process when it was needed at the beginning of the process. Jones decided to redesign the engineer’s process so that ‘... intuition and rationality could co-exist, rather than one excluding the other’ (Jones, 1992 p.x). This approach essentially set up a framework for the engineers to operate within. Alongside Jones’ observations, the support of senior supervisor Soumitri Varadarjan, Adele Varcoe, and Robyn Healy, and working outside the studio space, Schön’s reflection-in-practice pedagogy platform for the cool campaign seemed sound. It was because I questioned my methods earlier, after reading work by Lawrence Grossberg and his criticism of academic practice, that I rethought the integrity of my practice: ‘...ubiquity; its intentional vagueness, which allows it to impose
an apparent unity on radically diverse practices; its inherent circularity, grounded in largely unexplored sets of philosophical assumptions’ (Radford, 2005, p. 7). Through my own experimentation with the learning environment, my practice looked instead to John Locke: ‘... words do not make the truth more apparent” (Radford, 2005, p. 25) unless they are accompanied by a framework, image, object, and gesture.

The teaching events reintroduced the LIDS model as I thought it provided a good segue between the traditional blunt instrument of eco-design principles, the sustainability paradigm, and sustapoeia, because it directs the initial connections between sustainability, fashion and work. LIDS re-entered as part of my teaching practice also because a ‘... function of the description of Fashion is not only to propose a model which is a copy of reality but also and especially to circulate fashion broadly as meaning’ (Barthes, 1984, p.10). LIDS is a clear example of the meaning and value of fashion as a social object of material thinking. I wanted the designers to challenge themselves and look to the future of design, and ‘... treat as real that which exists only in an imagined future and have to specify ways in which the foreseen thing can be made to exist’ (Jones, 1992, pp. 10-11). I aimed to make the direction of the events clear and let the designers who participated know that having vision is easy, but realising the vision is difficult and lies in sharing that vision with others.

Alongside Schön, Jones, and Varadarajan, it was Leon van Schaik who also referred to the values of knowing, doing, and helping (1993, p.12) as important for designers in understanding their role and encouraging reflective practice to inform their decisions. Knowing, doing, and helping are terms used throughout the teaching events, and while not always applied at the same moment, they represent important characteristics of reflective practice. The teaching events are compiled into a series of themes that reflect upon and build up the significance of the exhibits in the SupermodernGorgeous! exhibition. To achieve this I sidestepped designer authorship and categorised the exhibits so they represented pathways for sustapoeic material thinking. The themes include Aesthetics of Protection, Supermodern Waste, Contemporaneous Tyranny, Aesthetics of Vulnerability, and Transportable Environments. The themes provide a sense of significance within the scope of language and the material object.
SUSTAPOEIA: TEACHING EVENTS
COOL CAMPAIGN | AESTHETICS OF PROTECTION

AESTHETICS OF PROTECTION
The first teaching event was called Fashion Design Studies. It took place within the RMIT School of Architecture and Design, Fashion Stream, in 2003. This was the inaugural teaching event that began the quiet campaign for sustapoeic design practice. It began by offering an equation or formula to introduce sustainability:

\[
\text{ecology} + \text{economics} + \text{ethics/spirit} = \text{sustainability}
\]

Recognisable for its tri-lateral goals, this equation at the time was a radical step away from usual approaches to fashion studies on the processes of design. Fashion design is embedded in the vernacular of the discipline with little dialogue beyond statements such as, ‘Many students have a natural working method that produces good results with little effort’ (Dieffenbacher, 2013, p. 12). The statement is true, considering the density of vernacular expression fashion discourse is privy to. I would argue that it is true beyond the potential of any other design discipline that fashion accesses privy information. However, exploring the fashion design process by recognising the discourse of other disciplines offers how fashion design thinking, practice, and discourse moves forward. From a structural, or framed design, perspective privy information brings little to design discourse not already discussed in other disciplines including architecture and industrial design. Different to these two disciplines, setting fashion apart, is its passage of expression. The cloth and construction are so manageable, safe, and accessible, and the consequences of failure so inconsequential, that an opportunity is offered, to those willing to take up the challenge, to experiment beyond the imagination. In this context aesthetic becomes important.

We wear clothing everywhere we go but we do not necessarily carry our house, furniture, or car. The manner of fashion discourse, like other disciplines, once rested in an historical context, beginning with needle, thread, a tailor, and a member of the royal family. Alongside the historical framework, the contemporary context of needle, thread, and cloth once dominating fashion’s direction is now applicable, among other examples, to skyscrapers, houses, furniture, gardens, and cars. Spatial dialogue broadens fashion’s conceptualisation processes alongside engineering and safety concerns. Spatiality in a fashion and clothing sense is confined to silhouette rather than engagement with spatial elements such as comfort, inclusiveness, ergonomic requirements, and function. A few labels play with the concept of space (Yeohlee Teng and Comme Des Garcon), and it was Andrew Bolton who brought to my attention that the garment should be recognised as the complete environment in contemporary super modern society.

The aesthetics of protection is one spatial problem that is associated with the other disciplines, with one difference. The context is the body. Because fashion is a conceptual play with how objects are placed
on the body, spatial contexts such as supermodernity are not referred to directly. They are implied. The teacher’s task is to scramble the delivery of the content so that students do not think anything goes; rather the scrambling heightens their awareness that there are still rules and that the creative process is paramount. The intent is to create an environment of freedom of expression, and justice for those in society for whom the social objects are designed. Jones (1992) brought to my attention that ‘…designing should not be confused with art, with science, or with mathematics. It is a hybrid activity which depends, for its successful execution, upon a proper blending of all three’ (p. 10). Logically, there was a strong motivation to set up an enthralling creative environment for the students in which permission was given to place strong self-expression alongside the justified sustainability principles. Paul Hawken’s discourse was a good place to begin as he questioned design values relative to systems theory and holistic approaches to designing fashion objects (Fletcher & Gross, 2012). Hawken (1984) and Barthes (2005) raised a similar question that while fashion is made from cloth, it is also the product of forecasting trends. Barthes’ line of questioning related to the collective conscience; that while fashion and clothing often is made from the same cloth, clothing lasts longer than fashion. The cloth and the fashion social systems connect to produce the wearable trends. Hawken’s concern for irresponsible energy and materials use is reflected in Fletcher’s and my concerns for the processing of ideas from raw material to yarn, sampling and/or toiles, production, and ultimately maintenance by the end consumer. The sacredness of the energy and materials used in the industrial process completely lost even by the end of a short fashion cycle: such a waste.

Given this realization, by week four, I had introduced McDonough and Braungart’s publications, The Next Industrial Revolution (1998) and Cradle to Cradle (2002), to the emerging designers (TED, 2005). McDonough and Braungart discuss systems in the name of Equity, Economy and Ecology as part of a Next Economy theory. A concept introduced many years earlier by Paul Hawken (1984). Equity refers to social justice, economy refers to market viability and ecology, refers to environmental intelligence. (McDonough and Braungart, 1998). It is in this article that that the conversation begins to grow as McDonough explains his theory that waste equals food, like a biological system. McDonough puts forward the idea that humankind should approach design with the intention that an object’s waste substance becomes the raw material for the next object, and so on. This concept was the most interesting aspect of McDonough’s, Barungart’s and Hawken’s notions and one that the designers could relate to. The ‘waste equals food’ project that McDonough and Braungart engaged in with Ciba-Geigy (1998), took eight thousand chemicals used in the textile industry to dye cloth and testing their relative harmfulness on
humans and larger biological systems. From the eight thousand chemicals they eliminated seven thousand nine hundred and sixty two chemicals. This left thirty eight chemicals to create dye stuffs in the design and development of a range of materials to cover airline seats.

In that first week, fashion was presented as responsible for the over-production and over-consumption of objects in material culture. This presentation went so far as to suggest that fashion was the catalyst in creating the new to the extent that current neo-liberal capitalist economic models actually require certain levels of economic growth in production and consumption for an economy (such as Australia’s) to thrive. I explained fashion had been around for more than 3000 years and is consequently embedded in the human psyche so that its disappearance was highly unlikely (thinking beyond large-scale social experiments over the past 70 years and more on communist and socialist models of social order). In fact, the message embedded in this studies event was that, within a transdisciplinary mode of practice, fashion had both the capacity and opportunity to lead thinking about sustainability. I argued that it was a poetic charge, not the murder of existing systems. I argued that it meant re-engaging designers and their audiences with the beauty of the well engineered and aesthetically elegant object.

Over the six week time frame, each week covered in more detail the topics introduced in the first week. The second week explored Ecology by splitting the ecological concern into two core categories: energy and materials. We discussed core parameters of environmental design, including minimum material use, renewable energy use, minimum pattern pieces, the causes of harmful emissions, solid waste minimisation, energy use in manufacturing, disassemble-ability, and longevity. The exercise for this week used card and paper to practice and apply at least two parameters in the design of something. Much of the discussions centred around materials and explored possibilities of recycling and/or using biodegradable fabrics. After some prompting the emerging designers began to consider design options, such as using all of the fabric so that there was no material waste and the fewest possible number of pattern pieces was used. This latter direction was the focus, encouraging the emerging designers to use their creative knowledge in the design of new ways of wearing cloth. The task required a rework or remodeling of the rectangular A4 or A3 sheet of paper into what they perceived was a fashion object.

Week three explored Economy. The pressure of reality on living in the every day is that we all need some form of trade or money to live. I explained that thanks to Charles Worth, to be financially successful in the designer-as-celebrity model, fashion designers needed to create high product turnover at low cost, or low product turnover at high cost. It
is challenge for designers to maintain the integrity of their creative process in this creative environment (or lack thereof). The design exercise for week three explored how the paper design from week two could be ready for market, but not at the expense of the quality and longevity of the object. I explained that all fashion objects had to have market viability (fashion and business models are closely connected) in the form of branding. How we could prove the brand worked was not relevant. It was their perception and accompanying explanation that mattered. For instance, an environmentally sustainable fashion object that is costly to produce and aimed at the average consumer is not economically sustainable. However, a costly object aimed at a luxury consumer could be economically sustainable.

Week four focused on Equity. In so doing, this week began my fascination with the labour of fashion so maligned by social sustainability advocates. It is in the Arendtian sense that I realised the significance of the difference, for fashion, between labour and work. We discussed the impact on labour conditions in the production of fashion on manufacturers and ultimately the impact on consumers. Explaining that the goals were fair rates of pay, fair working hours, safe working environments, security, and a work experience that enriches the lives of producers and consumers. Sweatshop Watch is an American organisation that monitors the conditions of fashion workers who produce items for American consumers. Fair Wear and Ethical Clothing Australia is an equivalent organisation, alongside The Brotherhood of St Laurence which monitors the business behaviour of fashion manufacturers in Melbourne. Fashion objects made in China, India, the Northern Mariana Islands, Los Angeles, Melbourne, and Sydney are often made in sweatshops where labourers operate in very poor conditions. In May 2013, the collapse of a textile factory in Bangladesh, India, caused more than 1000 workers and their families to perish in the fire and rubble (BBC News Asia, 2013). A new Accord on Factory and Building Safety in Bangladesh was introduced in the weeks following the collapse that builds on previous accords. By 23rd of May, companies agreeing to sign the accord included US based PVH, German based Tchibo, and more than 30 other entities (Wikipedia, 2013). Without quality labour standards, human rights all over the world are exploited to suit the needs of business profiteering.

Week five introduced a fourth element in the sustainability equation: spirit. We discussed non-secular and secular ideas, theories surrounding the spirit of design, including the notion of ‘the sacred’. Discussing what was sacred to me, then introduced Tony Fry (in Buchanan & Margolin, 1995, p. 192) to explain its significance and what later would inform the poetics and poeia of the research. This perspective was understood to be appropriately introduced last, after some basic level of understanding around the role of sustainability in design was
established. I felt explanations of what ecology, economics, and equity meant for the design of fashion would deepen understandings of their role as a designer. Had it been introduced earlier then divergent, troublesome behaviour might have emerged without them honouring their individualistic roles.

The equation then became:

Ecology + Economics + Equity / Freedom of Expression and Justice = Sustainable Fashion Design

As testament to this presupposition, while most embraced the idea of spirit (because I explained it gave them more creative freedom) others were more overwhelmed than ever. They shrugged off any relevance sustainability had to fashion design with the introduction of the intangible, mythical, and poetic aspects of design to the process. The task for this week was to create a 3D model of what they thought their spirit looked like, as a way to get in touch with their individual selves and start questioning identity and meaning in search of their intuitive design process and design signature. I recalled design examples of a signature, such as Sidney Nolan’s moonface; though more deeply related to art found at Heidi, a museum in Melbourne (http://www.heide.com.au), Chanel’s signature chain stitched into the hems of tailored jackets (Picardie, 2011), and W&LT, Walter van Bierendonck’s use of colour and form on the body (Debo, 2007).

Each week raised question of aesthetics and how the sustainability parameters impacted on styles, trends, and silhouettes in the use of materials and design techniques for fashionable wear. Fashionableness, being cool and trendy was important to all the emerging designers. Even after delivering the anecdote about the young male snowboarders who lost their lives in the Australian Alps, as inspiration for a collection of garments I completed in 2001, they remained confused as to the relevance of sustainability to fashion.

Using Walter van Bierendonck as an example, I explained that while aesthetic was important for reasons of fun, self-expression, and elegance they could not forget that functions such as protection from climate conditions, ballistic and safety wear, were also a product of fashion. I asked them to imagine a world where the environmental, social, and economic consequences of fashion could sit comfortably, in equilibrium, within the social fashion system.
SUSTAPOEIA: TEACHING EVENTS
Each teaching event thereafter covered, in some way, shape, or form, the content offered in the first teaching event. What took place differently each time was the shift in design focus or theme. The next teaching event, in 2004, ran under the title Supermodern Waste. It raised concerns about what fashion looked like when designers consider how solid fabric waste, liquid, and gaseous waste materials (such as carcinogenic chemicals embedded in fabrics) harm social and ecological systems, including human and animal endocrine systems. Further, when a garment is discarded these fabrics, left to rot in the ground, leach harmful chemicals into soils and waterways. The LiDS model and the resulting multi-functional fashion garments, Envelope and The Square, developed from a model interested in this concern. The model demonstrates what can be done with solid waste, such as the fabrics used in the actualising of fashion design concepts and garments discarded at the end of their lifecycle. Fashion was established in the previous event as an exploratory, experimental, aesthetic design practice in which function and protection were less considered. Fashion is widely recognised as an aesthetic design pursuit and this teaching event better recognised the pursuit of protective or conscious design pursuit. In this teaching event, the Casual Sportswear Studio, fashion was approached as a conscious pursuit of waste free design outcomes. The aims of this event were no less dramatic and shocking than the outcomes of other fashion studios, but the event was not centred on aesthetic...

The designers in the studio remain as enamoured with the glamour, drama, and performance aspects of dress as any other designer engaged in fashion. Many were inspired by the immediate design challenge of cut and pattern-making, where no fabric waste was the goal, in the design of a business shirt using one metre square of calico fabric. While previously exposed to pattern-making and design thinking, the designers were not overly considerate of waste in their design thinking processes. Once they were made aware of the effects waste materials has on the environment and society, they then linked those concerns to the health and well being of themselves, friends, and family. The discourse surrounding design practice then became more passionate, ambitious – followed quickly and, predictably by confusion with some designers saying that maybe everyone should live in a teepee in the middle of a forest. Others said it was not the role of fashion design to have to consider such things as climate change, poverty, and harmful cancer causing agents. Rather they considered these concerns to be the realm of clothing and research. Essentially, waste in the form of liquid, gas, and solids became an alarming concern for many, whose passions included wearing high-heeled shoes, Gorex parkas, and lycra leggings. That was when the troublesome divergent behavior set in.

While this studio applied some of the language from the Supermoderngorgeous! exhibition challenge, more importantly it included exercises from the design
studies course explained in the previous section. The following outlines the Casual Sportswear Studio design challenge (van Kopplen, 2004):

‘For this course sustainability is explored using three design pathways: political, philosophical and technological. Your responses in the form of garment designs using these three pathways are not expected to be definitive. Instead these approaches are conducive to creating a diverse range of engaging products addressing a range of sustainability and design issues. Engagement is the key theme of all three pathways in the exploration of your fashion designs. The political approach raises awareness of such issues as cultural injustices, labour inequities and poverty. The philosophical approach explores concepts around the creation of meaning within the context of how we live and work in the world. Finally, it is the technological approach that has the greatest capacity for engagement. This approach considers many of the generic sustainable parameters that are implemented during the development of the textile through to the pattern design and manufacturing stage. The technical approach is a complex pathway with many potential solutions. Guided by the will of the designer to create processes and garments that engage the wearer, this approach is complex and the most difficult to develop. The new millennium is a technical age and the use of non-traditional manufacturing techniques in an industry steeped in traditions, creates a contemporary environment that is alluring to the designer as well as the wearer. Good luck and enjoy the journey!’

The design studio is a creative environment as well as an architectural environment (a room with tables and chairs), and it dominates teaching and learning platforms across the RMIT design disciplines in the School of Architecture and Design. The studio focuses on the development of concepts and ideas by emerging designers and their ensuing practice of design, whether illustrative, sculptural, or some other form of design expression. Design practice refers to performance of repetitive or experimental activity by which designers increase their levels of proficiency in their chosen discipline (Schön, 1985). This reference is also backed up by Simmel’s construction of the teleological individual who is either the imitator or the experimenter. The designers participating in the Casual Sportswear Studio are not out of place in this context. The studio took place over nine weeks during semester one, 2004, inside a small collective space within Building 10 at RMIT in the Fashion Stream. A week-by-week outline instituted various goals requiring assessment.

In week one, engagement and excess related to fashion was explained to the designers. Their knowing-in-practice actions were challenged initially by an exploration of Albert Borgman’s notion of engagement (Buchanan and Margolin, 1995). The goal of engagement was to inform deeper understandings of the different systems of Fast and Slow
fashion. All the while, the designers were grappling with accompanying tasks (structural procedures) setting up vernacular frameworks. They explored no waste and Japanese folding techniques such as origami and furoshiki. Week three and four opened up initial discussions on the role of art and craft, design, artisanship, and master craftsmanship. There was discussion around Albert Borgman’s notion of engagement and the importance of progressive social thinking, such as characterises the avant-guard. Starting the challenge in week four was an explanation of how designers should face the diffusion of sustainability, and the fashion duality of fashion and clothing. Explaining this duality needed to be embedded in their creative psyche or consciousness and approached with caution but not fear; their role in the campaign was the teleological experimenter, not an imitator. The challenge for them, one that appealed to their imaginations, was to give themselves permission to make brave design decisions and try something new with the aim of developing a cool new look. As examples, we researched fashion designers such as Chanel, Hussein Chalayan, Issey Miyake, Walter van Birrendonck, Yohji Yamamoto, Victor and Rolf, Vionnet, Madame Gres, John Galliano, Jean Paul Gaultier, and more. These designers and their respective brand associations demonstrated what teleological experimentation meant in the context of requirements in the commercial corporate fashion studio.

By weeks five and six, a design practice beyond knowing-in-practice is assumed to have emerged in its raw form. It drew its strength from the senses and a certain amount of madness, volatility, and passion as each designer’s creative process unfolds. By week seven, design leadership directed discussion, relative to this sensorial environment, rich with emotion, in the institutionalised design studio. Explaining that while I was observing their knowing-in-practice, knowing that at some point there needed to be intervention to avoid continuing bad habits, it was a tricky campaign to manage. The institutional studio environment is an important place to try new things, I explained. We discussed the social nature of fashion design, highlighting that their practice was being carried out in a public space. Essentially, by default, their ideas would influence the world we live in. By week eight, the meaning of fashion, given the parameters and skills we had been exploring thus far, began to take shape, highlighting poeia and the language of fashion from a collective standpoint in the context of the campaign. Institutionalised sustainability, we agreed, required fulfilling the desires of the people involved, and that it was tricky to find out people’s desires relative to their sense of individuality. Everyone considered each studio session over the nine weeks ascertained particular expectations of those who occupied the studio space. Each participant in the studio, for instance, was expected to design a fashion object that was in keeping with the parameters specific to sustainability, including design aesthetic, glamour, function, no waste, and engagement. These expectations,
we agreed ought to be no different to those of designers operating outside the Casual Sportswear Studio environment (for example, the marketplace). Somehow, though, we agreed fashion had lost sight of the notion of a community of practice in its social role.

It was in the final week that the studio discourse centred on using materials in response to pattern making and pattern cutting techniques. It was agreed, in the most part, that a philosophical, political, and technological challenge of aesthetic and functional norms was important to the cool campaign. For the designers, a level of entitlement about their proficiency for design and the correctness of approach was vindicated during assessment. With outside panel members engaged with the results of the student work. In other instances the processes of assessment met ill-defined criteria, thus perpetuating the problem of entitlement rather than helping to resolve entitlement issues. Discussion and support of their individual designs, given the significance of sustapoeia, lifted their confidence as designers. Two finished prototypes were arranged into a complete outfit by each participant and presented to a panel for discourse. While the rhetoric used by the emerging designers at this end of the course was awkward, and in some cases unconvincing, the objects spoke for themselves, and their attempt to engage socially with the cool campaign was enlightening and heartfelt. It was as this studio finished that design as work or design as labour lent itself as an interesting concept, and Hannah Arendt headed up the new focus for design work in the following studios.
SUSTAPOEIA: TEACHING EVENTS
CONTEMPORANEOUS TYRANNY
There is a common ground culture of written design briefs across design streams at most educational institutions teaching design courses including RMIT. The design brief is the outlined overview and objectives of the course with weekly tasks and activities are laid out and students are guided to prepare responses ahead of time. As well as weekly tasks there are assessment tasks designed to represent milestones in the learning process. The rationale behind teaching practice is to mimic commercial environments by encouraging and instilling organization and planning skills. Design challenges in many disciplines begin with real world problems. Which is a good idea as long as it is made clear the teaching environment offers different parameters to the commercial design environment and that the strength of the educational institution is that it offers the capacity for abstraction from the market place. For the purposes of the courses I taught the focus was on how to facilitate better design processes along sustapoeic pathways. Advocating processes that eclipse current market place models based on social configurations leveled at whole systems views rather than a singular outlook of meeting the needs of the client.

As the studio courses unfold it becomes clear that the scope and porosity of design practice depends on the social fabric that surrounds it. With the introduction and availability of simple digital communication such as txt, twitter and sms the learning environment was opened up through social media channels like no other time. The success of the designers’ experiences seemed to rely on the strength of relationships in the studio while communicating with those outside the studio simultaneously. Despite explaining the axiological position of the studio the common ground for this studio became social engagement outside the studio as the designers sought their own understandings and experiences from what they were being taught. To this end, we moved away from the written brief and adopted a fluid social method of tuition in design studies. The course, called The Transport Studio took place in 2006, in the School of Architecture and Design Industrial Design Stream RMIT was the first of a set of unique design experiences for everyone involved.

Building upon Jones’ enquiry into embedding innate creative skills at the beginning of the design process. Co-coordinator Dr Kate Luckins and I elected to keep studio organisation on a week-by-week basis over the next twelve weeks. There was no overall course outline. The rationale was that the participating designers would contribute to the content Kate and I chose to present each week. We kept task setting open so that designers initiatives and knowing-in-practice pathways could be validated and observed. We recognized the tyranny of knowledge creation within an academic environment often appended the scope of creative expression unnecessarily by constraining research content to be delivered before time. It takes three...
to four weeks to get to know the participants and two more weeks for trust to grow between parties. Once trust is established knowledge sharing and expectations is voiced more comfortably. The goal of the studio is to keep the environment dynamic. This is not without its challenges as dynamics hinge on the effectiveness of teaching styles relative to the personalities of the students and their bond with the teacher. Sometimes the relationships work, other times they do not.

The first session began with a music video of Midnight Oil before Peter Garret was elected as a front bench minister for Labour. The lyrics of his songs amplified the ethics of mining, highlighted aboriginal discrimination and the delicacy of the Australian landscape. The initial focus on social parameters and design came about after speaking with Soumitri Varadarajan as to how social sustainability could be played out in a studies environment. Soumitri Varadarajan was teaching a course called Cultural Amplification at the same time as The Transport Studio was on offer. The emerging designers were excited by the possibilities Soumitri’s change of pace brought and his studio’s aim to challenge Australia’s endemic practice of the cultural cringe.

The objectives of The Transport Studio were:

- To enable the participant to be informed from a new set of parameters considering sustainability issues
- To radicalise the student
- To allow critical thinking
- To enable critical reflection
- To facilitate an environment comfortable enough to allow the participant to explore design thinking freely
- To facilitate the joy of discovery
- To empower the student to direct their own learning path
- To begin the process of enabling the student to intuitively refer to a new set of design parameters informed by social and environmental sustainability issues
- To create a vibrant and engaging working environment
- To facilitate group work
- To encourage those skills that helped group dynamic

Jones’ and Schön’s studio experiences meant I was aware of how overt instructions and strict parameters impacted on designer’s initial creative response to challenging design problems. The aim of the teaching events, as explained earlier, was to bring out the individual and elevate a campaign for the new and cool
peculiar to the requirements of sustapoeia. Creativity is a private process that has at its epicenter, individual notions of space and time. Without which designers would, especially emerging designers, be pulled along other designers’ creative trajectories – becoming imitators not experimenters. The design challenge for this event, was left as open as possible, in keeping with the ideals of sustapoeia such as Real Engagement and Connotative Engagement but stepping away, for the moment, from Virtual Engagement represented so well during the SupermodernGorgeous! exhibition. The emerging designers, I considered, did not have enough experience to read between the lines and follow a reflecting-in-practice design process, like the exhibitors in SupermodernGorgeous!.

For this studio, the levels of camaraderie and tone of belonging were very strong. Divergent troublesome behavior was barely observed. In hindsight I believe it was because we moved around so much. Rendering a one on one interview with each designer in a public environment where the social circumstances stimulated conversation. Many brought the outside into the studio space (an ugly windowless room) as they went out into the public arena to explore how they could change the world. One group encouraging their local council to change their recycling of rubbish methods, another visiting the VISY recycling facility to see first hand what the process entailed. It was important to remind them and us that the world was a beautiful place. All that was needed to elevate the beautiful parts in this campaign and highlight this through the development of the new and cool within the sustapoeic framework. The current tyranny of excess, at this stage was still strong. I did not know that at that same time America was introducing new fiscal policies to prop up their failing economy and that in less than two years the Global Financial Crisis would begin.
SUSTAPOEIA: TEACHING EVENTS
This next teaching event, Do It, took place directly after the Transport Studio in semester two, 2006. The aim of the studio was to build on the social engagement observed in the previous teaching event. The direction of the teaching event was inspired by the notion of stranger danger, and the theme for the studio came from a publication by Hans Ulrich Orbrist, Swiss art curator, critic, and historian, called Do it (Orbrist, 2004). This theme was more in keeping with layers of meaning associated with Virtual Engagement.

Orbrist’s exhibition catalogue collated artistic works. I was still interested in exploring Jones’ notion of the simultaneous roles of art, science, and mathematics in the design process and drawing from Hofstadter. So, Orbrist’s catalogue inspired modes of art practice that defied the rules. Orbrist’s approach to art practice was to break conventional rules of an art exhibition by asking artists to design a set of instructions as an exhibit. Orbrist argued that the Do it exhibition ‘...would not annihilate difference and reduce complexity to a product, as group shows too often do.’ It was an interesting take on my observation that instructions did in fact reduce the scope of designer diversity. This statement echoed, metaphorically, an embedded fear that the complexity of the sustainability principles hijacked individual’s design processes.

Schön opines that there is a number of reasons why designers exhibit troublesome divergent behaviour. One of the reasons for this is that designers do not know their role. I interpret this as designers not liking to appear vulnerable; by following directives, when their talent is in creativity, they are placed in a vulnerable position. It is this presupposition that determines whether or not the teleological designer is following pathways of experimentation or imitation. Given creativity is paramount to my practice, the designer as teleological experimenter is the desired outcome. The question is how to share the boundaries of sustapoeia, make clear the limitations of my practice, and care for creative diversity. Orbrist addresses the problems of how translating artworks potentially distorts the meaning the artists intended. Orbrist puts together an exhibition of various forms of instructional procedures with the help of long time friends, Christian Boltanski and Bertrand Lavier. Translation of design remains a problem that I face throughout every teaching event or otherwise, so understanding this limitation assists conceptualising a more holistic view. The ‘do it yourself’ descriptions Orbrist presents as the content of the exhibition shape the direction of this studio.

Orbrist calls the do it yourself descriptions of tasks, ‘instructional procedures’. For the purpose of poetics I called the same activity ‘structural procedures’ because, on reflection, I hoped the procedures would be a platform or framework that experimented with new ways of design thinking and elevated the significance of the cool campaign for designers. The Dare Do It studio asked...
the participants to articulate their doings; that is, to explain how they went about the process of meeting the requirements of the structural procedure that I set them. I explained to the designers that I expected them to capture the complexities of their practice and communicate it in a beautiful and/or meaningful way. Doing, and then recording the doing process, was expected to make the designer aware of their design behaviour, which included their limitations (van Schaik, 2003). I am reminded of my father’s dictum to his apprentices: observation, anticipation, and manipulation. The identification of personal boundaries in the process of individualizing once each designer realizes could mean the designer anticipates what is happening next and manipulates the process to suit their needs in the design of objects that utilizing renewed understandings of self expression when making objects that matter.

The designers did not understand what was expected of them initially. It was a six week teaching event and we began with instructional procedures on their first day in class. After introducing Orbrist’s Do it exhibition and the studio brief, I sent the students off to begin the first structural procedure. I called it Give a Rose. The task, I explained, was to walk up to a familiar stranger and give that stranger a rose. Now here is the key to the task: the young designer then had to record the process of getting to the point of giving the familiar stranger a rose, and then to record the result of completing that task.

A familiar stranger is someone they have never met, but see frequently on the tram, bus, outside in their street or at work. The instructional procedure required them to record the response of the stranger at the receiving end of the gift, including the strategy they formulated to enable them to give a familiar stranger a rose. I explained the recording could be a written explanation, a drawing, short film, image, collage, poem, or song. I also explained the purpose of the task was to get to know their personal preferences and individual selves. I explained that when people strategically place themselves in uncomfortable environments they get to know their limitations.

The next task was translating the first structural procedure into an object, observing that the effects of translation attached to this structural procedure were limits. They were the sustainability design principles embedded in the LIDS model, including: minimizing waste, bio-degradeability of materials, recycling, object longevity, minimizing the number of parts used, and minimizing the amount of different materials used. I felt the object, at that stage in the study, was a measurable outcome. However, it raised problems for expression and interpretation that I was not ready for. I had placed myself in a creative pickle. The procedures facilitated an environment for empirical research and for undertaking a sociological exercise by observing designer behavior. The success of my interpretations of their teleological otherness is debatable. The outcomes
were not as well considered as I imagined they would be. This may be due to my change of interest from fashion to industrial design and the consequential shift in my design thinking when guiding the emerging designers. On the other hand it may have been the influence, as Schön suggests, of the space we were expected to operate within, the institutionalised environment, or their confusion about their role. Many of their outcomes were conceptual. I translated the outcomes as I saw they could fit within the framework of the teaching events but there was no particular expert available to interpret the record the designers’ made of their individualisation or private otherness processes. In the Give a Rose task, it was unclear whether they supported or challenged the process. Since the designers were responding to direction, what exactly the objects and tasks meant to them was not, in their own words, clear.

On reflection, as I explained earlier, the success of a teaching event relies partly on the bonds between members in the group, and partly on the bond with the teacher. Instead of building on each other’s otherness, often participants sabotage each other. This is what I understand to be the annihilation of difference Orbrist discusses in his text. That is, when a designer looks to the activities and behaviours of their peers they prefer to build on the idea that is in front, that they perceive to be correct, rather than risk being considered incorrect. Ontologically they prefer to see the otherness in others as a better way to be, than to observe and nurture the otherness in themselves. I observed this behaviour to be one of the reasons designers did not follow instructions well. Creativity in design is firstly intuitive and innate, what Schön calls knowing-in-practice, and secondly it is learned intuition introduced through formal tutelage in technical and thinking skills. The third step in development is a growing capacity to reflect on earlier troublesome behaviour and learn from the new knowledge that is shared among designers. The overarching objective of this research is to facilitate designers to express themselves through design endeavour. To that end, observation, anticipation and manipulation were three management strategies that guided the process.
SUSTAPOEIA: TEACHING EVENTS
TRANSPORTABLE ENVIRONMENTS
This teaching event, 5MinuteCity, took place in the first semester of 2007 and followed the same lines of thinking as the previous two studios; essentially a combination of the two previous teaching events. Only this time the teaching event explored freedom of expression and justified design decisions in a fashion sense. Schön (1983) explains: ‘Problem setting is a process in which, interactively, we name the things to which we will attend and frame the context in which we will attend to them’ (p. 40). The opportunity for self-expression through design, by making an object, is translated most significantly from image into fashion through cloth. This process of interpreting material into what is cool is how fashion separates itself from other disciplines. More than any other discipline, fashion invents identity, individuality, and style. Combine fashion with cloth and the reward is the ultimate transportable environment.

5minutecity explored the design practice of emerging designers in a second year studio, in the Fashion stream of the School of Architecture and Design at RMIT. Following on with my enchantment of texts, the design challenge was inspired by Winy Maas, Jacob van Rijs and Nathalie de Vries from Maas Van Rijs de Vries (MDRDV) and a project called Sminutescity (2002). The basis of Maas’ project is the design of a transport system around Rotterdam that enabled individuals anywhere in the city to reach alternative destinations in five minutes. Most of the Sminutescity studio took place, wherever possible, outside the studio space. The logistics of transporting goods is a sustainability touchstone with transportation costs of fuel and air quality leading the argument for a better way. Maas’s text introduced the idea of five-minute-vehicles or five-minute-destinations. Maas’s project prompted the design question: what would a city made in five minutes look like? The idea reminded me of a range of garments and performances designed by artist Lucy Orta whose collection Refuge Wear in 1995 caused quite a stir (Orta, 1998) with her comment on. Similarly, alongside my own practice, LIDA (as it was known then) explored notions of mobile shelter (Kronenburg, Lim & Wong, 2003).

This teaching event marked a return to sustainability rhetoric that included Real, Connotative, and Virtual Engagement, and maintained the development of designer practice by using an intellectual framework. The overall design challenge for this studio was to explore social engagement in a fashion context. This challenge revisited the super modern context by aiming to demonstrate how fashion amplifies social engagement through meaning making in space. The purpose was to create clothing that engaged with space so an individual, through wearing the fashion object, inadvertently had the capacity to transform a space or non-place into a place. The mode of transport between the space and the place was facilitated through social engagement between a mode of dress and a space.
The focus of this studio is amplifying the significance of social engagement as a mode of dress in space. Elsa Schiaparelli once explained, ‘... fashion is born by small facts, trends, or even politics, never by trying to make little pleats and furbelows, by trinkets, by clothes easy to copy, or by the shortening or lengthening of a skirt’ (Schiaparelli, 1954, p. 45).

I wrote a design brief for this teaching event:

‘Everything in the artificial (manmade) environment results from careful planning. The fashions of society designed and manufactured in response to contemporary needs and desires. The cars we drive, the houses we live in, the shoes we wear and the furniture and dinner-sets we dine out on all exist because someone decided to make them in response to perceived needs. As designers, the challenge is to design and manufacture products that individuals need and desire.

Not only need and desire, though. This studio is an exercise in the development of designs that are relevant, useful and practical too. Current fashions recognise the sociological, cultural, political and economic climate to which contemporary society is exposed. It is the role of the contemporary fashion designer, in the context of this studio, to reflect this spirit and be representative of the times. In the design, development and placing of objects in the market place fashion design is often seen as a misnomer. A design discipline that pretends to be about textiles, clothing and needs when really it is about image, status and desire. This studio directs fashion design practice as a socially, culturally and environmentally relevant discipline. In keeping with the times we live in. The role of the fashion designer: to reflect the sociology and actions of the times, express individual ideas in response to the design brief and be responsible creators of fashion objects that last.

Your task is to create a city of cloth. This city needs to be built in five minutes using clothing worn by individuals living in the city. Your challenge is to design the cloth in such a way that individuals can wear it everyday. Then when required everyone works together to build a city in five minutes made from your designs.’

Alongside co-colleague Adele Varcoe, who was assisting me during the teaching event, we introduced the brief in a similar manner to the Fashion Design Studies teaching event from 2003 but with the focus shifting to the design process where most of the emerging designers had ideas about how they wanted to begin the challenge. The limitations of the project were introduced to the emerging designers and they were tasked with a mode of object delivery that advocated Real Engagement, Virtual Engagement, and Connotative Engagement. Divergent behaviour ensued so we had to find ways to persuade the students to engage with
the challenge by manipulating the environment in which the learning took place. Guiding free-spirited, creative energies and preferences into what may have seemed to be an artificial framework became a demanding task. Previous teaching experience showed that strategies linked to Connontive Engagement and reflective practice served to ground design thinking. The purpose remained: to nurture experimentation. Adele presented the work to emerging designers and explained the method she used to address design problems. Adele is an experimental designer who prefers performance as a mode of expression. This was a brave position the emerging designers (students) admired her for.

Experience had also taught me, in keeping with the desire to embed creativity all the way through the design process, that when faced with a difficult or confusing task, design activity was nurturing. The instructional procedures got the emerging designers to move from concept through to actualisation more quickly than we expected. Experience in previous studios revealed intervening with designers knowing-in-practice, so as to encourage research and analysis, brought them new opportunities. Presenting the structural procedures, four in total, to highlight their significance to the design challenge broke through creative barriers. These instructional interventions directed designer’s thinking away from knowing-in-practice. The goal was to discourage their tendency for repetitive work; rather, they were encouraged to undertake activity that improved skills of abstraction and form. The following section explains each of the four structural procedures the designers participated in: Cracked Waste, Pop-Up, Space, and A Piece of Cloth.

The majority of the design rhetoric used revolved around applying social engagement in customisation, artisanship, craftsmanship, and no waste.

Cracked Waste was the name of the first intervention. The directive was to design an object with little to no waste. I showed them The Envelope and Square plus other designers work on no waste principles in pattern making, cutting, and design. The students were directed first to purchase a piece of cloth, preferably a piece of calico cloth that was 90cmx150cm in size. The reason for the size was that 90cm is the usual width of calico cloth, and 150cm of fabric is a reasonable length to work with to make a shirt. Ideally I wanted a square of fabric, but the amount of material was not sufficient for a shirt. Small groups of students were instructed to design and make a men’s or women’s business shirt. The design brief for the shirt included two cuffs, a collar and stand, front button tab, no material waste, no flat pattern making, all design development to be sculptural, and completed on a manikin or stand.

The next task was the Pop-up. This task served to distract designers from usual knowing-in-practice. Where possible the task also served as an antidote to overthinking and overlearning the
connotative engagement signifiers. The exercise was a play on a similar structural procedure used with the Fashion Design Studies group (2003). The designers in the studies group were instructed to make an object that represented their Spirit, similar to the task set for designers in the Do It studio. The aim was to get designers thinking about the kinds of shapes they found interesting and why. Form, silhouettes, and decorative techniques dominated the craftsmanship and artisanship skills taught during this task. The designers were instructed to use all the paper: no waste. This structural procedure aimed to shift the designer’s eye towards waste material. The intention was that when the opportunity came to transfer form to cloth, the designer could see meaning and beauty in creating the form beyond traditional silhouettes. Pop-ups reference a kind of design play similar to Vionnet and Issey Miyake’s use of dolls (Kirke, 2012).

The third structural procedure was Space. We could have called it non-place, but we anticipated that the name would stultify creative responses to the structural procedure. We directed designers to bring a photo of a large public space somewhere in Melbourne. Some samples included Federation Square, an empty warehouse space, and Flinders Street Station. They were then asked to design an outfit, using illustration techniques that, when worn, engaged the wearer of the outfit with their designated space, reflecting the dialogue mentioned earlier in which a relationship occurs between the wearer of a garment and the space that garment is worn in. We had spent time earlier in the studio explaining Albert Borgman’s notion of engagement, highlighting the importance of trusteeship and artisanship. This mode of engagement is determined by the designers’ preferences, and in response to this notion the structural exercise sought individualised responses and experimentation. Adele and I gave examples of the types of outcomes we expected. They ranged from a performance piece, to something seductive, to a garment that allowed other users of the public space to share the garment. Adele presented a video of her own performance pieces, discussing the influence that artist Erwin Wurm (2004). Adele’s and Wurm’s approaches to clothing and space inspired the students, highlighting how interpreting the designs of other individuals, things, and places influence the designers’ creative environment, further alerting the designers to understand that once the garment left the design studio its significance changed according to the wearer. Auge’s notion of social alienation or ‘stranger danger’ relates to excess and is created when there is an over-abundance of space, such as in an aircraft hangar. This was discussed, including the possibility that what was worn in those spaces could determine their social nature, and that the structural procedure was designed to encourage approaches to fashion that overcame feelings of stranger danger in large spaces.
A Piece of Cloth, the final structural procedure, fell in the final week of the studio, week nine. To this day I am not sure how we were so successful at manipulating the creative environment so that all the students agreed to engage in a small performance event, but they did. Adele agreed that one more structural procedure was required since the studio was a fresh enquiry into spatial rhetoric and design within the discipline of fashion. We called the exercise a piece of cloth (A-POC), named after Issey Miyake’s eponymous collection, which engaged the wearer in cutting their own garments from knitted fabric. It was the perfect reference, given A-POC is a design system that engages the wearer in the decision to wear the garments by setting the cutting line into the fabric for wearers to manipulate as they choose. I used later used this method to outline the cutting line for the Tyvek Envelope garment.

All designers were instructed to wear the garments they made during the Cracked Waste procedure. Then with a piece of elastic we joined all the garments together and almost all were white. We led the designer cohort outside the institutional studio environment, down the escalators, and out into the streets of Melbourne. Walking across the road, all together, one piece of cloth, taking photos as we made our way to Daimaru, a shopping complex in the centre of Melbourne city. The design purpose was to observe a couple of abstract notions: first, whether these garments could create a city, and second, whether the garments made an alienating space like Daimaru. Daimaru is a large complex of black, constantly shifting escalators, open, shiny, flat, hard, tiled, monochrome floors, enormous, shiny, texture less columns reaching up to the next level and cavernous open spaces looking down from an expression-less multi story, bright, synthetic framework and our performance on the streets of Melbourne and on the escalators of Daimaru made these alienating space more engaging and meaningful. We discussed this as we walked and agreed it was difficult to know. The experience of being out in the public space determined a level of meaningfulness in establishing fashion that matters for the teleological experimenter; that much we agreed. We also all agreed the structural procedure was cool, memorable, and fun. How our street audience responded, and what they thought, is an exercise for another day.
COOL CAMPAIGN | PATTERNS WHICH CONNECT

CONNECT WHICH PATTERNS
The outcomes of the teaching events discern a particular unfolding of the cool campaign that recognizes the intent of the actions that lead to the desire for sustainability to be cool. My teaching practice encouraged designers to wholeheartedly embrace the corpus developed in part to produce the notion of sustapoeia, a term used to identify the combination of myth, sustainability and making in the design and development of objects. The term identifies a pathway of material thinking that recognizes how the successful acceptance by society of an object designed within the limitations of a sustainability paradigm remains linked to the myth and desire surrounding that object. My practice developed the System of Social Engagement to provide a lexicology for sustapoeia similar to Barthes written fashion. This research is looking for patterns that connect the teaching events to the variables of the corpus and the practice of making sustainability an embedded and intuitive design activity when making objects. It was through a kind of madness of being that my practice experimented with ways of sharing a lexicology of practice via the notion sustapoeia because “Unlike other design practitioners or design disciplines, fashion does not have a unified voice around the practice of design and exploration.” (van Koppen & Vaughan, 2005) I had this idea that by developing a structure and then the words to describe that structure I would find a voice that might resonate with others. If I was lucky the right people would notice and my campaign for changes in fashion towards design practice that aimed to make the world a better place would be considered cool.

The architectural space, knowing-in-practice, creativity, experimentation and individualisation play significant parts in this chapter and the next. The teaching events discussed in this chapter demonstrated reflective practice as a learned experience not an innate one that needed drawing out so designers ineffective habits of practice were intervened and the designer made aware of the impacts of the ineffective behaviours. My practice does not clearly articulate these ineffective habits because what worked for some did not work for others so it is impossible to say what behaviours are exactly ineffective when directed towards sustapoeia as the pathways depended on the individual, the space and the capacity for the individual to reflect-in-practice. My teaching practice experimented with all kinds of ideas such as instructional prose, drama, discussion, demonstration, directness, passiveness in the construction of the written brief as the main source of inspiration and direction. Initially wanting to disguise sustainability and relying on implication and poetics then turning to overt instructional prose. In the end there is no one answer so sustapoeia and the System of Social Engagement are the way my practice comes to terms with the complexities of the sustainability paradigm and how one designer’s practice can change for the better. The final chapter describes my practice as a public and private event under
the title, Envelope. Naming things seems to be a strategy within my practice because through the naming of something I am able to identify it by its characteristics and it is those characteristics that enable me to reflect on how well I am applying myself to the task of making the world a better place.
PATTERNS WHICH CONNECT
The outcomes of the teaching events already described make it possible to discern a particular unfolding of the cool campaign. This unfolding recognized the intent of the actions that led to the desire for sustainability to be cool. My teaching practice encouraged designers to wholeheartedly embrace the corpus, developed in part to produce the notion of sustapoeia, a term used to identify the combination of myth, sustainability, and making in designing and developing objects. The term identifies a pathway of material thinking that assesses how the successful acceptance by society of an object designed within the limitations of a sustainability paradigm remains linked to myth and desires surrounding the social object. My curatorial practice developed the System of Social Engagement after curating the SupermodernGorgeous! exhibition. The intent of that practice is to provide a lexicology for sustapoeia, similar to Barthes written fashion. My teaching practice searches for the patterns that connect the exhibition to the teaching events, and the variables of the corpus, in the practice of making sustainability an embedded and intuitive design activity. My teaching practice looked for patterns to connect the outcomes of observations made during the SupermodernGorgeous exhibition, and to connect those patterns to sustapoeia. ‘Unlike other design practitioners or design disciplines, fashion does not have a unified voice around the practice of design and exploration’ (van Koppen & Vaughan, 2003). I then had the idea to develop an actual structure in the form of the Envelope shelter. The idea is yet to manifest because it is still a concept. However, the words to describe that structure would find a direction that would resonate more completely with ontological designers. If I was lucky, the right people would notice and my campaign for change in fashion towards a sustapoeic framework – encompassing a work ethic and aesthetic of design practice – would be natural.

Architectural space, knowing-in-practice, creativity, experimentation, and individualisation play significant parts in this campaign. The teaching events demonstrated that reflective practice is a learned experience, not an innate one. It needs drawing out so that designers’ ineffective habits of practice were obstructed and the designer made aware of the impacts of their ineffective behaviours. My practice does not clearly articulate these ineffective habits because what worked for some did not work for others. It is impossible to say exactly what behaviour is ineffective. The pathways depended on the individual, the space, and the capacity for the individual to reflect-in-practice when directed towards sustapoeia. In the activities of the studios, and in constructing the written brief as the main sources of inspiration and direction, my teaching practice experimented with all kinds of ideas, such as instructional prose, drama, discussion, demonstration, directness, passiveness, and making. Initially I wanted to disguise sustainability, relying instead on implication and poetics before turning to overt...
instructional prose. In the end there is no one answer to sustapoeia. The System of Social Engagement is one way to practice coming to terms with both the complexities of the sustainability paradigm, and how objectively a designer’s practice can change for the better.

The next chapter describes my practice as public and private events in collaboration with others. My practice is called Envelope and I have come to realise that naming things seems to be a strategy within my practice. I use my practice as a medium for identifying the characteristics of what is being named. Identifying those characteristics enables me to reflect on how well I am applying myself to the sustapoeic task. That task requires me to unveil the value of the conflict between the teleological individualisation of ontological experimentation, and to reveal to myself the limitations and constraints of freedom of expression, and to justify my practice in the design process.
CHAPTER 4

ENVELOPE
This chapter explains the author’s identification of place in the design landscape, described in terms of a community of fashion practice.

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‘As a single footprint will not make a path on the earth, so a single thought will not make a pathway in the mind. To make a deep physical path we walk again and again. To make a deep mental path we must think over and over the kind of thoughts we wish to dominate our lives.’

- Henry David Thoreau

My practice takes place at home. A separate garden studio that privately and meaningfully consists of creative physical and mental realms for design. JLM Lauwericks (Frank, 2014), Dutch architect, 1864-1932, brings poetry to the physical realm, explaining the space consists of more than the six planes: a ceiling, four walls, and a floor. Rather it consists of content and small facts, influences and details that flow in from the garden, and surrounds to bring a sense of poetics to the place. This place is home to the creative self and defines my role as a design practitioner. Musicians have a sound recording studio and designers have a design studio. In the recording studio a musician relies on chords such as A, D and E to produce a melody. What sets one musical composition apart from another is not the chords but the notes improvised over the top of the melody. It is the same in the design studio except the note is replaced by the stitch.

I take my lead from Elsa Schiaparelli (Schiap), a writer and maker of fashion. I identify with Schiap’s mode of improvisation, and what she called ‘... “Schiap sewing” with no experience but with a certain flair’ (Schiaparelli, 2007, p. 17). Even though my mother taught me to sew at a young age, I was still unsure of my capabilities, despite sewing a number of garments for people over the years, each of whom wore them proudly. It is Schiap’s struggle to find her place that I most identify with. A struggle that began with Schiap’s name: Elsa. She explains, ‘Never was a name less appropriate. It was to prove Schiap’s first disappointment. The struggle had begun’ (Schiaparelli, 2007). It was also an affinity with Schiap’s general character and that part of her where she speaks of herself in ‘... the fifth dimension. She is unpredictable but, in reality, disarmingly simple. She is profoundly lazy but works furiously and rapidly. Her laughter and tears collide; on a job of work she is fun, soaring from despair to heavenly delight. She is generous and mean, for there are occasions when she would rather give away half her possessions than the handkerchief in her hand-bag’ (Schiaparelli, 2007, p. vii). These characteristics and Schiap’s Scottish heritage resonate in my mind as my practice unfolds.
‘What meaning lies in Colour! From the soberest drab to the high-flaming scarlet, spiritual idiosyncrasies unfold themselves in choice of Colour; if the Cut betoken Intellect and Talent, so does the Colour betoken Temper and Heart’ (Carlyle, 1987, p 28)

Part of Schiap’s career as a fashion designer highlights the significance of colour within her design practice as she explains her boyfriends were directed to wear a mauve tie whenever they met. Given the sustapoeia framework, when submitting designs into the public sphere, the choices of colour made throughout my practice requires many long hours of planning. Synthetic dyes are the most common form of material used when making textiles and historically have released significant amounts of solid and liquid waste into the air, ground, and waterways. The chemicals and bacteria create poisonous environmental conditions for people, plants, and animals. Since colour has emotional significance, my practice searched for methods of dyeing that were accessible and harmless to the environment. My practice eventually settled on the colour blue, through a process of elimination over ten years (opening with the Tyranny of Distance exhibition and ending with the Envelope Mini collection 2009), and a desire to maintain a meaningful systemic approach to colour so techniques could potentially open out from bespoke to ready to wear. Acknowledging a colour horizon conversant with childhood memories of Big Sky Country, and a dye technique born from the Indigo plant including Indigofera Australis, inspired concepts outside the current limits of my practice. The Indigo direction began during the later parts of my practice when I was frustrated with my work being inaccessible. It encouraged me to move forward and expand my understanding of sustapoeia.

The following public and private events explore design thinking and practice pathways, including collaborations and a mentorship. Through a series of events I provide an account of my role as teleological experimenter, given sustapoeia is the framework and reflection further individualises this framework. I reveal these events in the following section: Tyranny of Distance, Eco-sense, Studio Mücke, The Fifth Studio, How You Make It, and the Envelope Mini Trans-seasonal collection 2012/13. These events were a series of creative tipping points (Gladwell, 2000). The events are highlights of, and catalysts for, social change.

Many fashionable Melbournians remain true to their personal boundaries of preciousness and meaning attached to objects made locally, and this includes fashion (Urry, 2011). Baudrillard explains that these boundaries inform preferences and are embedded in family, private lives, and memory as part of a system of signs (2003). Family pride directs Melbourne fashionistas to support local designers and admire their passion, commitment, difference, energy, and craft. The Melbourne designer is every bit as super modern as the French designer with regard to transience.
and recognition of the effect of non-places, including a ‘... relational, or historical or [concern] with identity ...’ (Auge, 1995, pp. 79-80). This comes about because of Melbourne’s robust community culture of design. It is a culture recently recognised by the United Nations Educational, Scientific and Culture Organization (UNESCO) as part of the Creative Cities Network, and in 2008 Melbourne receiving status in this group as UNESCO’s second City of Literature. In this way I am encouraged to tackle the role of experimentation, individuality, and creativity in designing fashion whose meaning resonates with others.
Envelope’s core focus has always been the gathering of concepts, frameworks, and ideas. I have partly explained where many of these ideas have come from and how these influences have impacted on the making of my design practice. When collaborating with other designers and artists it is the feeling of belonging that directs the success of the event. Working with someone else should be about how each person in the relationship plans to contribute positively to the whole. This is like Einstein’s dictum that if he only had one hour to save the world, he would spend 55 minutes defining the problem and only five minutes resolving it. Collaborations are the same insofar as most of the time designers spend together goes towards coming to some agreement about what exactly the problem is that needs to be resolved.

The following projects explore sustapoeia and the impacts on design. The story opens with how cloth is made, cut, and stitched into form and the silhouette onto the body. Experimentation draws the context of the work towards social ends. It fills the gaps in relationships that sustapoeia amplifies, including humankind and nature, sustainability and space, individuals and collectives, historical and the super modern.
TYRANNY OF DISTANCE
India Flint and I collaborated to take part in an international exhibition, Tyranny of Distance. India is a textile designer whose particular style of dying cloth centres on natural dye techniques. She uses eucalyptus or gum leaves, seeking to raise the benchmark of consciousness about those processes of fashion that undermine our environment and our social systems. When India Flint and I first met in Melbourne in June 2004, my practice was exploring ways to create environmentally inert waterproof textiles. The colours I had used up until we met centred around shades of orange, blue, and green, hand printed on Tyvek. I was searching for something else colourful, outside the eco-textile spectrum of brown, mustard, and natural. India uses eucalyptus leaves to dye/print cotton and silk. She showed me some of her work and the colour spectrum of orange to brown for the silk. A protein based textile and green or yellow for the cotton, a cellulose based textile, appealed to my sense of style at the time. I was interested to see the workshop she talked about in the making of these textiles so, a few weeks later, we met at her home in South Australia.

There we discussed potential projects we could collaborate on, settling on an exhibition I was keen to take part in called Tyranny of Distance. India printed 15 metres of parachute silk fabric using her signature eucalyptus leaf designs. The process of dying the silk material was consuming. It involved using her hands as she worked between different spaces inside a range of sheds on her property. The dye technique required collecting gum leaves, and a lot of water and heat to set the colour. Silk is not known for its waterproof qualities, and my objective at that stage required that the fabric be waterproof, so I searched for a lab in Melbourne to coat the silk. Coating fabrics is very common in the clothing sector and there is a range of choices depending on the product; for instance, outdoor and adventure wear use coatings on cotton for jackets. I was not prepared for my practice to use the usual polyvinyl chloride (PVC) coating that is the choice of many textile producers since the coating is cost effective. Eventually, I discovered a lab in Mentone whose owners agreed to try coating the silk with a polypropylene finish containing antibacterial properties. The finish was as environmentally inert a material finish as I could find in Australia so I was content with the choice.

The process of developing the fabric was costly and time consuming with many barriers, beginning with the lab technicians who could not see the sense in coating silk the way I wanted rather than to waste material created from the coating process. The machinery needed an extra three metres at each end to roll onto the drum before the process could begin. The drum damaged the ends of the material beyond repair. The overall effect was beautiful and, while compromising purest design principles, offers an alternative to more damaging PVC options. It was a step in the right direction.
a price perspective the cost of the material is prohibitive if the aim is to supply the average person with the product. The printing technique is also limited as the colour palette is small, so creating a very specialised, bespoke colour outcome. We created a textile that was quite expensive with no guarantee of an audience, with the particular eucalyptus print appealing only to a certain audience. After discussion with the technicians and the business owner of the lab in Mentone about ways to broaden the scope of the project, we discovered three things: the result was a delicate beautiful piece of cloth suitable for bespoke design; that the kind of silk used was not suitable for outdoor wear; and the cost of a minimum length of 250 metres was prohibitive to boutique practices with an aesthetic interest that was similar to Envelope.

The translucency of the silk originally admired for its sheen and lightness was exposed for its fragility after coating and stitching. The material tore away from the seams and top-stitching without much pressure during handling. It seemed inappropriate to wear the garment in cold, wet, compromising, and hostile environments. Further treatment of the seams would have minimised the effects; however, we felt the outcomes at this stage could not be relied upon. It was decided a heavier silk fabric was needed if the project went ahead. The cost of the raw material, added to the overall cost of the textile coating process, brought the minimum meterage requirement to 500 meters. This amount of meterage was enough to make 125 parkas plus sampling the Envelope design. Without first finding the demand for the parka, the exercise could not take place. If the garments were not sold then the exercise was a waste of material, creative energy, and time. In the end, a single garment was made; not a parka, but a dress, and in 2005 it was sent to Korea and Japan as part of the Tyranny of Distance exhibition.
FIGURE 29
India Flint eco dye using gumleaves on silk, 2005
COMPASSIONATE COLLABORATOR
The Eco-sense Studio took place about the same time as the Tyranny of Distance project, around July 2004. The studio operated across three universities: RMIT, Swinburne University of Technology in Melbourne, and University of Sydney. It was designed and developed by Professor Chris Ryan, founder of The Design Centre at RMIT and now involved in directing the Victorian Eco Innovation Lab (VEIL) at Melbourne University. This studio, Eco-sense, takes my practice a step back into the environmental or ecological drivers of design (Manzini, 2000); a reminder of how ecological parameters guide a designer’s sense of what is best. The focus of the studio explored technology and environmentalism, and what roles they play in moving society towards a sustainable future.

The Eco-sense Studio brief described four perspectives called Transformative Eco-desire Perspectives. The perspectives reminded me of the terminology or signifiers I used in the SupermodernGorgeous! brief. The perspectives rotated around the terms, lightness, preciousness, distributed possession, and modularity. Of the language used to describe these basic design directions, the terms transformative, dematerialise, and preciousness later proved to be useful signifiers. Other perspectives include distributed possession and modularity. The term ‘modularity’ is used to describe my design methods in the design of Envelope. I have a natural affinity with its application; however, overexposure to this eco-principle encouraged a turn away from this direction.

The studio perspectives were described in the context of the studio brief in the following way: lightness, ‘... attaching desire to dematerialised things (light weight, virtual products, services, experiences), reducing the flow of resources in the economy’; preciousness, ‘... the creation of objects whose value grows over time; designing a desire for lasting attachment to artifacts in our material culture that do not flow (that remain eternally yours)’; distributed possession, ‘... shifting value to the role of co-ownership of joint objects’; and modularity, ‘... products as assemblages of modules, with modules being updated/refurbished to keep the product in long life. Opportunities for localised assemblage of modules to suit cultural and economic context.’ (Ryan, 2004. P2) Designers were expected to design ideas that researched new digital technologies. The objectives were explained as ‘... to create a learning experience for users of the digital which fulfills their desires in a less material way,’ and ‘... for this experience to be meaningful, dynamic, engaging, worthwhile and magic.’ (Ryan, 2004). P. 2 The designers were expected to research and design within the realm of digital technology. I came up with two ideas that are based on experimental modes of thinking about recycling, bespoke manufacture, and digital technology. The first project was called Pop Demi-
couture, and the second was called the Cross-Index Memory Cam.

The aim of Pop Demi-couture was to demonstrate a response to two perspectives of the Eco-design Studio: lightness and preciousness. I selected these propositions in recognition of humankind’s identification with material things until the material no longer satisfies. The satisfaction comes with the process of fulfilling a desire and the memory of that process. I explored an avant-garde fashion movement called Deconstructivism, led by Amsterdam’s übermenschen, the Antwerp 6. This approach to fashion was first recognised in the mid-1980s after a group of emerging fashion designers graduated in 1980-81 from Antwerp’s Royal Academy of Fine Arts, in Belgium. The designers in the group included Ann Demeulemeester, Dirk Bikkemburg, Walter van Bierendonck, Dirk van Seine, Marina Yee, and Dries Van Noten. The most notable members were Ann Demeulemeester, Walter van Bierendonck and Dries Van Noten. While a precursor to the Antwerp 6, another notable contributor to Belgian design from the same school of arts, Martin Margiela, who graduated in 1979 is often named as the pioneer (Debo & Bruloot, 2007).

The Deconstructivists provided a platform for reintroducing old and new ideas. Including, in true Schiap style, bold leaps of faith into the design and technique of creating fashion. Contemporary classic references – such as reversed seams, upssidedown trouser skirts, frayed edges, and the inside-out look – retold the story of fashion from the inside-out. Fashion construction was made visible and the untrained eye could learn from what was revealed in the exposure of seams, tacking, ripped and shredded hems, cuffs that were too large, and trousers unfinished in every possible way. By highlighting the unfinished, the works actually enabled designers to revisit the skilled craft/technique base of fashion design. This Deconstructivist method to design is how the Pop Demi-couture project began.

The challenge of how digital technology could amplify and create a better experience for users engaged in the project was another matter. I felt restricted to researching simple technology that I could understand, such as electronic codes and tags. This technology is discussed at length by Steven Saar and Valerie Thomas in ‘Towards Trash that Thinks’ (2003), and is used widely in food, health, and packaging industries. A simple approach suited my philosophy of simplicity encouraged by Meis van der Rohe and Issey Miyake and their ‘less is more’ doctrine (Sato & Chandes, 1999).

There are many types of tags broadly grouped into two groups relevant to a fashion scenario. The first is an optical tag: they are barcodes as we know them, which come in one and in two-dimensional forms. The 2D form is the most useful in this instance as it has the ability to carry thousands rather than hundreds of bits of
information, can correct damaged code, is printed using regular ink, and is scanned by reasonably inexpensive equipment (from $AUD200-1000) that retrieves the information stored on it. The second type of tag is the RFID tag, which may be more useful than the barcode because it can be read without a direct line of sight, costs 30–50 cents each (or less), can be printed using regular ink, and has even greater potential capacity to store information. The Radio-frequency identification (RFID) tags are similar to Q-codes on packaged products available everywhere. The Q-code technology could set up a collective system, as discussed by Thomas and Saar (2003), and a method of retrieving trash related garments through an RFID-equipped curbside collection service, using incentives and disincentives (fees and rewards) depending on what was placed in the clothing bin.

The use of technology and ecology in the same studio space was something I had keen interest in. During my research, when exploring ways to meet studio objectives, I came across a website that described the digital as prescribing new ways of existing in the world, ‘... self-reference and self-image are infinite in all directions and can never be circumscribed, let alone circumnavigated, and new because novel ways of thinking about our-selves are only now accessible in the facts and fictions of modern science and technology’ (Cook, 2002). What I lacked was direction. The design possibilities seemed endless. Then previous research on individualisation, turning to Beck’s 2002 individualisation thesis and Auge’s 1995 notion of supermodernity, excess and the ego, identified a step forward.

It started with exploring how individuals make decisions about what they wear. What they see as representing their image of themselves and how others interpret the image—a form of visual communication. I had a few ideas and read up on signs and symbols for the semiotics of dress. Turning to books again, Baudrillard (1998) and Ted Polhemus (1996; 2010) offered ideas about how the semiotics of dress was relevant. Polhemus (1996) showed examples of street gang members, skaters and African tribes who dress to indicate power, authority, wealth, and social position. At the same time, I was reminded of Foucault’s premise about discussion or discourse where words are used to denote power and authority (Schirato & Danaher, 2012) in a mad world (Foucault, 1964). I developed a concept or rationale I wanted to test. Combining couture with popular street style. I wanted to experiment with conceptual processes and enable a pathway for the self through art, craft and design of fashion within a sustainability framework. As one way of providing a material example of sustapoeia. The concept and name of the project—Pop Demi-Couture—by reference to this knowledge of tribes and trends, and further research into Anthony Kenny’s theories of the presentation...
of self (1988), combined with fresh knowledge of digital technology and culture with an ecological focus brought opportunity for novel outcomes.

Essentially, the idea runs something like this. Pop has two dimensions. First, remoteness, spontaneity, and accessibility of fashion, from concept to final framework. Second, body measurements, either by eye, though conceptual notions or mathematical recordings using digital body scanning technology. Demi-couture is multi-dimensional; a process of taking the body measurements, inputting the data into a system, identifying and then entering data on personality aspects of the client into the system, matching designs to that data through anthropological observation and then creating a range of garments to fit the body and personality type. Imagine the scanned body measurements are sent via digital software to another software package that has stored in its archives basic blocks, or flat pattern templates, of the body. Assume these blocks are based on standard Australian measurements and that the scanned body measurements are compared to these blocks from the fashion archive. The blocks that match then bring up a number of collections with garments designed and made using that block. The garment measurements are compared to the scanned measurement, and perhaps some written preferences, to find a group of designs in the size and shape that flatters and fits the scanned body to type. Please note, the term demi-couture is opposed to haute couture. In haute couture the exact measurements of a person’s body are used to fit a garment designed for exactly the shape indicated by the measurements. It is called ‘made to measure’. This project uses the scanned measurements, to find a body type, compare the type to the blocks, find patterns of prototype designs that fit the blocks, and scan the design library until the right garment and fit is found. The choices change according to measurements and preferences articulated by the customer, the appropriate outfits select and deliver the choices to the customer via virtual reality software and Oculus Rift goggles (www.oculusvr.com), the customer then chooses a garment, places the garment on an avatar with the same measurements and experiences what the garment looks like on his or her body.

Now, it is the emotion and experience in this project that is significant, more so than the technology. The technology is the enabler or facilitator. Current body scanning systems are quite difficult to use correctly, require repetitive actions, and produce prosaic results. Adding the ecological elements of lightness and preciousness, required to meet the design brief, conjures a more poetic use of the technology, techniques, and principles. It is important then to understand the emotions I expect users of this system to experience. Let me tell you.
Once a garment is chosen from the VR show, the design must be made. Rather than new materials to make a new garment, this system uses retail garments that have not been used or sold before. Customers select a garment, then colour, stitch detail, and texture of unsold retail garments. The chosen unsold garment is reconfigured into the design chosen by the consumer; essentially a process of recycling new cloth where the key to a successful outcome is quality of the chosen fabric. It must be high quality natural fabric such as pure wool, cotton, hemp, ramie, silk, or natural fibre blends. In my experience, synthetic blends do not last or age badly, while high quality pure fabrics age well, especially given the deconstructivist (think about the Antwerp 6) aesthetic of the garments. The garment must be well made and the shapes of the unsold garment material, in an ideal design scenario, inform the shapes of the new garment.

The design concept behind Pop Demi-couture project reflects Japanese designer Masahiro Nakagawa’s Tokyo Recycle Project, and the practice of Melbourne labels S!X and Ellie Mücke. Nakagawa’s practice captures the essence of the Pop Demi-couture Project in so far as he interviews clients in real time, wanting to understand from the client’s perspective the meaning and significance of the garments for redesign. I found out about Nakagawa’s project while researching Pop Demi-couture and participated in the Recycle Project at The Powerhouse Museum in October 2006, www.dhub.org (Mitchell, 2005).

The Tokyo Recycle Project took place in 2001. Masahiro invited friends, family, and local artists to bring a suite of their favourite clothing for redesign. The success of the first project led to further projects in America, Brazil, Spain, and Australia. The Sydney Powerhouse Museum held one event in 2006. The general public was invited to contribute garments for redesign. I took my garments along: a white cotton shirt, inspired by deconstructivist styling with frayed edges and collar, a black leather Ralph Lauren crop top, and a long chocolate brown wool skirt cut on the bias, made at the end of the first year of my Arts degree at RMIT. The fee for the redesign of these garments was $100. We sat on a rough mat on the floor of the museum and discussed memories, design preferences, and materials. His assistant then took my measurements using a tape measure. I was promised a tailored garment that included my chosen garments in two weeks. Two weeks later Masahiro gave me an asymmetrical single shoulder, knee length fitted dress made from my white cotton shirt, the black leather crop top, and a kimono fabric. He told me the chocolate brown wool skirt went into a collection he developed for New York fashion week.

On reflection the experience with Masahiro, talking about my garments, memories and preferences, was an emotional one. I observed Masahiro spent a lot of time with everyone
during each appointment. He even wrote a personalised letter to each person he designed a garment for. This experience represented the kinds of emotions I wanted my clients to feel as they participated in the Pop Demi-couture project. Masahiro pushed the boundaries of fashion and created a cycle within the fashion system. He took an otherwise dead end process, using discarded clothing, to create and form a loop. The fashion garments were well designed, well made, and no different in appearance to garments made from new materials.

The Cross Index Memory CAM is a digital add on to the Pop Demi-couture project. The body measurement data and preferences are placed into a CAM system and randomly used to reconfigure existing prototypes, toiles, patterns, and blocks, then render a range of designs to fit the customer body shape. Ted Polhemus describes one micro-moment in the lead up to an individual’s response to recognising another person as he or she is walking down the street: ‘...visual data is cross-indexed against an enormous data bank of previous experience to arrive at a tentative conclusion (dangerous/peculiar but not threatening/boring/interesting/desirable ...)’ (Polhemus, 1996, p. 12). This software, worn across the eye, facilitates the response described by Polhemus, in real time. However, instead of recognising the person, the user recognises the garments on the person. It is this combination of emotion and digitisation, like a virtual reality experience, that makes the experience different to the Tokyo Recycle Project. Also, the customer chooses a design and it is then made to fit a standard, rather than made to measure. In theory, the flow is like this: the information is gathered from body scanning, comparing sizing to blocks, those blocks then determine appropriate garments for the scanned body type, those garments are then rendered onto similar body types to demonstrate the flow and fall of the garment, and finally the rendering is shown to the customer using the cross-index memory CAM to facilitate recognition and assist with choice.

A quick web search found a newsletter of a research technology and media business in Bondi Junction, Sydney, called 3V. On the website available at the time, and no longer available, was a Future section. In this Future section an outline was given of what the company envisaged to be the general trends and conditions society would follow over the next few years. One section stood out:

‘The turn-of-the-century drive for “new technology” at any cost is now firmly out of fashion thanks, among other things, to the state of the market and the “old” economy ... In a reaction to the exorbitant and failed promises of the promoters of the “new” economy bubble in 1999, the next few years will be characterised by an alternative human-centred focus on: “new skills”, “new experiences”, long-term “sustainable” policies and
the development of a new “flexible” social sensibility that can more easily and continuously adapt to ongoing change.

‘This new human-centred and less materialist approach could arguably be a key legacy of the 1999-2002 economic meltdown. Together with improved corporate governance, and a new regulatory regime that recognises openness as well as the need for appropriate intervention to balance large and small interests, and short and longer-term objectives, in later years 2002-2003 is likely to be viewed as a significant turning point.’

This forecast made by 3V was a convincing scenario and similar to other forecasting papers and comments around technology at the time. What followed this event was an association with designer Ellie Mücke, amplifying the relevance of the Pop Demi-couture project to current social conditions and demands as I mentored her practice.
I first met Ellie on campus in 1998 at RMIT when Ellie was an undergraduate student and I was beginning my Masters. Since then Envelope and Mücke have collaborated on a number of events with an agreed aim to amplify how fashion matters within a sustainability paradigm, focusing on slowing down current fashion systems. Envelope and Mücke presented several events to Melbourne during The Melbourne International Design Festival (2008) L’Oreal Melbourne Fashion Festival (2009 and 2010), and State of Design Festival in (2009 and 2010). Our goals remain separate but aligned in support of an average teleological individual given the chance to observe and engage in the meaningfulness attributed to sustapoeia, and Ellie and I offered craft workshops in empty spaces turning them into meaningful places.

The term sustapoeia means different things for different individuals and Ulrich Beck and Elizabeth Back-Gersheim (2002) and Marc Auge (1995) refer to an individualisation thesis of excess and poetics to partially define the creative environment in which sustapoeia thrives. My relationship with Ellie Mücke evolved over the same amount of time that this study evolved to inform this very particular creative approach to making. Our connection about what we thought design ought to be began with a sensitivity towards the designer who brought ideas to the making process. Ellie and I agreed the making process was a complex one, more than the use of the hands, and so through a mutual respect for people and the planet we began to collaborate, beginning with a 2005 Mentorship programme and installation through Craft Victoria, Melbourne (www.craft.org.au).

It was my first role as mentor outside my teaching practice, beginning in 1998. I realised later that the connection between mentoring and teaching was a fine one as in a studio environment the roles played when guiding designers depends on the pedagogy of the practitioner. Ellie and I worked on her practice together and applied the same principles of design relative to the research trajectory. Ellie had many ideas regarding how she wanted her practice to unfold, all of which demonstrated an innate sensitivity to the environment, social interconnectivity, and an experimental method of individualisation. We envisaged the mentorship would be a rewarding experience for both parties, and it was because we remain friends today.

The first thing I noticed was her openness to sharing her private studio space. The studio is a sacred place and the home of the designer where filters are used to direct knowledge and stave off distractions. The aim of the mentorship program was to facilitate a structure in which to delve deeper into a problem. Working together we explored many theories inside the fashion narrative such as the language and poetics of design within the sustapoeia setting. The focus remained squarely on recording the design processes Ellie underwent from conceptualisation through to finished sample/toile. In Ellie's case
conceptualisation began with the use of pre-loved clothing and she spent hours trawling favourite recycling stores to find shirts and men’s trousers that appealed to her sense of style and taste. In this she followed in the footsteps of Japanese designer Yohji Yamamoto (2011) and Melbourne label, SIX (Breen Burns, 2011).

From the beginning Ellie demonstrated talent with her natural, Schiap like flair for colour, texture, and quality textiles. Different material content and textures crept into her collections in endearing ways which dissatisfied Ellie in her concern for Mücke and the label’s differentiation from other labels. A goal was set to find new materials complimenting the pre-loved garments, and in alignment with the agreed design principles of high quality, 100 per cent natural content. Overall we decided there were two purposes overarching the collaborative event: to have a list of design principles by the end of the mentorship, and to determine how to use those design principles when focusing on Mücke’s signature style. It was at this point I introduced Ellie to LIDS as a model of practice that places design at the centre of the conceptual, sampling, productivity, retail, and disposal processes. After we discussed her practice as it stood we experimented with the LIDS model and the principles of design it proposed. We then decided on a number of design foci for Mücke including:

- sort through, and make sure that, the garments she found were made from either recyclable or biodegradable materials
- use a minimum number of parts to create garments
- keep the number of different materials used in the one garment to a minimum – that is, a cotton material garment used in developing a new design is paired with another cotton garment to compliment the design, not nylon or polyester
- engage wearers and consumers in the making process using workshops.
FIGURE 30
The next section explores these three characteristics as part of my own practice. The Fifth Studio explores looped design processes eliminating waste from the waste stream. This experiment uses material from what are called Off-cuts and Clothing Loops, developing as many different outcomes as possible. The outcomes from The Fifth Studio are not intended to be absolute or particularly correct or acceptable only examples of fashion design based on the practice and activity of the researcher. The studio is an effort to improve my practice as a sustainable designer in the discipline of fashion; from a thinking and technical perspective.

When the mentorship began Ellie already understood the importance of minimising material waste and waste in the form of the pollution created through energy used to power sewing machines, and for lighting and heating a design studio. Ellie redesigned and recycled pre-loved clothing for the exact purpose of reducing material landfill waste and emissions created in the knitting and weaving of new fabrics and the sewing of clothing. Ellie also delivered her stock by bicycle and commuted to work by bicycle.

I encouraged Ellie to make a visual record of her process, including the surrounding systems, as an input to developing a manifesto. We agreed we needed some sort of record or evidence of the way she was thinking and making. Drawing, photographs, digital Illustrator and Photoshop, video and written word, were all used to unveil her reflection-in-practice and share with others. We took photos of her manipulating cloth on the stand, sewing, painting, twisting, and knotting the cloth, illustrating, talking and sculpting with paper, gauze and digital environments. The photographs help Ellie to identify her achievements, as a method of nurturing awareness within the experimentation phase of her emerging practice. It was the creative theme, Around The Home, that observed and responded to the people, places, and things inside Ellie’s creative sphere: her family, her garden, and friends. She drew from her passion for creating stories about awareness of the self and the world around us. Ellie expressed fears and followed
interests that later became objects of the next collection. Ellie developed an accessory called a T-lace, made from pre-loved T-shirts that she then printed, knotted, and dyed. From this process we began to clearly identify Mücke’s preferences, principles, and a signature style aligned to sustapoeia. They were:

- improving social conditions of workers
- removing heavy metals from dye stuffs
- reducing the environmental impacts of fashion by-product
- improving the quality of life of producers and consumers.

The following images are from the catalogue Ellie put together to demonstrate the processes used and achievements made during the mentorship.

The aim of the designer, we decided, was appending and capitalising on individual experimental practice using forms of expression to meet the needs of society. Sustapoeia meant making objects that met certain principles of sustainability, fashion, and design. Ellie’s MüCKE Manifesto explained her understanding of her practice in establishing fashion that matters Working closely with another creative is a privilege because the challenge lies in maintaining direction that both parties agree to, without losing individual strengths and goals. Ellie and I talked for hours and walked for miles as we worked out how to best go about making an object. One thing we both understood was that we both wanted systemic changes in the fashion industry that reflected a more sustainable future, including fashion that matters. We discussed at length Ellie’s processes of design and her making processes, agreeing on the significance of a commitment to zero waste in the realms of materials/fabrics, reducing air and waterways pollution (including dye stuff), improving communities, fair labour conditions, and monetary viability. After analysing and discussing the LIDS model we researched the fast fashion system and made attempts to design garments within the
Things around
the house
Experiences in sustainable fashion design

I argue this particular paper will shift our understanding of sustainability to fashion and design. We tend to think of sustainability in terms of the materials we use. What happens once these materials have been used? I believe we have a responsibility to think about this question. The concept of sustainability begins in the selection of materials. As we transition to a more sustainable fashion design, we must think about the entire lifecycle of the product. Sustainability is about more than just the materials. It is about the entire process from design to production to end of life. This might be a great start to the evolution of our understanding of sustainability in fashion and design.

Sustainability is not only about fashion; it is about life and the environment in which we live. The fashion and sustainability movement is about more than just fashion. It is about the entire lifecycle of the product. Sustainability is not just about the materials used in fashion. It is about the entire process from design to production to end of life. This might be a great start to the evolution of our understanding of sustainability in fashion and design.

Referring back to the concept of the lifecycle of a product, we must think about the entire process from design to production to end of life. This is not just about the materials used in fashion. It is about the entire process from design to production to end of life. This might be a great start to the evolution of our understanding of sustainability in fashion and design.

I believe this particular paper will shift our understanding of sustainability to fashion and design. We tend to think of sustainability in terms of the materials we use. What happens once these materials have been used? I believe we have a responsibility to think about this question. The concept of sustainability begins in the selection of materials. As we transition to a more sustainable fashion design, we must think about the entire lifecycle of the product. Sustainability is about more than just the materials. It is about the entire process from design to production to end of life. This might be a great start to the evolution of our understanding of sustainability in fashion and design.
FIGURE 31

The following images are from a visual record by Ellie Mücke developed for the Craft Victoria, 2006 Springboard Mentorship Programme called Around The Home.
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ENVELOPE | STUDIO MUCKE

for our community. The comfort and accessibility awarded us through the new economic system is not always the same, but constant change is necessary. The more we learn about the impact of our actions, the more we realize that we must adapt. This is a continuous process of growth and development. 

The design process includes an essential and integral part of sustainability. It is the process of growth and expansion, critical in the development of new materials and methods that are closer to nature. It is through this process that we can begin to understand the dynamics of sustainable design. 

Sustainability is not just about finding new materials or designing products that are environmentally friendly. It is about changing the way we think and the way we interact with the world around us. It requires a commitment to continuous learning and adaptation.

It is through discussions, storytelling, and collaboration that ideas are born. Knowledge is gained and positive growth can flourish.

The people around us become the teachers and the sources of new inspiration. We are responsible for the health and happiness of the environment and the well-being of our community. It is an important role to be held. By working together, we can create a better world.
THE MÜCKE MANIFESTO

ECONOMIC SUSTAINABILITY IS:

NOT FINANCIALLY EXPLOITING STAFF.

THE ABILITY TO BE AN INDEPENDENT BUSINESS.

RUNNING A BUSINESS WHERE MONEY IS AN OUTCOME OF THE CREATIVE PROCESS, NOT THE INSPIRATION TO CREATE.

SOCIAL SUSTAINABILITY IS:

SUPPORTING WORKERS IN A SYSTEM THAT MAINTAINS THE HEALTH AND WELL-BEING OF INDIVIDUALS.

ENCOURAGING COMMUNITY ENGAGEMENT IN THE ACTIVITY OF CRAFT AND DESIGN PRACTICE.

MAINTAINING CULTURAL DIVERSITY.

ENVIRONMENTAL SUSTAINABILITY IS:

ORGANIC OR BIO-DYNAMIC FARMING PRACTICES.

USING RENEWABLE ENERGY SOURCES IN PLACE OF NON-RENEWABLE ENERGY SOURCES.

NURTURING NATURAL ECO-SYSTEMS.

FIGURE 31
The following images are from a visual record by Ellie Mücke developed for the Craft Victoria, 2006 Springboard Mentorship Programme called Around The Home.
fast fashion model. For instance, we identified mass suppliers of secondhand clothing and thought about contracting a pattern-maker, contacting mass-market retail outlets such as Myer and Blondie to ascertain interest in the product, branding ideas, and hiring an agent. We concluded the seasonal breakdown of the product design and development, the small audience. The current trend of a mini-capsule collection every six weeks proved an impossible task for us. In addition, given our concern for excess and the current rates of overproduction and overconsumption of goods and services, the idea seemed at odds with Ellie’s design philosophy.

Ellie stored many of her pre-loved materials on racks, only using the items to fill customer orders as they came through, including supplying a shifting number of retail store orders. Materials not used to fill orders were dead stock and a heavy cost for a small business, but unless larger orders were part of the demand mix there was no opportunity for change to her creative process and business practice. The slow fashion model, with its hand-stitching, hand-dying, and mostly non-industrial techniques, fitted the philosophy so we agreed her practice kept the integrity of the original focus around slowing down the fashion industry trajectory. Then in 2012, Ellie introduced an Italian textile company producing beautiful feminine fabrics using natural dyes in Bamboo, Goat’s milk, Alpaca, and Organic Cotton. As the practice developed our goals began to synchronise by acknowledging the significance of quality materials to enable self-expression.

Ellie’s method of practice before the mentorship began was a creative playground. The mentorship enabled reflection on design activities and reached a deeper level of understanding about design that also encouraged organisational structure. The opportunity to observe a designer one on one in a private design studio presented opportunities and hope for further creative directions to emerge from the sustapoeia framework.
For most of its working life, Envelope has been a space for experimentation, and a place for a designer role called the ontological experimenter. As a child, my family and I collected odd bits and pieces from the local tip near Hay that we used to make among other things: water buckets for dogs, pulley systems for gates, and rounding yards for the horses. This was where the experimentation began without any initial direction – only that something looked useful enough to be used for something. The Fifth Studio, How You Make It exhibition, and the Trans-seasonal Envelope Mini collection 2012, take onboard this training. The only difference is that from the outset I have direction, and that is to turn my experimental practice into a retail practice. Taking the direction of retail was a big step because it means taking experimental ideas and placing them into the public realm for approval and eventual sale. I already felt creatively strangled by the limitations retail presented and which condensed ideas into economic units. In turn this meant meeting the demands of a supposed market or audience. From a sociological perspective it seemed a reductive, simplistic (Urry, 2013), and ill-considered exercise relative to the levels of material thinking taking place up to the point of the Mini 2012 collection.
ONTOLOGICAL EXPERIMENTER
The Fifth Studio explores sustapoeia as a fashion system closely reliant on the idea of individual design poetics, and a romance with a transient context. In the transient non-place space my practice can be whatever I want it to be and I can make whatever I want to make. The studio opens by drawing from Gregory Bateson’s belief that design is composed structure, shape, and form in both a living and non-living way. I began with a three-dimensional aesthetic – a denim jacket composed of colour and silhouette. Using technology remains a passion conceptually, but a stumbling point pragmatically, within the scope of this studio. With two children at home under three, the idea of spending hours away from them in someone else’s studio learning how to use technical machinery was a commitment I was not prepared to make, so The Fifth Studio began working from home and drawing inspiration from my surroundings. The upstairs section of a double story, colour bond barn at the back of our very small property served as my studio.

The idea of ‘the natural’ at the back of my mind inspired the notion of a natural unfolding of where to begin, and so a hand-me-down denim jacket given to me by a friend appeared in front of me. It began my passage into the exploration of sustapoeia as silhouette, fit, construction techniques, and ideas. The following exercise evolved during the Pop Demi-couture project and the rediscovery of Deconstructivism. The design and construction directions embedded in my mind. The plain denim jacket, with the Virgin label placed traditionally at the back of the neck, on the collar stand, began the process of actualising sustapoeia within the realm of the Real Vestimentary code (see earlier discussion about the commutation test) (Barthes, 1985).

I unpicked, manipulated, and tucked the jacket from all sides until the denim took on the meaning of the blue colour and the little pleats at the head of the sleeve and French seam at the elbow became interesting design lines. I visited a friend’s design studio and asked if he could give me his offcut materials from past collections for a project, as he worked exclusively
with high quality materials including wools, silks, and pure cottons. His material selection complemented the project, and working on the stand I manipulated the denim jacket alongside the pieces of offcuts, seeking as many ways as possible to reconfigure the waste materials. These materials were too precious in my mind to waste, so instead they were arranged, cut, twisted, stitched, bound, and folded into compositions of colour and form. I took photographs of the process and recorded the activities as they unfurled, looking for balance, harmony, and beauty through the lens of a camera and documenting the poeia of my practice.

The photographs were not enough however. In the end, technology entered my home in a raw and naïve manner as I taught myself the skills of Photoshop and Illustrator. I am a maker not a communication designer so I was careful not to spend too much time in constructing the images. I manipulated the images digitally, creating conceptual illustrations that inspired sculptures and collages from cloth. The series started with the denim jacket demonstrating the simple clean lines of design and construction. The denim jacket was a women's wear casual garment with mandarin collar, puffy sleeves, front zip, no pockets, and no lining. My impression of the jacket was that it was designed and made for Virgin, the aviation mega-brand. It was an interesting choice because, while the design and manufacturing was not high quality, the denim material was classic, high quality and purposeful. The Pop Demi-couture system relies on high quality, natural materials for the system to be a success. Implying a high price point, and cost bracket, the commercially made Virgin product (that is, a product made using the fast fashion system) lent new hope to the garment. Ideally, fast fashion cast offs, because of the enormous quantity available, would fuel the Pop-demi couture project. To enable a longer useful life for the fast fashion product, and to avert the expectation of obsolescence, would slow down the cycle. The usual problem is the normal use of poor quality synthetic fabrics that undermines a recycling project such as Pop Demi-couture. The poor synthetic material is not resilient enough to handle the rigour of unpicking.
FIGURE 32
The following series of six images are photos of the denim jacket from different angles used in this initial recycled cloth exercise. The photos show the various design and construction detail of the jacket.
seams and reworking the released panels of fabric into another design. This jacket went against the norm, as the denim’s hardiness and popularity lent itself to the process.

I started developing graphs to plot the process. Like LIDS, the graphic representations were directed by the Pop Demi-couture project. There are several loops in the creative processes, similar to LIDS. The first loop begins with offcuts as raw material during the sampling stage (Sampling Offcuts Recovery or SOR). The second loop begins with offcuts as raw material during the production stage (Production Offcuts Recovery or POR). The third loop begins with retail returns and unsold stock as the raw material with no design intervention, other than being sorted and sent to charity shops, and thrift stores (Retro Cycle). The fourth loop was concerned with retail stock: too good for landfill, too precious to be thrown away, it became the raw material for the End of Life Recovery (ELR) loop. This loop was particularly interesting and initiated the Slow Fashion studio collaboration with Swensk, explained in chapter three.

Each loop, except the Retro Cycle, has its own Design Illustration and Design Conceptualisation phase. The significance of the phases and the systems, compared to other systems, is its direct relationship with continuity, longevity, no waste, and creativity. Samples/toiles/prototypes begin the creative process in the development of fashion as an object. The fashion systems just mentioned, while drawing on Barthes myth or narrative fashion system, intend to demonstrate how a system of fashion design amplifies the fashion object so that it matters. Increasing the life of something is a clear indication of the value of that thing.

The denim jacket is an example of a fast retail fashion garment used as raw material in the End of Life (ELR) loop. It was chosen because denim is a classic material often used in recycling projects and the dye process can be natural. Denim keeps its integrity, is tough, versatile, and accessible, and often used for work wear and daywear as jeans, jackets, and overalls. The blue dye used to colour the cotton denim is a highly colourfast, plant based dye called Indigo. These days dyeing is usually done with synthetic components, so my interest soon turned to natural processes of indigo dying, using the indigo plant. In my mind, the process is the most ecologically sound and accessible dyeing technique on the planet, especially in the context of current fast fashion systems. The technique is readily available as part of denim and silk production dye loop in Japan, Mali, Thailand, Indonesia, and Vietnam.

The offcuts and left over retail stock mixed together as raw material, demonstrating the Design Illustration and Design Conceptualisation phases of a Sampling Offcuts Recovery (SOR) loop, Production Offcuts Recovery (POR), and End of Life (ELR) loops of an overall system. The Retro Cycle is the
only loop in the system where there is no redesign, only recycling.

Discussed earlier, and critiquing current fashion systems in the search for fashion that matters, was the Low Impact Design System (LIDS). LIDS is an initial effort at illustrating a diagrammatic version of the creative process as a looping system with in the boundaries of the mental the self (Hofstadter, Part 2, 1979). From this process the Retro Cycle (RC) loop, Sample Offcuts Recovery (SOR) loop, the Production Offcuts Recovery (POR) loop and the End of Life Recovery (ELR) loop to produce. When each of these phases is placed in a single structure (such as a cube), it is called a system, in this case a System of Real Vestimentary Engagement (SRVE).

The overarching system seeks to amplify highways that bring meaning to the role the designer and society play in the representation and making of fashion. The waste created from sampling, production, and retail environments creates environmental and social quagmires that also impact on the economic success of fast fashion systems as a whole. To be clear, the two biggest problems with the system of production are Materials and Energy usage. For the purposes of the exercise of creating a model of a system, I have kept Energy constant while Materials is a free variable. The System of Real Vestimentary Engagement (SRVE) primarily seeks to solve solid fabric waste that would otherwise enter landfill.

The SRVE model has several mechanisms embedded in its operations to regulate speed of sampling and production. These regulators make sure that the quality of garments is maintained at high levels to slow down the system of fashion production. Several loops interconnect insofar as the knock-on effect of a non-operating loop unbalances the next loop. Speed and carelessness are key factors in unbalancing the system. The aim of SRVE is to return fashion to a slower, more meaningful, process of change. That is, in developing new styles and trends, design and creativity are considered the core signifiers, with the practices of artisanship, craftsmanship, and trusteeship at the fore. The system amplifies the significance of the designer/artist/architect/craftsperson who engages in, and re-establishes, a sustainability of design practice – sustapoeia. Let me explain.

Contemporary systems of design dominating the production of fashion objects compromises the quality of life on earth; that is, all living things. If we think about it, this is not rational. As we all know, design practice since the Industrial Revolution have urged moves away from independence and objectivity to fulfill capitalist drivers of excess production and profit (Hamilton, 2003). In the 18th century, industrialisation responded to the chance happening of two things: growing consumption (c1750) and the publication by Adam Smith of
The Wealth of Nations in 1776 (Smith, 2011).

Smith’s book introduced a new form of commerce and trade, an organisational model that could be interpreted in many different ways and essentially remains the seminal text that underpins classical economics. Smith's successors, David Ricardo and Thomas Robert Malthus, founded an economic system known in Western economies (Galbraith, 1958) as free-market capitalism. Smith, Ricardo, and Malthus were all convinced of the significance and necessity of the division of labour as the underpinning economic imperative. This division of labour replaced hard earned artisanal practice, in which secrets of manufacturing and construction were carefully guarded and much of the economic wealth of a community was tied up including capital real estate. The simultaneous occurrence of growing consumption, changes to the labour system, Smith’s publication, and the invention of the mechanical weaving loom, catapulted the fashion industry and began the decline of traditional artisan craftsmanship in the making of objects (Morely, 1984).

From my studies, the hypothetical as a way of making a case for something that has not happened yet is used often in economics as a tool to predict future outcomes when certain variables fluctuate (Edgmond, 1983; Call & Holahan, 1983). There is no deep sense of meaning for this modeling system. It is a synthetic forecasting mechanism made up of scenarios and hypotheticals based on case studies and mathematical formulas (Anthony & Reece, 1963). Fashion applies forecasting formula as well. However, modeling future fashion trends relies on a complementary set of variables compared to economic models, and while not mutually exclusive fashion forecasting and hypotheticals inherently swing on individual perceptions of desire, manipulated to provoke social responses to ancillary economic variables such as interest rates and household disposable income. The SRVE is a system of design practice in producing fashion drawn from modeling economic futures. Modeling systemic change is complex and relies on many factors and variables beyond the scope of my practice (Baldry, 1987). The purpose of SRVE is to outline and lock in those variables that are constant and usually behave in a fixed way, and as such called fixed variables. Variables are components of a system at an operational level without meaning or sentiment (Baldry, 1987). In the context of my practice variables are the terms of practice in which designers operate at the behest of the system. If this model was taken forward, the aim would be to figure out the impact or effects a change to a variable in SRVE would have across the system relative to the corpus of my practice (for example, place-making). By keeping variables constant it is possible to calculate the effect on the entire system when one variable fluctuates. Through the modeling process it is possible to prepare for the consequences of that change. The value of the hypothetical is linked to the accuracy of speculative
environments calculating speculative outcomes and the models are accurate so far as real conditions allow (Reynolds et al, 1984; Wills and Midgely, 1974)).
THE FIFTH STUDIO

ENVELOPE MODEL OF I

ONTOLOGICAL EXPERIMENTER
MODEL OF ‘I’
FIGURE 33
Envelope logos, The Works, RMIT, 2008
What this research is endeavoring to uncover and map is a mode of design practice that fits within certain boundaries. Without boundaries design cannot take place. The entire definition of design hinges, firstly, on defining the problem, and secondly, on defining the boundaries of the creative environment within which the problem functions. Designers and other members of the creative team can manipulate certain aspects of the environment by deploying their creative skills and dispositions to shape solutions to problems. The key driving signifiers in developing solutions within the creative environment are observation, anticipation, and manipulation. In the case of this research, the boundaries sit within a sustapoeic framework. The following is a material account of the way I manipulated fabric waste, usually consigned to the cutting room floor, to find solutions to a no waste priority. Following this exercise a series of maps developed, charting the course for my own sustapoeic practice of no waste, longevity, and creativity.
MODEL OF ‘I’
MATERIAL ENGAGEMENT
A few different silks lay in the pile. The properties of the fabrics are identical. Potentially, all of the fabrics can be treated equally. I am considering a pathway or purpose for the fabrics. An old book by Yoshiko Jinzenji provides the catalyst: a hammock, made from silk.

After a while it became clear there was not enough fabric for a single hammock, so as the construction of the hammock took place, using stitching and twisting techniques I revisited the Design Conceptualisation phase. As ideas flowed other artifacts came to mind (where artifacts is used in a lyrical sense to ascertain the moral value and preciousness of animate and inanimate material resources). Looking out the studio window at the garden, my love of camellias, rhododendrons, and roses inspired feelings of home that led to cutting out silk circles. I took photos as the process unfolded. Not wanting to stop there, I took the images and began to manipulate them using Adobe Illustrator software.

Manipulating the shapes and compositions of the images inspired even more ideas that responded to the objective of making stuff from waste material (my own work). I have limited Adobe skills so what developed was strictly guided by how well I was able to use my newly learned Illustrator skills. In the end, an image appeared of a Geisha wearing a kimono and under garments, kneeling by a stream washing her hair with a silver cup. The visualisation was inspiring.

Yet another Illustrator exercise manipulated a different stack of white silk circles. In the image a stack of silk circles has collapsed and the white silk circles in a collapsed state inspired a pair of casual shoes.

As the collection of fashion objects developed I started to place them all on one page in Photoshop/Illustrator. The design conceptualisation and exploration process developed a collage of shapes, styles, objects, and form, further inspiring garments for a final collection. This collection developed from two loops in the Independent Fashion Production System: the Sampling Offcuts Recovery (SOR) loop and the End of Life Recovery (ELR) loop.

The process kept going, I have highlighted those outcomes I consider the best. After I was conceptually exhausted with the circles of white silk, the next phase of sampling and construction began. Stitching pieces together, I placed them on the stand, then flattened out the pieces of cloth from the stand onto the pattern-cutting table. Using a tracing wheel and paper I created flat pattern pieces (it was an exercise in pattern making), cut the pattern pieces from alternative cloth, sewed the pieces into a toile (otherwise known as a sample), checked the details of the design (making any adjustments and redesigning the piece if necessary), re-toiling the design again (further samples), then cutting, sewing, and finishing the sample for presentation to potential buyers.
At least, that was the plan.

So, I began stitching the circles together in an effort to create a fabric large enough to make the hammock. This exercise then started a process of placing the material at intervals on the stand and manipulating the form. I took photos of the process and a collar, dress, skirt, and shirt abstracted from the image. My eye shifted only to see a scarf and a bag. It was the Conceptualisation and Design phase once again, looping around as I made stuff. I realised the creative process never ends. It is a matter of choosing the most appropriate design/object. At this point I thought I should try to map my experience. The following models are an attempt to do just that – map a sustaopic design path. It begins with the Sampling Offcuts Recovery (SOR) loop then moves through production offcuts, retrospective sampling of ideas and finally what to do with the created object at the end of its life.
FIGURE 34a
Donated sampling off-cuts from a Melbourne designer’s women’s evening and bridalwear collection, Toni Maticevski, 2005
FIGURE 34b
Material engagement on the stand: Toileing no-waste concepts and ideas from sampling offcuts.
FIGURE 35
In my studio silk strips intended for use in the construction of a hammock
Tacit design knowledge directed my attention to the restrictions of construction before going any further. I began cutting circles and the creative process took a forward step in the system design illustration.

Limited Adobe Photoshop and Illustrator skills prescribed how the silk stack could be manipulated and inspire the fashion collection.
FIGURE 38
The beginning of an idea – a Japanese geisha in full kimono plus obe kneeling by a stream to wash her hair using a silver goblet.
FIGURE 39
A stack of silk circles collapsed on my studio floor, and an image of the stack of circles transferred into Photoshop and technically manipulated.
FIGURE 40
The stack of circles began to mimic the shape of shoes. I imagined these shoes to be made of leather and cloth, with a flat heel and two-toned in colour. The over-all style looked like something that I remember as a classic 1970’s gym-boot, laced up to the ankle.

FIGURE 41
A collage of texture, images, forms and shapes – what is usually called a storyboard – demonstrating the aesthetic direction of the fashion collection.
FIGURE 42
Sewing the circles together

FIGURE 43
A scarf or shirt collar
FIGURE 44
A neck piece emerges
FIGURE 45
A bag emerges
FIGURE 46
A close up of the texture of the bag
FIGURE 47
The close up of the bag made from the silk circles brings other ideas.

FIGURE 48
An evening gown emerges, strapless, with a full skirt, overlaid with large free flowing pieces of silk, tattered and torn.
The concepts kept flowing, until finally I settled on a capsule collection including: a tailored jacket, a strapless knee length evening gown, a smoking jacket over a strapless floor length evening gown and a knee length, shoe string strap day dress.
MODEL OF ‘I’
SAMPLING OFF-CUTS
RECOVERY (SOR) LOOP
The offcuts from the sampling phase of the design process are another concern for my practice. The no waste principle demands ideally that there be no left over materials. The way to do this, I felt, throughout the material exercise was to return to the conceptualisation phase. The looping reuse of offcuts I called Sampling Offcuts Recovery, or SOR. The SOR loop works concurrently within contemporary fashion systems discussed earlier, including the Fast Fashion System. The SOR loop captures small parcels of fabric and material waste from the sampling stages of that fashion system. Dependent upon the sampling process, this loop hinges on a creative environment aligned with no waste and creativity design principles. Ideas are usually illustrated on paper and become a reality once the illustration is translated to fabric and placed on the stand. From there the sample is manipulated to meet basic fit, form, and function principles.
FIGURE 50
SAMPLING OFF-CUTS RECOVERY (SOR) LOOP

FABRIC SAMPLING  
FABRIC SAMPLE PURCHASE  
DESIGN ILLUSTRATION  
PATTERN MAKING  
SAMPLE MAKING (TOILE)  
DESIGN/REDESIGN  
SAMPLE MAKING (TOILE)  
CUTTING  
SEWING  
FINISHING  
SAMPLE  

Sample Off-cuts (also known as material waste)
MODEL OF ‘I’
PRODUCTION OFF-CUTS RECOVERY (POR) LOOP
There is another important material waste recovery area and that is the production chain. This takes place once the samples are complete and buyers have ordered. The orders then need to be filled. Usually there are minimum orders for cost reasons, economies of scale, so the sample waste becomes production waste. I call this waste loop Production Offcuts Recovery, or POR loop. Similar to the SOR loop, the POR loop operates concurrently with the production stage of contemporary fashion systems. The material offcuts now appear in bulk as the production of different styles presented at catwalk shows and private viewings are made. I was not able to explore how the POR might unfold during The Fifth Studio.

Both the SOR and POR loops reduce the amount of material waste rolling into the solid emissions stream. Both loops capture material offcuts at the sampling and production stages of the design process, turning waste materials into garments. In my experience, how much waste is removed from the emissions stream relies on the creativity, autonomy, and creativity of designers, and slow design practice. Offcuts are manipulated by designers who are engaged with the needs of society and how their method of artisanship, craftsmanship, and trusteeship expedite sustainable practice.
FIGURE 51
PRODUCTION OFF-CUTS RECOVERY (POR) LOOP

FABRIC SAMPLING
FABRIC SAMPLE PURCHASE
DESIGN ILLUSTRATION
PATTERN MAKING
SAMPLE MAKING (TOILE)
DESIGN/REDESIGN
SAMPLE MAKING (TOILE)
CUTTING
SEWING
FINISHING
SAMPLE ARTIFACT
CATWALK/SHOWROOM
BUYERS
ORDERS
CUTTING

POR

Production Off-cuts
(also known as material waste)
MODEL OF ‘I’
RETRO CYCLE
(RC) LOOP
Another exercise in reducing waste is essentially the reuse and recycling phase of the fashion system. There are two modes of operation. The first requires no intervention beyond sorting out excess clothing/fashion and the logistics of distribution that delivers the excess clothes to charitable organisations. The second mode is using unused garments to make new garments. This is not explored in The Fifth Studio but it was explored as part of the Slow Fashion Studio within RMIT Fashion in collaboration with Swensk. These excess new garments do not get to store; they sit in storage. They can be the result of orders by buyers that are not collected, or the result of buyers ordering too much retail stock. The first mode of this system is an important part of the traditional fashion system as consumers throw out old clothes into charity bins and shops. This is the practice inspiring retro fashion trends from the 1940s, ’50s, ’60s, ’70s, ’80s, and until today. Retro fashions are becoming more expensive as the quality of the textiles used to make garments declines. The sorting and quality control process sends more poorer quality fashion into landfill than into stores.
FIGURE 52
RETRO SYSTEM (RS) LOOP

CUTTING
GRADING
CONSTRUCTION
FINISHING \(\rightarrow\) Reuse
QUALITY CONTROL \(\downarrow\)
DISTRIBUTION Op-shop/Charity Incineration
RETAIL \(\downarrow\)
SALES Obsolescence Landfill
CONSUMPTION \(\downarrow\)
USE Consumer Disposal
CARE

FIGURE 52
Retro System (RS) loop
MODEL OF ‘I’

END OF LIFE RECOVERY (ELR) LOOP
This loop considers the waste material generated as garments reach the end of their usefulness as a new garment and is similar to a take back system. That is, the take back system is an eco-design concept often used in the design and recovery of industrial designs such as computers and washing machines. It is aligned to end-of-life principles associated with Lifecycle Analysis software. This waste-reducing loop, called End-of-Life Recovery, was not explored as part of The Fifth Studio. It was explored, however, as part of the Envelope Mini collection described later in this chapter. In the Envelope Mini case, left over retail stock was returned to the originating designer (me) and redesigned, giving new life to what would otherwise have been landfill or incinerated. This is the process that the Pop Demi-couture project sought to operate within.
FIGURE 53
END OF LIFE RECOVERY (ELR) LOOP

DESIGN ILLUSTRATION → Redesign/Reuse

PATTERN MAKING
SAMPLE MAKING (TOILE)
REDESIGN/REMAKE
SAMPLE MAKING (TOILE)
CUTTING
SEWING
FINISHING
SAMPLE
CATWALK/SOWROOM
BUYERS
ORDERS
GRADING
CUTTING
CONSTRUCTION

ELR
FINISHING
QUALITY CONTROL
(End of Life Recovery)

DISTRIBUTION

RETAIL → (End of Life Recovery)

FIGURE 53
End Of Life Recovery (ELR) loop
MODEL OF ‘I’
SYSTEM OF REAL VESTIMENTARY ENGAGEMENT
Mapping is the term used to describe the steps in material processes outlined in previous sections. Mapping the fashion and clothing processes enables a subjective view of activities and identification of gaps where changes can be made; experimental points of interest aiming at improving the process. The final map encompasses the entire system. On the left hand side is a linear representation of the current fashion system. It is the basic nature or flow of phases in the system of fashion production, alongside an alignment with advertisers, the press and marketing entities. Without advertising and branding fashion does not exist. Instead we have clothing. Sustapoeia does not deny marketing and the ‘IT’ factor as the difference between fashion and clothing. Sustapoeia accepts this is so. This fashion element is not represented in the model below; it is connotative.

The System of Real Vestimentary Engagement (SRVE) summarises the roles each of the previous models play in acting out sustapoeic design practice in a fashion framework.

SRVE demonstrates various loops in the system. The traditional fashion system is usually linear, as demonstrated by the column of activities on the left hand side of the page, from Design Conceptualisation all the way through to Use and Disposal. The major changes to the system are the Sampling Offcuts Recovery (SOR), Production Offcuts Recovery (POR), and End-of-Life (ELR) loops where creativity is the focus as each loop feeds back into the Conceptualisation and Design Illustration phases of the traditional linear fashion system.

The Material Engagement project, or Fifth Studio, explored ways of eliminating waste from the fashion system. Using stacks or piles of silk I was inspired by initial concepts of form that in hindsight were so intuitively considered. I had been struggling with designing from flat shapes (a length of cloth) to fit an organic body shape ever since I began fashion design. To add to the dilemma, the no waste parameter was an imperative to my practice. Designing forms without waste, the stack of circles began the exploration. The stack reminded me of tubes, water tanks, buildings, silos, pipes, tree trunks, pencils, chairs, and footstools. The images shown here, dominated my thinking for six months as the Design Conceptualisation phase of the Sample Offcuts Recovery loop came to life.

The Conceptualisation and Design Illustration phases are the most considered stages in the creative design process; they embed perceptions of what matters. Understandings chop and change, ideas develop, and the meaning behind objects are constantly questioned. As long as the designer is true to the process and understands what matters then contextualizing the object is fluid. Decoration enabled me to play with form and release creative possibilities. Initially, I focused on decoration as a method of design, using form and texture. I reflected on
the mood of the garment, analysing these images because they are a better conveyor of mood than the object. I searched for meaning and a state of flow (Hofstadter, 1979)) and was soon organising the offcut fabrics into colours and textures, stacks and piles. They ranged from red hues to gold, neutral, purple and white.

At about the same time as these ideas came to light, in 2006, I was invited to take part in the How You Make It exhibition. I left The Fifth Studio to develop pieces for this project. I was keen to participate because I felt this exhibition brought an opportunity to draw from other aspects of the research more closely tied to LIDS and Envelope. A different aesthetic sprung to mind, different objects and a different process.
FIGURE 54
SYSTEM OF REAL VESTIMENTARY ENGAGEMENT

DESIGN CONCEPTUALISATION
RAW MATERIALS
Fibre/Filaments
Fabric
Fabric Sampling
Fabric Sample Purchase
Design Illustration
Pattern Making
Sample Making (Toile)
Redesign/Remake
Sample Making (Toile)
Cutting
Sampling Off-cuts Recovery
Sewing
Finishing
Sample
Catwalk/Showroom
Sampling Off-cuts Recovery
Buyers
Orders
Grading
Cutting
Construction
Finishing
Quality Control
Distribution
Retail
Sales
Consumption
Retro Cycle
Use
Disposal
Obsolescence
Landfill
Incineration

FIGURE 54
A System of Real Vestimentary Engagement
There is poetics and then there is prose. It is Albert Katz who brought this to my attention. He explains that people invariably say what they mean to say and that this is called prose. The distinction between poetics and prose reminds me of Barthes argument about the difference between fashion and clothing. Barthes associates poetics with the ephemerality, myth, and mood of fashion, and prose with the sobriety, honesty, and endurance of clothing. Maybe a leap of faith, but it is one I am willing to take. The distinction aligns with my thoughts that sustapoeia normalises the fanciful novelty of fashion while challenging the sobriety of sustainability.

The invitation to participate in the How You Make It exhibition appealed to the poeia of my practice. It came at a time when I was exhausted and depressed. Decision making regarding the paths of practice surrounding The Fifth Studio in developing the Pop Demi-couture project had defeated me. It is for this reason that my contribution to the How Your Make It exhibition re-addresses the old idea of poetics and prose, relative to the sustainability of a fashion duality. The project theme explores no waste and longevity principles, using pieces of cloth. The exhibits demonstrate the history of LIDS and Envelope. The process began in June 2006 and ended in early 2007 as the exhibition travelled around Victoria and New South Wales from 2007-2009.

On reflection, the exhibits become important highlights in understanding the nature of my practice, insofar as they realised my chance to demonstrate a nesting technique conceptualised years earlier and used to eliminate material wastage at the Sampling stage and reuse end of life textile objects. The nesting technique wedged each pattern almost exactly into the next. The pattern-nest on display as an exhibit was an exemplar model of how patterns can be designed and cut to minimise and/or eliminate waste from the emissions stream. The range of garments on display was made from a shower curtain, a piece of cloth my mother saved from the 1950s, an old blanket, and Tyvek. Each object had the capacity to be worn...
as a dress, skirt, hooded top, or picnic blanket/tarp, depending on the material used and how the object was configured.

The pattern nest exhibit was made from Tyvek and sponsored by Dupont (inventors of Tyvek), a small roll of Tyvek material (otherwise known as High Density Polyethylene and containing 25 per cent recycled content), with holes punched along the pattern cutting line to demonstrate cutting lines. The intention of this exhibit was to help the audience connect with no waste pattern cutting techniques within a garment form. Alongside the exhibits an online and printed copy of an instruction booklet explained how to cut and make the Envelope garment. Then, as part of the public program, I presented workshops to show how to make an Envelope in real time. Enthusiastic workshop participants were encouraged to make their own Envelope reusing favourite cloth, curtain material, a sheet, or blanket. The idea behind the reuse gesture was to encourage the use of things around the home rather than buying something new. Once the initial workshops were complete, I developed an Envelope Starter Kit. It was a kit with some Tyvek cut to the Envelope form. Participants in the workshops then sewed and stitched fastenings and decorations. In this way, the workshops capitalised on individualisation skills rather than instructional skills in making the Envelope design. These Envelope Starter Kits went on to feature in workshops held as part of the State of Design and L’Oreal Melbourne Fashion Festival events in 2009, 2010, and 2011.
FIGURE 55
Images of Crystal at my home studio (a double storey shed) built in 2005. Crystal helped me make and cut the Envelope garments, the pattern nest and design the workshop instruction booklet.
FIGURE 56
Crystal pinning and cutting the Envelope pattern from the blue plastic shower curtain.

FIGURE 57
Crystal parading the finished product in front of the mirror at my home studio. The piece looked amazing.
The following images are of the garments taken during a photo shoot, on display during the exhibition on a rack, the pattern nest, the full exhibition with curator Kate Rhodes, and a copy of the Envelope instruction booklet on display next to the rack.

The exhibition, while explained quite literally, in and of itself is presented in a connotative manner. That is, the motivation behind the exhibition is an implication that the meaning, the care, and the generosity of design is in the making. It is not the idea nor the outcome that matters. It is the space between where activity draws out ideas. Goals are very important, but it is the desire to reach the goal that creates the experience, not the successful resolution of that goal. I recall my favourite subject and teacher when I was at boarding school; it was Classical Civilisation and Mr Collins-Perce taught the class. Mr Collins-Perce was a gentleman in the classical sense of the word, remembering our birthdays long after our time with him. The opening paragraph of Aristotle’s Poetics, translated by S.H. Butcher, captures the delicacy of language Mr Collins-Perce shared with us as he recited classical passages and shaped our souls to listen well.

‘I propose to treat of Poetry in itself and of its various kinds, noting the essential quality of each, to inquire into the structure of the plot as requisite to a good poem; into the number and nature of the parts of which a poem is composed; and similarly into whatever else falls within the same inquiry. Following, then, the order of nature, let us begin with the principles which come first.’ Aristotle

The structure, nature and principles of Aristotle’s writings remind me of the importance of a corpus, whether it is poetry in the written sense of the word, or poeia in a more epistemological understanding of making. As a contemporary designer I am subject to the subtleties and nuances of both stances. Creativity is a sensitive path and through noticing others, observing and record their behaviours, I am inspired to enquire into the problem of structure and as such the way in which designers work.
Raymond Gibbs’ book, *The Poetics of Mind*, (1994) explains thought and language are mostly used in a literal way. Reading this comment I was reminded of the first step I took towards understanding my own path towards sustainability in design and fashion, embedded in the process of the task rather than the end itself. First, using texts and searching for literal meanings in dictionaries and encyclopedias, I had hoped to find the boundaries and limits of these disciplines. I thought, by finding their limits, I could reconfigure those limits through making and thus complete an end. It was a bigger task than I imagined and at that stage of the research, the language used to describe the terms was the main limitation. The language, I felt, defined barriers that thus far in my practice were not appropriate. I then realised it was precisely the research into language that made the research.
FIGURE 58 (top)
Shower curtain Envelope

FIGURE 59
1960's floral polyester off-cut Envelope skirt and dress
FIGURE 62
Envelope garments on display in Mildura, Victoria. The garments are made from Tyvek, 1960’s floral, 100% wool and a blue and clear plastic shower curtain. Each of these Envelope garments transform from a dress/coat to a skirt, waist length hooded top/vest and tarp/picnic rug depending on the fabric the Envelope is made from.
FIGURE 63
The nest of Envelope Patterns on display at the Object gallery space in Sydney. Made from Tyvek the Envelope pattern is outlined using a leather punch to show the cutting lines and fold lines of the pattern.

FIGURE 64
Curator Kate Rhodes on the left, contemplating the placement of the exhibits in the Object gallery space.
This is a digital pattern and instruction kit for The Envelope, an interactive and multi-functional garment presented as a part of ‘How You Make It’, a 2008 Craft Victoria exhibition.

This template is designed to be applicable to any cloth, and is most accessible and effective when applied to a material that you already own. Previously constructed from a bed sheet, a shower curtain and a tablecloth – as well as numerous lengths of orphan cloth – it can be widely interpreted and provide a unique but wearable result. Designed to be a flexible and informal system that anyone can have fun with, The Envelope has many possibilities that are yet to be explored.
Things you will need:

+ A piece of cloth at least 232 cm x 120 cm.
+ 3 pieces of cord about 160 cm long.
+ Any type of fastening - try buttons, hooks and eyes, toggles or open ended zips.
+ Scissors
+ A ruler (as long as possible)
+ A pencil or chalk
+ Pins (to hold fabric while sewing)
+ A sewing machine
  or
+ A needle and thread

FIGURE 65b
Concept layout of the Envelope instruction booklet on display during HYMI. The booklet demonstrates the different iterations of the Envelope garment, the dimensions of the pattern and how to make an Envelope.
Spread the piece of cloth as flat as possible, and transfer the pattern illustrated above using chalk or a pencil. When recording fold lines, take care to make them visible without permanently marking the cloth.

Lay cord or string on cloth along centre fold line.

Fold cloth over cord along centre fold line.

Stitch cloth together two centimetres in from the fold to secure the cord. The stitching may be done with a machine or by hand.

* If hand sewing, use backstitch (or any other reasonably strong stitch) if you know it. Otherwise, simply improvise on some of the leftover fabric until you find a stitch that you think will hold.

Turn cloth over and lay flat so that the folded edge is facing up.

FIGURE 65c
Concept layout of the Envelope instruction booklet on display during HYMI. The booklet demonstrates the different iterations of the Envelope garment, the dimensions of the pattern and how to make an Envelope.
Lay cord on cloth along lower fold line. Fold lower edge as shown, along fold line towards centre. Stitch cloth together two centimetres in from the fold to secure cord.

Stitch four parallel lines on folded cloth as shown to make three pockets. Take care not to stitch through the cord.

Lay cord on cloth along upper fold line. Fold upper edge as shown, along fold line towards centre. Stitch along edges of rectangle as shown. Take care not to stitch through the cord.

Stitch cloth together slightly less than two centimetres in from the fold to secure cord.

To finish garment, attach chosen fastenings along each side to create centre front.

* Buttons may be placed approximately seven centimetres apart. Alternatively, the garment may be tied on and fastenings placed as desired.

Using chalk or a light pencil, mark 26 centimetre armholes extending from top corners of the rectangle. Cut along these lines with scissors, taking care not to cut into the rectangle panel.

* Some types of cloth may tear at each end and may require straight stitching around the edge, half a centimetre from the slit, for reinforcement.

To finish garment, attach chosen fastenings along each side to create centre front.

* Buttons may be placed approximately seven centimetres apart. Alternatively, the garment may be tied on and fastenings placed as desired.

FIGURE 65d
Concept layout of the Envelope instruction booklet on display during HYMI. The booklet demonstrates the different iterations of the Envelope garment, the dimensions of the pattern and how to make an Envelope.
**Designer Biographies**

- **Simon Cooper**
- **Paula Dunlop**
- **Ess. Laboratory** (Hoshika Oshimi and Tatsuyoshi Kawabata)
- **FORMALLYKHANNNAS**
- **MATERIALBYPRODUCT**
- **Project**
- **SIX** (Keita Sato and Peter Reid)
- **Anthea van Kopplin**

**TOURING PARTNERS**

The development of this exhibition was assisted through NETS Victoria’s Exhibition Development Fund (EDF), supported by the Victorian Government through Arts Victoria and the Community Support Fund.

**EXHIBITION PARTNERS**

*How You Make It* is presented collaboratively by Craft Victoria and Object: Australian Centre for Craft and Design, and is supported by Object’s National Exhibitions Strategy, a program funded by the Australia Council.

**Curator:** Kate Rhodes

**Assistant Curator:** Nella Themelios

**Curatorial Officer, Craft Victoria**

**Designers:**

- Simon Cooper
- Paula Dunlop
- Ess. Laboratory (Hoshika Oshimi and Tatsuyoshi Kawabata)
- FORMALLYKHANNNAS
- MATERIALBYPRODUCT (Susan Dimasi and Chantal McDonald)
- Project (Kara Baker and Shelley Lasica)
- SIX (Denise Sprynskyj and Peter Boyd)

**Exhibition design:**

Erik North, lev studio / workshop

**Tour coordination:**

Emily Barlow
Program Manager, NETS Victoria

**Communications:**

Lauren Brown
Communications Coordinator, Craft Victoria

Melissa Hart
Communications Manager, NETS Victoria

**Catalogue:**

Publisher: Craft Victoria
Writers: Kate Rhodes, Danielle Whitfield, Nella Themelios, Brian Parkes, Georgia Cribb
Design: Darren Sylvester

**Education Resource:**

Publisher: NETS Victoria (to be launched October 2008)
Writer: Kate Barber, education consultant
Design: Melissa Hart

**Packing Services and Museum Standard Crates by T.E.D. Fine Art Australia.**

**Transport and Storage by International Art Services.**

**FIGURE 66a**

Itinerary and sponsors of the How You Make It exhibition
How You Make It
A Craft Victoria and NETS Victoria touring exhibition

Destinations

Launch venue:
Craft Victoria
6 March – 4 April 2008

Host venues:
Object Gallery
21 June – 24 August 2008
Latrobe Regional Gallery
4 October – 16 November 2008
Fremantle Arts Centre
Wangaratta Exhibitions Gallery
28 February – 29 March 2009
Ararat Regional Art Gallery
9 April – 17 May 2009
Mildura Arts Centre
11 June – 15 July 2009

How You Make It is presented collaboratively by Craft Victoria and Object: Australian Centre for Craft and Design, and is supported by Object’s National Exhibitions Strategy, a program funded by the Australia Council.

The development of this exhibition was assisted through NETS Victoria’s Exhibition Development Fund (EDF), supported by the Victorian Government through Arts Victoria and the Community Support Fund.

ENVELOPE | HOW YOU MAKE IT

FIGURE 66b
Itinerary and sponsors of the How You Make It exhibition
ENVELOPE MINI
TRANS-SEASONAL COLLECTION
2011/12
Schiap believes fashion is a form of art. She felt ‘... clothes had to be architectural: that the body must never be forgotten and it must be used as a frame is used in a building’ (Schiaparelli, 2007, p.46). Australian consumer culture undermines fashion’s artistic essence. A culture of bargain hunting and sales means there is little room or appreciation for the meaning and eternal beauty of objects. For this reason I felt uncomfortable with placing Envelope garments in the public sphere. I did not want consumer or retailer attitudes to influence my practice. I felt any comment about price or silhouette was not relevant. I do not set out to create a certain form or design to suit a certain price. I design to deliver an object that adheres to certain principles associated with the LIDS diagram, my corpus, and my sense of individualisation (or signature style). The same set of parameters I have given the emerging designers and others during the events. I work hard to design something that I believe matters, and if an audience has a bargain mentality then I am skeptical they are looking for the same qualities of engineering and aesthetics that I am. The form and price of the objects are contextual to the process of the design and system of practice, not the demands of the customer or retailer.

The design and manufacture of the Envelope Mini trans-seasonal 2012 collection is sensitive in the making. It begins with an innate sense of daring, with little knowledge and few connections in the fashion industry. Blue I considered to be the new black. How the public would receive my designs was what Schiap, in the back of my head, would say: ‘The way is open to everybody who has the will, the ambition, the respect for work, and the IT’ (Schiaparelli, 2007 p.46). It was the IT that I was the most concerned about.

The Inaugural Wool Science and Technology Conference in 2001 began my quest to find my ‘IT’ and path as a designer. After presenting findings from my Masters research identifying pure new wool textiles as the worst environmental offenders in a group of textiles including High Density Polyethylene (Tyvek), Polyester, recycled wool, and Tencel. The conclusion I offered within the scope of the Lifecycle Analysis tool, comparing the environmental impacts of the materials explored during the research, wounded many members of the audience. Since my father is a famous figure in the wool industry (especially connected to Merinos) I wanted to take the legacy with me. But how could I if the product is heavily flawed and living in the past? Progress is an important aspect of my practice, as I have said before, but progress is only as god as accessibility to it enables. So the presentation of findings proved resourceful because by 2015 the industry had changed and sheep are now grown differently to meet the challenges presented today.

Essentially, this collection takes on the principles of that day combined with the Pop-demi couture project. It is the real development of a system of practice explained earlier, as a System
of Real Vestimentary Engagement. The system is tested and compromises recorded as I work through the design process. The process aims to simplify the compliance sets explained in Chapter Three. With the help of friends, Envelope’s brand is identified, and my signature style vindicated (as I remain true to Envelope’s beginnings). I began as a militant design protégé determined to campaign for a revolution in design. I am no longer that militant designer, just as the term and practice of sustapoeia implies. The Envelope Mini trans-seasonal 2012 collection represents sustainability of design within a fashion design context, because fashion houses the strengths of my poeia. Through clothing and materials I feel colour, form, character, identity, history, poetry, and texture. I interpret society through what people wear and how people wear it. Clothing is transient. We carry it with us wherever we go. It represents us, identifies our preferences if we take the time to tell the story.

One Thursday afternoon I was watching an Australian children’s television program called Play School, on the ABC. I was sitting with my two sons when Deborah Mailman, the host of the show, started to tell a story (our favourite part of the program) about a six-year-old boy whose grandfather made him a tailored jacket and I tell the story here as best I can remember. The children’s story describes a relationship between a grandfather who was a tailor and his grandson. The boy admired his grandfather and visited him every day. One day, when he was six years old, his grandfather decided to make him a tailored jacket. The boy put the jacket on and it fitted him perfectly! then ran home to show his mother, who was very proud. The boy grew and grew until the jacket no longer fitted him and his mother told him to throw it out.

The boy ran to his grandfather and begged him to save the jacket. His grandfather snipped and sewed until he had made a vest for the young boy. The young boy ran to show his mother, who again was very proud.

More years went by and the young boy grew and grew. The vest became tattered and small. His mother scolded him for wearing the vest that was too small and frayed to be worn to town. The boy, now a young man, ran to his grandfather again and begged him to save the vest. Again his grandfather turned the vest around and around, snipped and sewed until the young man had a handkerchief. The young man grew and grew. It came time for the young man to marry. His mother scolded him for carrying around such a dirty smelly handkerchief when he had a young woman to impress. The young man went to his grandfather who turned the handkerchief around and around, snipped and sewed until he made a button. The young man ran home to show his mother who stitched the button onto his trousers.

It was the day the young man was to be married. He was getting dressed for the wedding when he could not find the button his grandfather had made him. He ran sobbing to his grandfather.
Who sat down next to the young man and told him to dry his tears because he wanted to tell the young man something. The young man stopped crying and his grandfather started to tell him a story about little boy whose grandfather made him a fine tailored jacket. How that little boy treasured that jacket so much that his grandfather had to keep thinking of new ways to use it. Eventually the jacket became a button and on his wedding day the young man lost that button and was very upset. His grandfather told him to dry his tears and explained to the young man that his life was just beginning. That now he had a memory and story to tell his children as they grew.

This story captures the essence of Pop Demi-couture. Envelope and the Mini Trans-seasonal Collection 2012 build on this story through how the clothes are designed, how they are packaged, and how they are delivered to an audience. The intent of every piece in the collection is that it be treasured like the boy treasured his grandfather’s gift.

The concept of preciousness began in 2005 during the Eco-design Studio then took shape during the launch of the MüCKE women’s wear collection in 2008. Ellie and I agreed that MüCKE and Envelope should work together at the Melbourne International Design Festival. The original idea was for each of us to launch our own labels – Envelope and Mücke. In the end, I spent most of the time organising and collaborating with the various entities and individuals who participated as service providers, sponsors, and festival coordinators. There was no time to design new garments for Envelope. Instead Envelope participated in the form of Envelope Workshops, and as part of closing routine for the runway show.

It was only my second experience in raising capital, sponsorship, and identifying what was needed to host an event. The workshops were to be held over ten days, including a weekend. In hindsight it was an ambitious project that was well worth the effort. Sponsorship meant working together with other businesses so everyone achieved a positive outcome. The expectation for sponsors and collaborators is meeting marketing and identity or branding goals. An RMIT graphic design studio called The Works created the marketing collateral and logo for Envelope. Russell Kerr, design director of the RMIT design initiative, agreed we should work with his team of students to produce a sponsorship package, invitations to the workshops, invitations to the catwalk show, and a logo. Another Melbourne based business called C2 sponsored Envelope and built a website for the event, where clients could register and buy tickets to workshops using Paypal.

In 2011 and 2012, another collaboration took place with printmaker Nadia Maini-Craig and the City of Melbourne. Two projects, The South Project and Indi-Envelope, took place in primary schools, The Atrium at Federation Square, and in a converted signal box near Flinders Street Station, called Signal.
The significance of the MIDF event to my practice was twofold: first to explore the original Supermodern edict of how to make a space a place by bringing meaning to that environment. The place where we held the workshops and the catwalk show was in an underpass below architectural art deco icon, the Mercantile building, in Swanston Street, Melbourne. The underpass was desolate, lined with big waste disposal bins, poorly lit and smelly. The walkway was a classic example of a transient cityscape space that is a non-place. The creative context of my practice when turning these non-places into places had two impacts. First, it meant our workshops and the catwalk show were perfectly contextualised. Second, it allowed us to observe the public’s reaction to Envelope’s principles of design through the lens of the MüCKE catwalk show.

In my mind, placing Envelope alongside the work of another designer made more sense as a poetic message than an open and branded public display. The aim of the workshop and catwalk events was to create some history through hosting a memorable occasion, so defusing the nature of the space, which in essence represented excess since the space was rarely used. From retail perspectives the event was a success, with an audience of more than 200 people attending the catwalk show. Another 60 of a potential 80 participants in the workshops indicated the public’s acceptance of Envelope. If I have to say something about the Envelope brand and its exposure to the public sphere during the making and presentation of the MIDF event, it is that through seeking to raise the social consciousness of fashion, consumers flocked to its potential.
Wash garment in front load washing machine in warm or cold water using phosphate free, biodegradable washing liquid. Keep garment away from oil. Marks made with oil based products are permanent. eg. lipstick, cooking oil. Please take care when opening and closing fastenings.

The envelope is a sustainable fashion garment and as such engages in design processes that nurture the planet, society and things.

When you no longer wish to use this garment please visit www.envelope.com.au for disposal options.
FIGURE 67b

The Envelope logo is all lowercase letters inside square brackets. By using a lower case typeface the logo I believe represents the simple, humble and friendly nature of the brand, capturing its core philosophy.
FIGURE 68
The image on the event flyer of the lit up cube highlights the structural practice of Envelope. A cubic shelter made from Tyvek Envelope garments is seen throughout the workshops and during the Mücke runway show.

[envelope]

DESIGNERS IN COLLABORATION!
A DIFFERENT TAKE ON RETAILING

[envelope] is a “Pop-Up” space made from Tyvek (a recyclable High Density Polyethylene (HDPE) material containing a 25% recycled HDPE content) over a fold down support system. Light and portable. Within [envelope] are inspiring garments and accessories by Mücke and designer led instruction concepts - a space for people to learn to hand stitch and create their own envelope. All labelling and packaging is made by hand.

As part of the Melbourne International Design Festival 2008, [envelope] will “Pop-up” in Melbourne’s smallest café, Switchboard, from the 17th to the 27th of July. Throughout the festival, [envelope] will host a series of workshops where designers will teach a maximum of 6 people per workshop, how to hand stitch and create individualised, wearable and sustainable fashion - their own envelope - a garment that can be worn as a coat, skirt, dress or top. It can also be made into a shelter when five or more people come together.

WHERE: HOWEY PLACE
(Near Switchboard Cafe, enter Swanston St near Collins St intersection, behind the Capitol Theatre)

WHEN: 17 - 27 JULY, 10am - 4pm daily

WORKSHOPS: 11am - 1pm daily, max 6 people

WEBSITE: www.envelope.net.au

BOOKINGS: workshop@envelope.net.au

Strength in Numbers

Welcome International Design Festival
Told and Told

[envelope] MINI TRANS-SEASONAL COLLECTION 2011/12

[envelope]
Invitation to the runway show. The cube has opened out to represent the end of the ten-day event. The Works team and I explored a lot of ideas to reduce paper waste and refuse by considering ecological inks for printing, eco-paper and efficiency of design and form in the development of the marketing collateral.
INTRODUCTION

Everyday a look is developed and presented; then redesigned, reinterpreted and re-represented. The popularisation and appropriation of fashion products has forced some sectors of the industry to rethink their relevance in order to survive. A sustainable approach to the fashion industry brings a “clean” attitude and maintains the glamour that defines it. Through engagement with stakeholders up and down stream, the exploration of interconnections between stakeholders and users, the establishment of platforms for social and environmental design thinking, fashion design in a sustainable form opens out. [Envelope] recaptures the meaning of fashion as an idea through the value of the hand made and the significance of visual, political, environmental and social conversations about the state of the world we live in. [Envelope] will provide an environment and a context for people to think about what they can do with the clothes they wear, encouraging greater community engagement. Taking a more critical approach to the purchase of designs that are long-lasting, tailored and well made.

CONCEPT

DESIGNER IN COLLABORATION: A DIFFERENT TAKE ON RETAILING

[Envelope] is a “Pop-Up” space made from Tyvek (a recyclable High Density Polyethelene (HDPE) material containing a 25% recycled HDPE content) over a fold down support system. Light and portable. With [envelope] inspiring, garments and accessories by MüCKE and designer led instruction concepts - a space for people to learn to hand stitch and create their own [envelope]. All labelling and packaging is made by hand and produced using sustainable design concepts in the tradition of bespoke tailoring.

EVENT

As part of the Melbourne International Design Festival 2008 programme of events, [envelope] will “Pop-up” in Melbourne’s smallest café, Switchboard, (enter Swanston St near Collins St intersection, behind the Capitol Theatre) from the 17th to the 27th of July. Throughout the festival, The Envelope will host a series of workshops where designers will teach a maximum of 6 people per workshop, how to hand stitch, create and design a garment of fashion - their own [envelope]. A garment that can be worn as a coat, skirt, dress and top. It will be made with a uniform when five or more people come together. The fashion created in the workshops will be judged and winning designs showcased in the runway parade held on Friday, July 25th, 6-8pm.

Workshop participants will register through The Envelope website and on arrival will be given an [envelope] starter kit as part of their $25 fee. The draw card for press will be “Be a Designer for a Day” and a one-of-a-kind [envelope] created by Anthea van Kopplen to be auctioned at the parade.

HISTORY

[Envelope] is the idea of Anthea van Kopplen in response to the demand for social and environmentally sustainable approaches to the design of fashion. [Envelope] has endured since its inception in 2002. Featuring in the Supermodern Gorgeous! Exhibition at The Atrium, Federation Square in 2002 and a travelling exhibition with Craft Victoria in 2006.
SUPPORT

[Envelope] is looking for your support. To sponsor is not only to support the event’s management, supply of equipment, education sessions and prizes but to continue research and promote of social and environmental sustainability of fashion design into the community.

[Envelope] is offering sponsors the opportunity to:

• Communicate directly with an audience
• Align with the Melbourne International Design Festival
• Express your brand identity under the umbrella of the programme’s promotional material
• Receive four tickets to runway shows
• [Envelope] will also provide official logo representation of all sponsors on their website (which will have a link from the MIDF website)

All excess contributions will be directed towards a future satellite programme which (potentially) “pops-up” in places around Melbourne and abroad to promote sustainable fashion design.

FUTURE

Our future is in researching and promoting sound social and environmentally sustainable design including fashion. This means continuing to work together with stakeholders and communities to improve understanding and practice of approaches to sustainable lifestyles.

VISION

Our vision is to bring people together for creative purpose and to build community. To reduce waste in fashion production by creating and ‘outsmarting’ alternative uses for that waste. To work collaboratively with manufacturers in Australia and to ‘push the envelope’ concept into the world.

SPONSORSHIP

There are four sponsorship categories with limited slots available for contribution to the event.

FIGURE 70b
The sponsorship pack is used to explain the 10-day event to potential supporters, giving businesses an idea of what they would receive for their investment in the programme.
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EVENT PROGRAM
- Event registration and introduction
- Envelope making
- Runway show & presentation

BUDGET
Envelope Structure & Furniture $2800
Envelope Materials $1000
Insurance $1000
Runway show (models, heating, volunteers) $1500
Lighting $1500
Runway show catering (200@$15/h) $3000
Promotional Materials $800

$ 9000

YES I WOULD LIKE TO BECOME A SPONSOR!

PLATINUM  SILVER  GOLD  BRONZE

CONTACT NAME  TITLE  COMPANY
ADDRESS  CITY/STATE/POSTCODE
TELEPHONE  FAX  EMAIL

PAYMENT OPTIONS

INVOICE
PLEASE SEND AN INVOICE TO THE FOLLOWING ADDRESS (IF DIFFERENT FROM ABOVE)

CONTACT NAME  TITLE  COMPANY
ADDRESS  CITY/STATE/POSTCODE
TELEPHONE  FAX  EMAIL

EFT TRANSFER BY ARRANGEMENT. CONTACT: antheavk@optusnet.com.au

CHEQUE [MAKE PAYABLE TO ENVELOPE]

MAIL TO:
ANTHEA VAN KOPPLEN
52 EASTFIELD ROAD
CROYDON SOUTH VIC 3136

ALL FUNDS RAISED BEYOND THE EVENT’S BUDGET WILL BE DONATED TO THE ONGOING PROJECT

FIGURE 70d
The sponsorship pack is used to explain the 10-day event to potential supporters, giving businesses an idea of what they would receive for their investment in the programme.
After this event, Ellie and I began organising more public events during other festivals including State of Design (2009, 2010), and the L’Oreal Melbourne Fashion Festival (2009) and 2010, as preludes to launching the Envelope label in 2012. The State of Design (2009, 2010) events took place in The Atrium, Federation Square. The Atrium is another transient space or non-place, but with light and open air, harbouring a consistent crowd of milling as well as free flowing people. During one of the workshops I made a friend during one of the workshops. Nozomi Kishimoto had a career in branding and retail and said she would collaborate with me to get the retail aspect of Envelope off the ground. We became very good friends. Impressed by the notice in The Age a Melbourne daily newspaper alerting her to the workshops, Nozomi booked a place in the workshop in 2009 and remained a firm supporter for two years until she and her husband moved overseas.

With Nozomi’s experience, I learned that the Envelope garments were quality conceptual garments. She let me know, however, as far as retail fashion garments stood in the market, they would challenge consumers. I was told it would appeal to a niche market and that my challenge was to find that market. She implied I had a lot of work to do to get to that point. She advised (and this is what I am talking about when it comes to having a retail practice in fashion and the influence of the public) that I needed to make more basic garments if I wanted to make any money in a retail environment.

Nozomi was impressed with the Envelope shelter first presented as part of a State of Design Festival installation in 2009. I explained how the structure developed from the snowboarding concept and was demonstrated as part of the MIDF catwalk show when five Envelope garments came together to form a small protective construct. She came to understand that the design for the larger shelter, alongside developing the retail collection, was a progression of a single idea. That idea became a pop-up retail space alongside the new logo. With the help of Platform5 and eme group, the plans for the structure, the logo, and new brand platform unfolded and [envelope] grew up.
The marketing collateral included an animation showing of the Envelope website, illustrating how the Envelope garment acts as cladding on the outside of a structure. The garments made from Tyvek pop into place along the edges of the structure. Eric North sourced the wood for the structure and built the structure in his workshop, according to eme group’s architectural blueprint and Eric’s artisanship.

So it was during the building of the Envelope pop-up structure that Nozomi and I started to discuss ways of pursuing retail and added it to the Envelope portfolio. We began looking for materials, including recycled cloth, to sit alongside the Tyvek Envelope garments. Eventually, I discovered natural Indigo dyed kimono cloth. Nozomi knew of these materials and in her humble way supported my decision to work with the cloth. I was not sure about the integrity of my choice. It was made from cotton, made in Japan, shipped to Australia in containers from Japan, available only in short lengths applicable to the lengths needed for making kimonos, and a valuable contribution to Japanese culture for thousands of years. I was not keen to exploit the language associated with the cloth. Nozomi and I discussed my reservations, including that it was cotton and not wool. She explained that it was a good compromise with Summer in mind and that later I could work with wool for the winter season.

Nozomi explained to me how the kimono is a traditional Japanese garment, usually made from textiles so exquisite that the garment is deliberately designed to be dismantled into pieces for easy care, maintenance, and repair. Preciousness and the story of the young boy and his grandfather entered my mind. The principle was the same.
The ten-day event began with workshops held during the day in a back alley-way. In the second week, we organized an invitation only runway show, showcasing Ellie’s collection of men’s and women’s street wear made from recycled clothing. The Envelope Shelter is sitting behind the workshop table and stools.
FIGURE 72
The runway models dismantle the shelter before wearing the Envelope garment in various iterations off the runway.
FIGURE 73
Envelope grows up and a new Envelope logo and brand is designed and developed.
FIGURE 74
One of the photos from the instruction booklet made for the How You Make It exhibition and in the background is the Envelope pattern nest
FIGURE 75
Blueprint of structure designed by architecture group, Eme
FIGURE 76a
Stills from the Envelope structure animation demonstrating how the garments are worn to the shelter then taken off to create the cladding around the super-structure.

FIGURE 76b
Stills from the Envelope structure animation showing the cladding placed on the structure.

FIGURE 76c
Enveloped structure and cladding.
FIGURE 76b
Stills from the Envelope structure animation demonstrating how the garments are worn to the shelter then taken off to create the cladding around the super-structure.
FIGURE 76c
Stills from the Envelope structure animation demonstrating how the garments are worn to the shelter then taken off to create the cladding around the super-structure.
FIGURE 77a
Envelope workshops, State of Design Festival, 2009 and 2010, showcased in The Atrium, Federation Square, Melbourne
FIGURE 77b  
Envelope workshops, State of Design Festival, 2009 and 2010, showcased in The Atrium, Federation Square, Melbourne
FIGURE 78
The Envelope structure.
Photo taken during
the installation of the
workshop event for
L'Oreal Melbourne Fashion
Festival, 2009
Workshops held during State Of Design in 2010. Ellie and I collaborated to offer a pop-up store and stitching and fashion construction workshops.
FIGURE 80a

Images of embroidery work and stitching explored during all the workshops in the making of an Envelope for each participant. This workshop, in particular, was funded by the City of Melbourne and was a collaboration with print artist Nadia Maini-Craig and took place during the 2010 L’Oreal Melbourne Fashion Festival, at Signal. Signal is a space designated by the City of Melbourne for teenagers to explore the arts and creativity. Each participant in an Envelope workshop receives and takes home an Envelope garment made from Tyvek.
FIGURE 80b
Images of embroidery work and stitching explored during all the workshops in the making of an Envelope for each participant. This workshop, in particular, was funded by the City of Melbourne and was a collaboration with print artist Nadia Maini-Craig and took place during the 2010 L'Oreal Melbourne Fashion Festival, at Signal. Signal is a space designated by the City of Melbourne for teenagers to explore the arts and creativity. Each participant in an Envelope workshop receives and takes home an Envelope garment made from Tyvek.
FIGURE 81
The Envelope Mini, a sleeveless open front vest, made from naturally indigo dyed fabrics, 100% woven cotton worn by Taka
Inspired by the simplicity of the kimono pattern, and the beauty of the natural indigo cloth, Nozomi and I began to develop designs and make toilets. I was again inspired by the synchrony of the tailoring with Japanese traditional hand stitching, especially the running stitch. The stitching and the textiles directed our designs towards flat pieces of cloth, eventually designing a transgender accessory called the Envelope Mini.

Once we developed the Envelope Mini, other designs and ideas quickly came to life. I was especially inspired by the Japanese technique of Boro. One of the key principles of Envelope is no waste so I was looking for ways to design material offcuts out of the system. Patchwork and quilting are two techniques I was very familiar with because my mother is a skilled seamstress. I needed something more than a technique to get me going, so the ancient culture of Boro was just the thing. The method aims at increasing the life of garments by reusing old garments to make new garments, bedclothes, and bedding. Fitting with the consumer ideal, Envelope upholds preciousness. Boro belongs to a forgotten set of cultural values called ‘mottainai’ that when translated to English means ‘too good to waste’. Pieces of cloth are sewn together over generations to create garments like the donja, a large, heavy padded coat inside which parents and children slept together.

Even more enticing for my creative direction is that Boro is clothing worn by the Japanese peasant, farmer, merchant, and artisan, particularly, from the Edo to early Showa periods of the 17th through to early 19th centuries. Their clothes, crafted from cheaper materials like cotton and hemp, were no less beautiful than the highly embroidered and patterned silks worn by the wealthier aristocracy.

The Envelope Mini is made from indigo dyed pieces of the noragi, a Japanese peasant costume. The noragi is typically repaired using the Japanese patching and stitching technique of Boro. A hero piece developed that I called Idunno, using the Boro technique. The garment was an amalgamation of pieces of Indigo dyed fabric left over from the design process as I completed
the Envelope Mini collection. Entering into the Envelope retail project I was under no illusions that the use of recycled cloth was a new idea. What I did know was that what I wanted to create was precious and poetic. I wanted to amplify the beauty of the concept behind a recycling project. Aiming at broader social concerns, the no waste approach to design practice was something I wanted to become less marginalised in fashion production. The Pop-Demi-couture project was the beginning of these thoughts.

Independent designer Marizio Altieri and his label m.a+ is as close to the Pop Demi-couture project from a technological perspective as I could find. Altieri digitally records and catalogues client measurements using the Lectra digital body scanner. Altieri has clients all over the world and makes the body scanner accessible to these clients. He receives his clients’ measurements via software, records them, and then designs to measure. The point of difference between m.a+ and Pop Demi-couture is the use of secondhand cloth as the raw material in developing made to measure garments. Altieri uses new cloth. By highlighting a practice of recycling cloth I hoped to take a step towards a broader Boro culture outside Japan. The idea was that if enough designers practiced the Boro inspired recycling techniques it would make the ‘too good to waste’ approach a practical alternative that reduces waste streams compared with current production systems.

Amongst all this thinking and development of the Envelope Mini, in the back of my mind is the integrity of the upcoming inaugural collection. I said earlier that the collection is sensitive and offered several reasons for that. Another reason is the cultural exchange that is taking place – between my practice and the traditional Japanese stitch and textile techniques. Without my friend Nozomi beside me to guide me through the significance of the culture I would have felt like I was stealing someone else’s ideas. Designers need to acknowledge the contribution of all inspirations that they make their own. Japanese culture was making my practice take a different turn. It is important to
FIGURE 82
The simple flat pattern pieces of a traditional kimono. Kimono Pattern retrieved from https://www.pinterest.com/explore/kimono-pattern/
FIGURE 83
The Donja, a coat, is used by Japanese peasants to cover entire families for sleep. Japanese Boro style coat retrieved from https://furugistarjapan.wordpress.com/2011/02/18/boro-japanese-folk-fabric/

FIGURE 84
Noragi, when translated to English, refers to peasant wear and a garment typically maintained in the Boro Style. Indigo Dyed Shonai-Sashiko Noragi retrieved from http://www.trocadero.com/stores/saiyuu2/items/1062434/item1062434.html
my sense of poetic well being to understand the significance of the change. I did not want to lose my identity as an Australian designer, born near Hay, New South Wales, to Merino sheep and dog breeders. I also needed to acknowledge that I was now living and practicing in Melbourne, Victoria.

In the end, the path was clear and it all fell into place – the blue of the Indigo was synchronous with the blue of the skies I grew up in and referenced Big Sky Country. I felt that this was an equal exchange that highlighted significant aspects of different cultures – Blue Sky Country of the Riverina, NSW, and natural Indigo dye of Kyoto. The cotton fabric was a bit of a cultural challenge because while cotton is grown in Australia, around Moree, NSW on large plantations, I am from a wool growing background. Our winters are quite mild so the demand for wool is low in Australia. The Australian summers are exceptionally hot, averaging 40-45 degrees Celcius in summer. Our summers are long so it did not take long to rationalise the use of cotton. Ironically, Japan is much colder and one of the biggest buyers of woolen products. So, perhaps a wool/cotton exchange was another necessary activity in the development of the collection.

Later, in November 2013, I attended a natural Indigo workshop with Ellie, directed by East African Indigo master Abubakar Fofana. I have given Abubakar a fleece from one of the top Mega Merino flocks in Australia. This will be part of my final exhibition as part of this PhD project.

The Envelope Mini collection developed slowly, as the right opportunities surfaced. I was lucky to find the right people at the right time willing to help. The designs developed and grew on schedule with twelve pieces in total – a capsule collection. My friend Nozomi and her husband moved overseas before the collection was launched, so I was on my own once again but with more direction as Facetime with Nozomi helped me through the process of marketing, packaging, and retailing the collection. Though remote, her guidance was more than I could have hoped for at the start of 2011 when the process began.
Crystal and Ellie were moral and technical support. Crystal’s experience working with boutique fashion businesses expedited what otherwise would have been prolonged activities. I moved house and had a new garden studio built to house my equipment and provide a space for production. The aim was to have the collection in stores by the end of 2012. Meanwhile of course I am still teaching studio and online Master of Communication at RMIT. With Crystal’s help the process of the collection unfolded. The materials were sourced and shipped in from Japan. I unpicked several antique kimonos by hand, and washed and ironed them. Chen, a student from the fashion program at RMIT, worked with me for a week as we sorted materials in to stacks of three in the development of the Envelope Mini garments. Each garment consisted of three panels hand-stitched together using the Cretan stitch. I taught Chen the stitch and she helped produce several garments. We used eco-friendly washing powder and a local public laundry mat experimenting with the costs of time, meaning and logistics.

Crystal and I stitched the fabric panels together to make two styles of dresses: a top, two skirts, and the Mini. Wool was used and the collection named trans-seasonal, in keeping with its boutique nature. After settling on a particular type of wool, the Envelope sleeveless coat and throw-over developed also. There were eight pieces in the collection. Nothing compared to the 60 pieces usually paraded out on the catwalk. The throw-over was the piece that had the most significance. The shape developed out of the waste fabric left over after cutting the sleeveless Envelope coat. The shape formed as I cut the pattern for the Envelope coat and I then neatened the edge to form a straight edge before cutting the next coat. This process in itself is an example of sustapoeic practice.

As the collection unfolded I designed and made swing tags, content labels, and fashion labels with the help of friends and family. A recycled envelope was divided into three parts to create two smaller envelopes and a single long swing tag that we then stamped the Envelope logo onto. I designed and ordered rubber
FIGURE 85
Indigo leaves imported from Mali. These leaves are laced in a vat with water, potash and other ingredients to start the fermentation needed for natural indigo dying process.
The indigo plant leaves have been transferred to the vat, mixed with an alkaline to produce the “flower” needed before starting the dying process.

Idunno is worn by local dance artist Janette Ho. The piece developed as the Mini collection unfolded. It consists of many different types of plain and woven indigo dye pieces stitched together using a stitching technique chosen from an embroidery book my mother gave me. The stitches I used are called The Cretan Stitch and the Traditional Running Stitch.
stamps by the dozen (inspired by Melbourne label SIX) for use on paper and cloth. It was an interesting learning curve on a very tight budget. The rules and regulations of swing tags are designed to protect the consumer from fraudulent sizing, pricing, and fabric content. While I wanted to honour consumer rights, my entire design philosophy was about fair practice, quality, and service which customers could access on the website.

Once the swing tags were finalised I had to create a catalogue for the purpose of selling the garments. It was the usual method used to demonstrate the collection to potential buyers, also called a Look book. Crystal stepped in, offering to take photos while another friend, Janette Ho, played the role of model. We took the collection on location to Kyneton, Victoria. The intent was to take photos for the Look-book for sales but in the end we decided the photos were not direct enough and would be better used to promote the collection. The images gave a great feel for the philosophy behind the Envelope brand. The green fields, Janette’s relaxed fluid stances, her smile, lightness and well being, the elegance and transparency of the cloth, all contributed to the brand’s core philosophies. We agreed these images were better suited to accompany a press release for newspapers, online newsletters, and editorials for glossy magazines, rather than a Look-book.
FIGURE 88a
Swing tags and stamps: a small envelope stamped with the content of the material and a twenty year guarantee were tied together with the logo swing tag illustrating size and style of the garment
Swing tags and stamps: a small envelope stamped with the content of the material and a twenty year guarantee were tied together with the logo swing tag illustrating size and style of the garment.
Janette and I are making final touches to Idunno before we begin the photo shoot. I am wearing a grey 100% wool flannel Mini Throw-over from the Mini collection. Crystal is behind the camera.
FIGURE 90
Crystal and Janette, in the early morning, in Kyneton looking for a good place and the right lighting to shoot the collection.

FIGURE 91
A picture of the Envelope Mini trans-Seasonal collection hanging on a clothes rack on location.
Janette wears Idunno made from 100% cotton naturally indigo dyed reclaimed Noragi textile
FIGURE 93
Janette wears Envelope Mini made from 100% cotton naturally indigo dyed reclaimed Noragi textile

FIGURE 94
Janette wears the Mini Midi Dress made from 100% cotton naturally indigo dyed reclaimed Noragi textile
FIGURE 95
Janette wears the Mini Halter Midi Dress made from 100% cotton naturally indigo dyed reclaimed Noragi textile

FIGURE 96
Janette wears Mini Halter Top and Maxi Skirt made from 100% cotton naturally indigo dyed reclaimed Noragi textile
FIGURE 97  
Janette wears the Mini Sleeveless Overcoat made from 100% wool flannel

FIGURE 98  
I am helping Janette change into the maxi skirt and the mini halter top made from 100% cotton naturally indigo dyed reclaimed noragi textile.
The purpose of a fashion Look-book is to show the detail of a garment. It is for buyers to view with an eye to what to expect if they order pieces from the collection. Crystal changed roles and became the model for the Look book. Her friend Tomas Friml took the photographs from inside his photographic studio where the lighting and continuity of décor could be artificially managed. We spent half a day in the photo studio organising the look and feel of the garments on Crystal. We featured the hero garment Idunno on the front cover. The next stage was showing the Look book to buyers to conjure enough interest in the images to order the minimum drop – sixteen pieces. Luckily, with the help of friends, two retail outlets ordered the minimum drop. By the end of the year, Envelope was in store in Melbourne, in a retail boutique, Inspirasia, and in Canberra in a retail boutique, Department of the Exterior.

In the same year, behind the scenes, much more went on than I describe. I visited Australian Wool Innovation in Sydney to spark interest and support, participated in an amazing exhibition at Pin-up, a new Architecture and Design space called The First Show, and directed another studio called Slow Fashion in collaboration with Swedish retailer Swensk.

These aligned events were outside my practice-based research, however, remaining significant because the direction informed and reinforced decisions and ideas related to this research.

It was the first time I had worked closely on completing a collection from concept to retail. Each phase of the system, from Conceptualisation all the way through to End-of-Life, needed managing without losing sight of Envelope’s philosophy and principles of design. It was my friend Nozomi who did the hard work capturing the essence of the Envelope brand in just a few words. We had worked through an array of parameters and principles (introduced throughout this text) in detail, and we arrived at three core philosophical paths and three core design principles for the Envelope brand to follow: humility, simplicity, and friendliness, alongside no waste, creativity (single pattern piece), and longevity.
At the heart of Envelope is a converging point where the three principles of design and social engagement make a happy collision. Relative to the Envelope brand, this was the space the original Envelope garment (showcased in the How You Make It exhibition) was designed to fill, using all three principles at once. Idunno also fills that space. These material objects quintessentially represent the brand. Getting to this point of recognition would not have been possible without collaborative partnerships with friends, colleagues, and family. Due to this continued level of support from interested parties, I can now say my practice has a story to tell.

The following is the text I wrote to accompany the installation: What is it ‘to wear’? E.F Schumacher once said materialism does not fit into this world because it contains in itself no limiting principle, while the world, or earth, within which it is placed, is strictly limited.

This exhibit uses materials provided by Pinup to demonstrate the principles of my practice, in response to Schumacher’s observation. This piece is a mid-phase in the design process exploring the principles of ‘no waste’, ‘longevity’ and ‘single pattern’.

The ‘box’, a vessel, transforms into a series of conceptual prototypes. Three of which are presented here in the form of a dress, a satchel and an evening bag. The patterns connected by a common thread, singular and defined.

... ask yourself, if all you had was a cardboard box and your life depended on it (like many homeless people) how would you wear it?
FIGURE 99a
Look book front cover featuring Idunno, the hero garment of the collection
FIGURE 99b
Look book, inside page
FIGURE 99c
Look book, inside page
FIGURE 99f
Look book, inside page
FIGURE 99h
Look book, inside pages
FIGURE 99j
Look book, inside pages
The three core design principles of Envelope are longevity, less waste and single pattern, where single pattern stands as a metaphor for 'creativity' and less waste is a metaphor for the ideal state of 'no waste'. As long as the Envelope design process operates within at least one of these design principles, then the label is true to its philosophical essence: work, ethic and aesthetic.
FIGURE 101
Image of garments made from fashion retail waste supplied by Swensk
FIGURE 102a
Image used in the first show, Tyvek cycling vest
FIGURE 102b
Image used in the first show; tyvek cycling vest
FIGURE 102c
Image used in the first show, tyvek cycling vest
CHAPTER 5

ENVELOPE
CLOSED
ENVELOPE CLOSED
This chapter shows the distilling of observations made of experimental design practice as students built their sustapoeia narratives.

BEHIND THE ENVELOPE    463
DIARY OF PRACTICE        469
FUTURE ENVELOPE          475
BEHIND THE ENVELOPE
‘It was the Australian who picked it up from the floor – a torn and crumpled envelope, but the writing on it singularly legible’ (Clayfield, 1966, p. 17).

This research by project began with a focus on testing, situating, and then poetically integrating a lexicology of sustainability-making known as sustapoeia. Sustapoeia is an ontological framework defined by ethics, work, and aesthetics. It is an art practice that oscillates between observation and production. The practice of sustainability within this framework is situated in the logic, as much as the illogic, of design thinking when making. Experimentation, as part of a teleological ontology embraces, the ethics of function and fashion. It does so to reveal the kind of ethics that apply to the work and aesthetic of sustainability, and which are needed to pursue fashion outcomes through making a sustainable, or otherwise sacred, object.

Curating exhibitions in section two, and teaching in section three, constitute the subjects of observations made on designer behaviour. Experimentation, keeping my curatorial and teaching practice in mind, took the form of producing toiles as proposed responses to observations of a human affinity for excess and the proliferation of the non-place. First samples, followed by producing a collection of natural Indigo dyed material in section four. The intention of the observations was to deliver better performance and quality of form in pursuing design outcomes that use more sophisticated design thinking and making activity. The original gap explored by this project was that a number of disciplines (such as industrial, fashion, architecture and landscape design) could very effectively deliver sustainable outcomes through forms of toiling. The proposition is that identifying the processes of making, building a lexicology around that making, and then testing the outcomes, might be valuable as a fashion intervention that moved towards sustainability as a way of working. The dangers associated with sustainability when working in contemporary contexts is central to the contribution of this thesis. It is the dynamic of making itself and how outcomes are evaluated and analysed given sustainability is defined as an independent teleological, directed ontological process of making. The role of communication evolved within this framework. It began with merely transferring information to students and designers, and then broadened to encapsulate an embedded and engaged practice of testing ideas, concepts, and regimes to the point where designers themselves actually became the making and testing strategies.

Specifically, ways of making housed narratives, scenarios, and relationships involving a broad range of actors, enmeshed in project networks, who pursued a design idea or concept by developing a project brief and then programming a set of tasks for students to express themselves
through. The role of words was elevated, as was the personal narrative, in developing solutions whose work ethic and aesthetic pushed the boundaries of expression and the justified practice of making. This project was constituted by the process of engagement with Form as artisanship and trusteeship, explored through studios, exhibitions, and fashion collections. The process generated an appreciation and acceptance of sustainability-making on the part of students and designers. In this process, physical prototyping or toileing acts as Form, demonstrating how the ethic of the work is embedded in the narrative of the object.

This thesis developed from an interest in words and literature in a search for the value, meaning and purpose of fashion relative to the sustainability paradigm. As such language, storytelling, and meaning are the essential ingredients. Similar to my work practice in the company of the kelpie dogs, love, discipline, and care were essential ingredients needed to raise the consciousness of students and designers just as it did raise the confidence of a working dog. I experiment with three essential ingredients – longevity, less waste, and single pattern – to test whether the combination of these three ingredients contained some necessary qualities for sustainability in design to thrive beyond initial states of fashionability. Much like the working kelpies, the practice of applying these three essential ingredients of sustainability within a design framework requires a certain method. The combination of work-ethic-aesthetic is the method used when caring, loving, and disciplining working stud kelpies. I applied and tested this same method on designers engaged in applying sustainability to their design environment. There was some success. I called the application of this method the Cool Campaign to highlight ongoing experience as necessary to fulfil any purpose. It is by recognising the role of experience when playing with sustainability principles, as we go about the practice of the everyday, that the purpose of any activity contributes towards a better, ontologically defined end. This emotional intelligence is developed through a lifetime of engaging with rural and remote landscapes and communities throughout Australia. The rural sector and its communities comprise only a tiny fraction of the Australian population. More than 60 per cent of the total landmass of Australia, including some of the most ancient and fragile land in the world, is inhabited only by indigenous populations.

My practice took on broad global view of how humanity could thrive without placing further pressure on bio-systems. Adam Smith’s Wealth of Nations (2011) highlights the role of working towards the aggregate good, and the role of the reflective teleological individual in developing careful and considered social practice. Reading between the lines of his seminal text, Adam Smith (2011) and Kenneth Galbraith (1984) explain that a strong free market economy requires
individualisation and diversity of practice. Defined by the experience of each individual’s comparative advantage (that is, where an individual can be a person, town, country, or entity) when working to meet their own needs, individualization and diversity is thus defined while at the same time engaging purposefully in meeting the needs of others.

A reflective method of practice was new to me and the events (consisting of exhibitions, installations, workshops, design courses at RMIT, and a fashion collection) constitute the socialisation of my practice to this and other ends. Envelope, the name of my practice, was inspired by a combination of creative frustration with the design of a functional (yet aesthetically appealing) snowboarding jacket, and an envelope.

Reflecting on my country background, I connected my design work to pragmatic beginnings socialising and caring for Working Kelpies, Merinos, and Thoroughbred horses. Initial feelings of care led me back to eco-design, explored during my Master of Arts, then sustainability entered the frame in its three tiered approach as economic, environmental, and ethical. Ethics and socialisation then became the focus after noticing the super modern phenomenon of excess. My concern was about the overarching lure of design in meeting the fashion system’s unquenchable desire for aesthetic. This lure perpetuates excess production and consumption of poor quality goods. This context turned my attention to rising social discontent that I felt was compromising the social and environmental principles of a healthy society. My experience with the Kelpies informed my understanding of how to respect and honour the animate being, while the inanimate material object was a new territory. Caring for material objects, or stuff, is less easy than caring for an animate being or animal for teleological reasons of life and death. The process of caring for something that is inanimate is not a life and death scenario so the care for the inanimate arrives through the making process. That is why I went about creating a series of events to see if I could make meaning of caring for material fashion objects, first through a subjective process of engaging with my practice and the process of making, and second through an objective process of socialising the final object.

From the outset, my individual unconscious has interrupted and manipulated the way my practice unfolded. The written design brief for the SupermodernGorgeous! exhibition placed the super modern criteria of non-place, and its essential characteristic of excess, as key terms and established the creative context. Exhibitors were directed to design material fashion objects around these criteria, and at the same time to observe sustainability parameters in terms of the LIDS model, and to engage in processes of customisation and artisanship. Only on reflection did I realise how significant this exhibition was to the innate unconscious
knowledge that informed my practice. The exhibition was my first exploration into making a place for my practice in Melbourne, an urban environment. This was a place outside my innate knowledge of the rural environment, and therefore beyond what constituted my feelings of belonging, comfort, and being at home.
Early research meant reading an enormous number of texts. My early affinity to reading meant I revisited old favourites such as Socrates, Plato, Aristotle, E.F. Schumacher, Kenneth Galbraith, and Hannah Arendt. Further readings introduced me to design, where Gregory Bateson and Georg Simmel raised my initial understanding. Bateson (2002) focused his theories on design as an organically prescribed process, looking for patterns of connection between entities. This led to a curiosity with Bruno Munari’s (2006) observations of nature explaining the interstitial characteristics of the square, which in his mind situated itself between natural and artificial entities. Simmel described design specifically in reference to fashion, my personal vernacular, and explained that the discipline had a design teleology with two sides, experimentation and mimicry, that was logically arrived at. Simmel (Wills and Midgley, 1973) is different to Bateson insofar as his theories tended towards design thinking with definite ends, while Bateson observed design as serendipitous and haphazard.

As the curatorial, teaching, and narrative events unfolded their theories sat in the back of my mind. Knowing their theories helped me to order my observations about the effectiveness of design. I observed the effectiveness of design practice as teleological design processes and as organic design processes depending on the creative environment and the ontology of the individual. Experimenting with these observations of design process informed my teaching, making, and curatorial practice. On reflection, design practice should be a matter of ontological design or organic design, not the purposive design of some of this research. In context, my practice had an overarching goal of creating greater diversity in developing material fashion objects. The socialization of those objects imperative to that end as the process that mattered was the work undertaken and not the labour. This distinction separates the contribution of design work from labour which is concerned with subsistence. Under this distinction, design work is concerned with the greater aggregate good – the world being a better place is the goal for designers.

I began with the end in mind, by design, and worked towards it through the organic process suggested by Bateson. To suit my purpose, the overarching goal became making the world a better place that on reflection turned into the series of smaller goals, expressed through events, curated throughout my practice. A desire for teleological practice in developing a culture of ontological design individuals inspired a work ethic and aesthetic that were guided by freedom of expression and which justified design decisions. It was a matter of reflectively working towards definitive ways of being and meaning in my own practice, Envelope. Bateson questioned the complexity, purpose, and nature of ideas and whether or not outcomes were naturally occurring. Simmel described designers...
as teleological individuals who were ‘... ever experimenting, always restlessly striving, and he relies on his own personal conviction’ (Wills and Midgley, 1973, p. 173).

Facilitating a series of events placed the designer in the role of maker with the purpose of encouraging socialisation of material outcomes and meaning through personal narrative. As I observed their practice I came to understand that sustapoeia is justified when designers test and re-test, and explain and describe how ideas fit into a particular personal creative environment. I was contemplating defining the creative environment when reflective practice drew my attention to an earlier model of design thinking called the Low Impact Design System. I began reflecting on reworking the loops in this system as I searched for ways to reinforce design practice so that it dismantled current looped design trajectories and opened new ways of thinking. My practice explored how the model could unfold alternative pathways and looping models for material thinking. As the notion of an inner framework began to develop, sustapoeia began to define Form with the introduction of social engagement.

I turned to texts once again, and drew from the landscapes of the Wiradjuri people, and from a range of observers such as Bill Gammage, Victor Papanek, Paul Hawken, Nigel Whitely, Tony Fry, Robert Klanten, and Lucas Feireiss. I engaged with the economic dimensions of E.F. Schumacher, John Maynard Keynes, Adam Smith, Clive Hamilton, Craig and Peter Wilson, and John Kenneth Galbraith. I examined and social dimensions offered by James Miller, Marc Auge, John Urry, Roland Barthes, Gregory Bateson, Ulrich Beck, Robin Jane Fox, Fernand Braudel, and Michel Foucault. My practice began as a random depository of ideas.

In the beginning I searched for objective meaning, an outcome that was all encompassing and world changing. I launched the Cool Campaign to facilitate my goal of making the world a better place through an ontological frame. By the end of the research I realised this objective of making change on a global scale was a vision outside my control in the context of my practice. What I was actually experiencing was an attempt at changing my world and finding my place. I realised my true objective lay in sharing the meaningful subjectivity of my practice with others and to see how it resonated, if at all, and to see if my practice helped others to find meaning in their practice and find their place in the world.

Auge, Lash and Beck argued strongly for the increased need for individuals to search and make meaning for themselves. Auge observed that individualised meaning had eclipsed traditional anthropological methods of establishing meaning in reference to historical placement. Beck said that what is new in this scenario is the individualisation process (Beck, 2001, pp. 8-12), or what Talcott Parsons calls ‘institutionalized individualism’. This term conveys the circumstances in
which an individual is charged with the responsibility to lead their own independent life, outside the old bonds of family, tribe, religion, origin and class; and you must do this within the new guidelines and rules which the state, the job market, the bureaucracy etc. lay down. ...’ (Beck, 2001, p.11).

In the end, this is a reference to the role of a community in establishing individuals’ pathways. This observation also influenced the way I guided designers through exhibition, collaboration, and teaching events, alongside Auge’s supermodern context of excess. The events sought to share and create discourse among designers as they made meaning related to the history or events they engaged in. This understanding was only one of the critical components of the imperative characteristic of sustapoiea, justifying super modernism as a perspective of contemporary social being. Excess was an undeniable creative context alongside place making.

Whatever I imagined the outcome of the events might be, the ideas and notions that surfaced through the unfolding of the events became the beginnings of a desire for place making, and the development of a framework and neologism, sustapoiea. Sustapoiea was initially inspired by lexicological curiosities and the discovery of a sociological method called a commutation test which I borrowed from Roland Barthes. Using this test, I developed my own lexicological system to create a framework around the meaning of fashion when placed alongside sustainability.

Place making continued to play a significant part in unwrapping the events that develop the signifiers and signifieds of that system, which eventually came to underpin my practice. The main signifier of non-place, and its antithesis place making, remain key imperatives for the socialisation of my practice. Many useful terms situated themselves within the Tiered System of Social Engagement (TSSE), identified as a lexicological system of making fashion rather than the image of fashion. The TSSE looked to demonstrate the sacred object through creative context and social engagement, and for this process to be considered ethical, valuable, and meaningful in a subjective individual psychological state and/or an objective collective state of the world.

For the purposes of making meaning in my practice, and with a concern for the value of a meaningful relationship between fashion and sustainability, the three tiers – Virtual Engagement, Real Engagement, and Connotative Engagement – were arranged in a certain semiotic order. To facilitate meaning making for my subjective practice, the system tiers are considered to be interdependent, each supporting the value of the other. With respect to my practice of place making, the key determinant was landscapes, either environmental (such as the Hay plains), thought processes, or pieces of cloth. The three arenas connected place making to fashion and the sustainability proposition through my personal ontological framework.
The Real Engagement tier represented the sustainability context, and the signifiers included the Low Impact Design System (LIDS), poetics, and sacred object. The signifieds of this tier include less waste, longevity, creativity, poeia, form, and durability, alongside descriptions of the kinds of design processes this tier addresses. Connotative Engagement contained a single signifier, social engagement, and addresses the socialisation of the object through the events. The signifieds of this tier include individualism, mobility, design, artisanship, socialisation, and trusteeship. The meaning of my practice relied upon the process of making objects, and the material thinking embodied in the making process in developing the terms social engagement, creative environment, and sacred object that determined how sustapoeia and the art of making are defined.
Containers and the significance of communication channels inspired me to rethink the meaning of fashion, to make the ‘... mental shift from proving to probing, from simple answers to complex questions’ (Editors notes, Bateson, 1979, p. xviii). I was inspired to develop a proposition: what if freedom of expression and the ethics of work, justification of making, and the aesthetic beauty of fashion, aligned sustainability with our fragile lands, the landscapes of our minds, and pieces of cloth?

Through my way of thinking, I place myself in various modes of reflection as curator, teacher, and designer, and the roles I play help organise my thoughts. I struggled all the way through the research with the biases associated with these roles, despite a convincing anthropological argument, posited by Marc Auge, that gives permission for me to be an observer of the near contemporaneous. I follow this anthropological strategy throughout my practice while identifying the biases that arise, and accepting the contemporary norm of sociological and anthropological methodology. It is within contemporary, accepted anthropological notions of observing the near that I am satisfied with the methods used to establish a way of knowing.

My practice began with the singular activity of making material objects and has elevated to an understanding of the value of material thinking in ascertaining the significance of a contribution to design scholarship through making fashion. I respect the role of reflection-in-practice, and the natural madness that is taken up by the individual unconscious through the enlightened sentiments of Michel Foucault and Rene Descartes that periodically intervene in my reflective process. Through lexicological frameworks and the practice of sustainability, a love of the aesthetic unlocked a robust relationship between creativity, the ontological designer, and the teleological individual. The art of making sacred objects, sustapoeia, was highlighted as an important outcome of the research by way of framing a manner of design thinking. The outcomes reflect a poetics of design that linked language and matter. An object of desire plucked from a square of cloth, the material fashion object incites intense emotional responses. It is a matter of struggling with the idea of designing a flat form and discovering the envelope – its indentations, creases, folded edges and round, mitred corners reveal a history, content, purpose and meaning to be embedded in its function as a vessel for connection. The envelope was the work of another that amplified place making. It housed new modes of communication and the opportunity to rethink the fashion system’s social-cultural practice in socialising material matters so the systems are without social obstruction to the sacred. My practice advocates the significance of the practice of socialisation of the object and place making. Both are critical to sustainability by design and my contribution is the now told story of how I got here.
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I was given a printed copy of Connie’s PhD dissertation in 1999 by Professor Chris Ryan as a suggested reference for my research. Connie is an Associate Professor at Delft University of Technology.

At the time I began writing this dissertation, Jo Heeley was Chair of the Textile Environmental Network, formed in 1993, and Kate Fletcher was a PhD research student exploring the lifecycles of clothing.

It is important to note that this research recognises scientific evidence ascertaining the imperativeness of environmental, economic, and social adherence to sustainability principles in designing fashion and other artificial/man-made/material objects. This research also recognises the complexities associated with scientific evidence, such as that delivered by Life Cycle Assessment tools which seek to prove the imperativeness of tracking the environmental impacts of processing and producing fashion, textiles, and other material objects. Supporting evidence, statistical and formulated data (Hofstadter, 1979) about global warming and economic disaster that follows in its wake, can be found in Nicolas Stern’s Review on the Economics of Climate Change (2006) and Ross Gaunaut’s Climate Change Review (2011). Phil Chapman (2008, p.4) has predicted an impending ice age. All confuse the higher priorities that need to be addressed regarding climate change (for want of another term) and this research supports current important discussions concerning: quality of life on earth in respect to the health of the oceans; water and food shortages; poor agricultural practice resulting in soil degradation and productivity losses; wasteful production processes causing life threatening levels of pollution, and wasteful consumption habits perpetuating the use of polluting manufacturing systems which cause disease and human rights abuses. The study also acknowledges the lawful and respectful harvesting, mining, and use of renewable and non-
My mother's great-grandfather George Wyndham, my great-great-grandfather, introduced the first Hereford cattle to Australia in 1827. His property, called Dalwood, is situated at the Wyndam Estate Winery: http://www.dalwood.org.au.


Drought and famine in Ethiopia, Somalia, India, Bangladesh, China; refugee camps in Sri-Lanka, Zambia, Angola; coral dying in the Great Barrier Reef, Australia; fish stocks are the most at risk in the United States, Australia, Mexico, and Indonesia: http://www.worldmapper.org

My understanding is that Ezio Manzini presented an original theory of eco-efficiency in 1995, though it was not named eco-efficiency, and the same idea was discussed at about the same time by Professor Tony Fry and Warren McLaren.

Designers are encouraged to place their thinking within the boundaries of a contemporary social shift to super modern existence and its essential quality: excess. The characteristics of excess are time, space, and ego. In a
According to a 2003 report from the Engineering Faculty at RMIT, in 1998, the Delft University of Technology in The Netherlands decided engineering graduates should be prepared for the challenge of sustainable development. The university began a process to integrate appropriate sustainability principles into all its engineering courses. The report, cited by Peet and Mulder from 2002, observed:

‘When sustainable development is only lectured in specific courses, it is questionable if engineering
students are able to integrate sustainability into their technical designs. For this reason, sustainability should be integrated into regular engineering courses, e.g. design courses, materials courses or processing technology.

The report went on to say that Delft University’s pioneering initiative in sustainable engineering education was rewarded with an international conference, ‘Engineering Education in Sustainable Development’ ... The conference was held at Delft University in October 2002, and was aimed at engineering teaching staff, students, and engineers dealing with sustainable development issues. The report encouraged me to pursue this study as there were synergies between what was expected of the engineering students and what this study feels is expected from fashion designers.

The reports include interviews with senior personnel from resource-based industries, and two representatives from manufacturing and no consulting engineers. The report noted there were a lot of common themes. Sustainability was regarded as an issue of considerable and growing importance. Key trends across industry and the broader community was a response to pressure from local communities, especially those adversely affected by certain projects and/or technologies. There was a recognised need for greater understanding by companies and government decision-makers of social, environmental, and wider economic impacts. The interviewees recognised the need to deal sensitively with the issues raised by indigenous communities and other local communities impacted by particular projects. Those quoted in the report embraced economic, environmental, and social dimensions and responded to climate change by reducing greenhouse gas emissions and shifting to renewable energy sources. Interviewees spoke of taking greater responsibility for stewardship of a resource or product throughout its lifecycle, even though they are only directly involved in just a part of that lifecycle.
In dealing with these challenges the interviewees indicated that their businesses were engaging in initiatives such as the adopting company policies with sustainability objectives. They openly declared performance targets relating to these objectives that are reported publicly on an annual basis and supported calculating and improving the ecological footprint of a company. Their businesses set up programs to raise staff awareness of, and skills in dealing with, sustainability. The interviewees said that their businesses addressed social, environmental, and broader economic (as opposed to internal company financial) issues right from the start of a project; that is, at the conceptual, design, and planning stages. Amongst other things the interviewees mentioned the importance to their companies of designing products that contribute to sustainability, introducing new or reengineering existing production processes to achieve greater sustainability, developing new processes to consult local communities on developments that affect them, and implementing environmental management systems.

The desirable capabilities of potential employees were revised to include values, understanding, knowledge, and skills to assist organisations to deal successfully with sustainability/sustainable development. The capabilities relating to sustainability most commonly referred to by participants included the ability to assess and evaluate the importance of social, environmental, and economic (as opposed to simply internal financial) impacts of a project. In addition they referred to capabilities like evaluating technological developments, new process or product use, and using holistic systems approach. The raised the ability to scope out the encompassing communities and natural resources affected by the project.

Some specific tools mentioned were triple bottom line accounting, lifecycle costing, determining ecological footprints, and environmental impact Lifecycle Assessment (LCA). Interviewees mentioned the skills to communicate, listen, negotiate, resolve conflicts, cross-cultural communication and relationship
skills. They mentioned an ability to engage in the sustainable design of production processes, products, plants, and other facilities, technologies, and projects. They specifically identified the importance of social, environmental, and economic sustainability criteria for guiding the design process right from outset to obtain maximum sustainability outcomes. They even encouraged graduates to ‘think outside the square’ in the sustainable design process, and have the confidence to innovate and depart from the traditional technical solution pathways. Interviewees indicated that it was desirable to have business-specific knowledge that could ensure the relevant application of skills like the ability to develop social and environmental management systems. They also favoured an ability to apply principles drawn from a close understanding of industrial ecology and cleaner production, and the application of expertise in renewable energy technologies. Finally, interviewees mentioned the ability of the designer to present a proposal to senior management in a way that is clear, concise, and convincing.

In 2005, I joined an initiative, taken up by the School of Architecture and Design at RMIT, to find and implement a sustainability pathway throughout the design disciplines within the school. These disciplines included Fashion, Architecture, Industrial Design, Interior Design, and Landscape Architecture. The idea of a Sustainability Pathway through the school curriculum appealed to many colleagues, including my senior supervisor Soumitri Varadarajan who joined the Sustainability Pathway Group within a week of arriving in Australia as Program Director of the Industrial Design stream, School of Architecture and Design. The Sustainability Pathway Group disbanded just a few months after his arrival, and the plan was shelved.

I had come across Connie Bakker’s Product Life Cycle and applied Lifecycle assessment software to garments made in response to my Masters study, called The Square and The Envelope. During this time I worked alongside Tim Grant and Nicola Morelli at the RMIT Centre for Design.
Since the 1980s, some businesses have been forced to make change in response to escalating pressure as global concerns heightened about manmade climate change, and as carbon trading schemes were implemented. A 1995 Harvard study on particulates, microscopic particles released during incineration and combustion processes, found that as many as 100,000 people die per year from these tiny particles. Regulations for improved processing techniques began in 2005, and ‘... DuPont has cut its emissions of airborne cancer-causing chemicals by almost 75 percent since 1987 ...’ (McDonough & Braungart, 2002, p.53).

Barthes seminal text, The Fashion System, with a reference starts to become relevant to this research on page 19 when Saussure, remarks that when we say ‘term’ instead of ‘word’ the idea of system is evoked. Hence Barthes explains that because he speaks in terms not words his study is about a system. Barthes explains that his methodology addresses written fashion or image fashion and not real fashion, as he puts it. He made a conscious decision to choose between the two. He wanted to explore the meaning of the objects of fashion but decided it was too difficult given his skills. Barthes acknowledges Saussure’s work on linguistics as being dated; however, despite this derisive comment, bases his study on Saussure’s 1937 text.

LIDS represent a reflection-in-action process highlighting some of the complexities when designing something according to certain sustainability principles. The principle of no waste dominated the direction of the path while design was considered the pivotal point from which new things emanated. You can see design is at the centre of the illustration. This position is necessary to invoke terms of creativity addressing the limits of the design fulcrum – No Waste or (as I called it back then, Waste Management) – and what was earlier referred to as manufacturing refuse, and will also be known as less waste and zero waste.
Then there is the range of different types of waste materials and the small amounts per fashion enterprise coupled with a lack of co-location strategies. The manager of the clothes recycling section of the Sydney based business, The Smith family, Roger Smith, told me in May 2006 that they simply do not have enough waste for their waste business to be profitable. They need more leftover apparel/fashion stock than they are currently receiving to run at cost.

These new social systems or social media systems are particularly prevalent to supermodernity in redefining notions of excess. Producing contemporary fashion business networks such as, at the higher end, Net-a-Porter (work) which sells high quality, unique clothing transported anytime, on individual demand, to consumers’ doorsteps. At the lower end, Shel’tter (labour) sells lesser quality, homogeneous clothing that does not last, so is replaced regularly as part of an inbuilt system of obsolescence. Deferring to Clive Hamilton, who places the behavioral decline in social life and environment squarely on the shoulders of contemporary socio-economic models of growth fetishism (2003. p. 61), these social systems facilitate an accessibility to product that crosses new borders of excess. The duality of excess, represented by the slow, luxury fashion system and the fast, mass fashion system, offers different modes of fetishism and excess. Seen from this perspective, luxury fashion is composed of quality, customisation, uniqueness, technique, longevity, and individual style, whereas mass fashion is composed of lesser quality, mass production, homogenisation, mimicry, exploitation, obsolescence and expendable style. In terms of excess and sustapoeics, luxury fashion has the greatest capacity to maintain the relevance of fashion to this research. Fashion relies on dissatisfaction and a desire for something new, and in his local community Ulrich Beck proposes they are living beyond status focused social structures. He observes ‘... the general conclusion would seem to be that we live in a country already beyond class society, in which the imagery of class is preserved only for want of a better alternative ...’, and the ‘process of individualization has long
Progress and the likes of the 3D laser printer suggest other paths for sustainability, but I say these are just tools and another alternative to the super fast fix that super modern society yearns for. It is still possible for anyone to pick up a needle and thread and make fashion. Moreover today, I hesitate to argue, than in the past due to internet technology and the speed of communication across the globe. 3D body scanning, all-in-one knitting, and pattern making software all suggest the possibility of Do-It-Yourself, power to the people, and all that. In reality, it is the subtleties and the details of the relationships we make with the stuff we own that matters. It all sounds very good to have everything at your fingertips, but when you are on your own there is a lot less to talk about and make sense of.

While reflecting on the photos I took of the garments and objects developed over the course of The Fifth Studio I continued to use my hands. A practice I encouraged all the young designers in the studios to try as a method of releasing reflexive impulses; hence class exercises such as Pop-ups and Cracked Waste. I reflected more poignantly while I was making something with my hands. Like Schön, it is easy to assume this reflective practice is a natural activity of the subconscious mind and the studio is the natural place for designers to practice reflection. However, for reflection to be an effective contribution to design practice that refreshes ideas and moves them forward in a conscious manner, it needs to be taught. The closest I noticed the young designers came to reflection was when they were in a state of flow. That is, a concentrated and focused state of being and doing, where the action leaves the mind to think freely without constraint while the hands get on with the designated task.

Recognising the role experimentation plays when placing sustainability principles at the forefront of our minds as we go about the practice of the everyday
in rural and urban cultures. Emotional intelligence, observations of human behaviour and the nature of places, developed through a lifetime of participating in the everyday activities of a small rural community. Individuals in these communities cannot afford to have dramatic emotional responses to confronting situations that are often stumbled over in the care of animals and people in remote communities throughout Australia. The rural sector and its communities comprise the most marginalised group of Australians. Over the total Australian landmass including some of the most ancient and fragile land in the world, 60% of the population of Australia live on the coast (see Figure 1).

The model of practice I am seeking in the development of sustainability as a willing and enjoyable participatory activity in the design of the everyday is in recognising patterns such as this. Textiles provide a landscape to contemplate the patterns that connect humanity as we see the same symbols across continents with no known way of there being any physical communication between places. My research seeks patterns of behaviour at a basic animal level where connection to the inanimate is once again transferred to the animate in an intelligent awareness and consciousness to a humanistic state of being. In the end, my practice in pursuit of ‘I’ was drawn to live by the following observation by scholar James Miller: “After undertaking a comparative study of the surviving Socratic conversations by Plato and all the others, one modern scholar felt able to enumerate only a handful of characteristics exemplified by the “Socrates” depicted by more than one Socratic author. Among the common characteristics were moral toughness and physical stamina, a love for theorising - the ability to produce reasons for what one believes, an interest in distinguishing knowledge and opinion, and an appreciation for eros and impassioned friendship as motive forces in a shared quest for wisdom.” (Miller, 2011 p. 37) This thesis records my state of being and as such brings new knowledge to the practice of sustainability through the anecdotes and events embedded within.
AUSTRALIAN DESIGNERS involved herein:

Aurelio Costarella, fashion designer
Chantal McDonald, fashion designer
Charles Anderson, landscape architect
Crystal Dunn, fashion designer
Denise Sprynskyj, fashion designer
Daniel Frigo, brand designer
Ellie Mücke, fashion designer
Erik North, industrial designer and maker
India Flint, textile designer
Luke Middleton, architect
Michael Trudgeon, architect
Nicola Cerini, textile designer
Pearl Rasmussen, textile designer
Peter Boyd, fashion designer
Richard Rowe, communication designer
Rowan Dinning, industrial designer
Russell Kerr, communication designer
Simone Le Amon, industrial designer
Samantha Parsons, industrial designer
Stuart Lee, media designer
Susan Dimasi, fashion designer
Takahiro Kunitoshi, fashion designer
Tamarin Morely, graphic designer
Toni Maticevski, fashion designer
When approaching complexities, naturally embedded in PhD projects, activity must be contained and organised for the purposes of sharing what is learned. This PhD by project does this in the form of an exhibition, thesis, and presentation. The need for structural organisation in a thesis is called a framework. In semiological terms, a framework is called a corpus. There is no term to describe a framework for the material object, the social objects explored throughout this study. Despite the absence of a lexicology for this aesthetic, the word ‘framework’ (Millar, 2011) is used to represent the aesthetic as an organised structure by way of the Envelope Structure in the context of this PhD. This structure represents a material ontological framework of this PhD by project and my contribution to knowledge within the field of sustainability and fashion as a form of transdisciplinary practice. This model of practice is sought in developing sustainability as a willing and enjoyable participatory activity in designing the everyday, in recognising patterns. Clothes provides a landscape to contemplate the patterns that connect humanity; hence, the Tyvek textile cladding of the structure, the sharing of knowledge, and socialisation of transdisciplinary practice is represented by the transportability and transient design of the structure (which can be constructed in just over 20 minutes). The transportability and the mobility of the structure respectfully elevates the indigenous cultural and civil conduct of the Australian Aborigine – the oldest culture in the world at more than 40 000 years (Rowlinson, Cooper et al, 1981, p. 15). The significance and wisdom of our Australian indigenous nomad community. Its members have remained nomads over 40 plus thousand years, protecting and conserving the fragile nature of our Australian landscapes. We see the same symbols of practice across other continents with no known way of there being any physical communication between places. This research seeks to transfer and engage with patterns of behaviour at a basic animal level where connection to the inanimate is once again transferred to the animate, the urban relinked to the agrarian in an emotionally intelligent way. The purpose of this relinking is to bring greater
awareness and consciousness to a state of being that respects the landscapes that all of humanity relies upon for food, clothing and shelter.

The future of Envelope and this research project resides with this ancient people. A people contemptuously dismissed by William Dampier in the late 1600s as miserable, an observation mimicked popularly by later settlers and applied to the entire community (Cooper, Morphy et al, 1981, p.15). As part of a vision of cultural harmony and peace, as the next phase of a life long dream and a vision that respects the diversity of our bio-systems (that is, sociologically sustainable bio-systems), a hub is created in the heart of the Wiradjuri country in Narrandera, NSW. The name Narrandera is derived from narrungdera – narrung, meaning lizard, and dera meaning place (Gammage, 1986). A place is being developed with the overarching directive of sharing knowledge between cultures. A concept is similar to the work of George and Shirley Trevorrow near Meningie, South Australia (www.aiatsis.gov.au), whose work engages with the Ngarrindjeri people who share across cultures their knowledge in basket-weaving, net making, and dying. This project seeks to re-bridge the rural with the urban environment. The key determinant is the successful and respectful elevation of, and engagement with, 40,000 years of Australian Aboriginal culture using a narrative method similar to the transdisciplinary stories demonstrated throughout this thesis. I believe the project gives the Aboriginal people of Australia a voice on their terms. By sharing culturally embedded communication practices, this project aims to give humanity a chance to honour an exemplar of environmental and social sustainability. It gives the indigenous Australian Aboriginal, who belongs to the most ancient culture in the world, a chance, by design, to finally make the world a better place.