

1. BECOMING

A design process disrupted

A thesis submitted to Auckland University of Technology in fulfillment for the degree of Master of design (MDes).

3. BECOMING

Abstract

This practice-led study, 'Becoming', has developed a multidisciplinary framework for reflecting upon the possibilities of a fashion designer's process in the contemporary environment. Hypothesising a disruptive reaction to the seemingly linear and ubiquitous fashion design process by exploring how textile design thinking can rework a fashion designer's process; a disruption in pursuit of chances for creativity.

Through intuitive and reflective practice a guiding process has been shaped for the project through the workings of a positioning in-between fashion and textile design. This has led the project to develop a new sensibility other than that of the expected womenswear project.

The process of disturbance has permeated the project; a continuation of disruption from the becoming's of design development thinking, through to the narrative of writing.

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| 4. | 0. OPENING SECTION p.17 - p.20 | 1. CONTEXT & PROBLEM p.21 - p.33 | 2. REALISATION & VALIDATION OF PROJECT p.34 - p.46 | 3. METHODOLOGICAL CONTEXT p.47 - p.51 |
| | "to think is to voyage" | Delineating my world & problem | Stepping outside of my 'world' of fashion design. | Exploring (and relating to) this 'outside' world I have found that has helped me to make sense of my practice, a philosophical section. |
| | Becoming | | | |
| | Key ideas of self/matter/time | | | |
| | Explanation of exegesis | <u>An insider looking out</u> | 'The turning point' of project, where the framework and research question for the project were clarified. | |
| | <u>Personal statement</u> | <u>The fashion field</u> | <u>Turning point/'fork in the road'</u> | <u>Anthropology & intuition</u> |
| | <u>Research question</u> | <u>The fashion process</u> | <u>Reframing the question</u> | <u>Process of becoming</u> |
| | <u>Introduction</u> | <u>'Against inspiration'</u> | <u>Disruption or serendipity?</u> | <u>Style, taste & sensibility</u> |
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| 5. | 4. METHODOLOGICAL FRAMEWORK p.52 - p.59 | 5. CRITICAL COMMENTARY p.60 - p.81 | 6. CONCLUSION p.82 - p.87 |
| | Finding the framework and methods of drawing these external, 'new' findings into my 'world'. | 'Mastery of the research process.' | Reflection on whether I actually stepped outside. What I could find and was it helpful; brings me back to Deleuze & 'becoming'; there is no inside/outside. It took the navigation of this project to realise this. |
| | <u>The nature of design research</u> | <u>Investigative design process</u> <u>Systematic thinking</u> <u>Folding & layering</u> | <u>Rumination</u> |
| | <u>A practice-led approach to research</u> <u>Subjectivity; interpretive Action research</u> <u>Reflective practice</u> <u>Deleuzian ontology</u> <u>Considering heuristic inquiry</u> | <u>The studio space; a frame for design research</u> <u>Mood-boarding</u> <u>Material-boarding</u> | <u>How this work functions</u> |
| | <u>Methodology as a One to form a One</u> | <u>Craft/industry</u> <u>Smocking</u> <u>Compression</u> <u>Printing</u> | <u>Contribution to the field</u> <u>What exactly is my contribution?</u> |
| | <u>Thinking through making</u> <u>Colour</u> <u>Pattern</u> <u>Technique</u> <u>Texture</u> | <u>Shima Seiki knitwear</u> <u>The inlay Shima Seiki</u> <u>Lace-hole structure</u> <u>Fully fashioned knitwear</u> <u>Drawing & recording</u> <u>Fitting</u> | <u>Future</u> |
| | | <u>A process of theory</u> <u>Literature review</u> <u>Written these</u> <u>Designer's journal</u> <u>Archiving</u> | <u>Key references for design thinking</u> |

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ATTESTATION OF AUTHORSHIP

May 2018

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.



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Thank you, Mandy, for nurturing as well as nudging me throughout your supervision. Your encouragement and guidance allowed me to navigate this journey of becoming and its becoming's. To Gordon, thank you for putting up with my nagging curiosity and accommodating, as you would put it, my "designer" pursuit of changes and pushing possibilities. Thank you, Phoebe, for being an incredible friend and designing the chaos that is my mind, you understand me better than myself sometimes.

15.

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17.

0.
OPENING SECTION

“to think is to voyage”
Becoming
Key ideas of self/matter/time
Explanation of exegesis

Personal statement

Research question

Introduction

OPENING SECTION

BECOMING

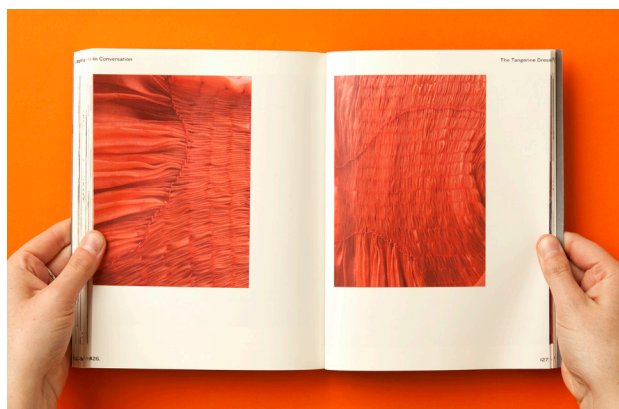


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03.



04.



18.

Personal statement

I have always struggled with the engagement of textiles in the fashion design process. Always drawn to the exploration of textural, material possibilities but without any allowance for this in the prescribed, linear or mapped fashion design process in which I was immersed, through a traditional fashion education model.

Though I acknowledge the learning acquired during my former education at undergraduate and post-graduate level in fashion design, both of which allowed me to find my own process - however there was never the time to reflect and realise what was happening in this process to acknowledge and read-dress the linear fashion design model that with time I had become aware of.

The question is not whether I am a textile designer or fashion designer; I position myself as a designer within the field of fashion. I do however find it very important to disobey the 'traditional' model of fashion design. This model, that is seemingly so ubiquitous, and explore foreign worlds; even as close and adja-

cent as textile design that causes destabilisation/disturbance to a linear and mapped process, previously followed.

Research question

This practice led research project is organised as a realisation of, and a response to, the question of how a decorative handcraft technique can disrupt a fashion designer's process in the contemporary fashion field.

01.
Rodgers, C. (2016) FILM STILL of BDes(hons) garment In *That one dress: Garment showcase*. Used with permission.

02.
Rodgers, C. (2016) FILM STILL of BDes(hons) garment In *That one dress: Garment showcase*. Used with permission.

03.
Bretnall, G. (2016) BDes (hons) PROCESS BOOK IMAGE In *That one dress: In conversation*.

04.
Bretnall, G. (2016) BDes (hons) PROCESS BOOK IMAGE In *That one dress: In conversation*.

Introduction*"To think is to voyage"*

(Deleuze & Guattari, 1987, p.249)

This exegesis describes and critically examines a period of search, reflection and discovery led through practice. Without a sharply defined beginning or end, it is instead grounded through Gilles Deleuze's philosophy of *The Fold* (1993), and a notion of becoming.

The writing fabricates and clarifies the framework for this project, documenting and exploring the research. It has allowed a kind of general positioning to have taken shape and voice itself with increasing certainty as the project developed.

It has experimented with possibilities outside of the fixed rhythm of a fashion design process that often felt forced and uncomfortable. This developed through a fabric manipulation technique I had previously discovered in my Honours project.

My fashion design training through both education and industry experience has given me an understanding of how the linear design process can be implemented. But, having built some confidence in my own perspective, I have begun to question why I find this design process un-relatable. Possibly it is not that I am just a naïve designer but it is my position within the industry that gives me a curious perspective. In these professional environ-

ments, I observe the design process and sometimes see possibilities for creative design development missed because of the process or system. A system which feels dictated and detached from those working within.

In other design disciplines however, there is a lot of documentation around a practitioner's process and personalised design philosophies, including textile designers. But fashion designers' processes are poorly documented or questioned - it is the outcome that is predominantly discussed and the inspiration source ascribed to the work in press releases. This has encouraged my research to be practice-led as there are limited references to study.

I don't propose that the current, linear process is unsound, particularly in the context of undergraduate training from which I have benefited. This research project does however suggest that fashion design processes are lacking in documentation and consideration.

One could argue that I simply got distracted by textiles, but I believe the unfolding of this work is a reaction to the known. It has allowed me to uncover my process and provided necessary time to understand how to ruminate with reflective practice, a vital attribute to any good designer.



20.

Exegesis text

Disruptive in the project's nature this exegesis document is scrupulously presented to reflect this. At the core of the project's methodology is the Deleuzian concept of *The Fold*, 1993 where there is no definitive beginning or end. So nor too is my practice and textual research separated.

The textual texture of the exegesis illustrates the tension, both in myself and the research project, of intuitive and linear formal knowledge. The bold text endeavours to form a tonal shift, disrupting the reader as they work through the exegesis body. This text elucidates the exegesis; not necessary to the linear process, but necessary within the project's framework. In this way, I hope the reader can experience just a touch of the journey I have navigated. It is a way of inviting the reader into the process in the same way the practice is presented too.

This document works with the practice, they form a One.

05.

Photograph of BDes (hon) garment featured in February 2017 Fashion Quarterly. Image used with permission.

1.
CONTEXT & PROBLEM

Delineating my world & problem

An insider looking out

The fashion field

The fashion process

'Against inspiration'

Materiality

Materiality in fashion

How the project operates

*If you have a question, through
interrogation you will often find the answer.*
-Ilse Crawford, *Abstract*, (Roma & Dadich,
2017)

An Insider Looking Out:

A lot of fashion research and literature is about the outsider looking at the effects of fashion. There is very little I have found, that goes beyond surface level, on how a fashion designer creates and affects.

I have allowed myself to step outside of the fashion field to find consistencies (and inconsistencies) with my world. Looking at fashion through the lens of other creative disciplines/worlds I have begun to see what clothing and fashion has done in terms of shaping work that can stand up to innovations and practice of other fields.

Fashion is driven by economics and is created to be used, but it still can be visionary. Rei Kawakubo's contemporary work could be considered as sculpture as well as being able to be worn, signifying an overt conversation with the social world. Whilst Madame Gres' work was situated more in a classical language of fashion, even for her contemporaneous environment. But her execution and harnessing of material, technique and form was just as revolutionary. What I have come to realise, through my breadth of research gathering,

filtering and exploring is that, ultimately, all creative work is in some way shaped and inspired by the social world. The key, is the way you look at and inhabit it.

"We're all in some way just thinking through what it means to be human," (Bonacina & Hepworth Wakefield, 2017, "art/fashion").

As we grow towards the amalgamating of all contrast, in an era of 'both', an era where we question identities of 'either or'; male/female, healthy/dangerous, athletic/lazy; an era where you can be both. Where 'both' are questioned to such an extent that it becomes something new (Van Leeuwen, 2013). This is true of design disciplines too; fashion however is a discipline that is slow to change. Possibly this is why, as this project has found, that textile designers are so segregated from the field of fashion; they are thinking more like industrial, product and interior designers in this contemporary environment of 'both's'; interdisciplinary design mediated across practices.

"All artistic disciplines begin to smash up, with the industrial designer doing animation and the communication designer making embroideries, the architect writing scenarios and the fashion designer creating sculpture form." (Edelkoort, 2012, p.6)

In light of this, rather than attempting to eliminate the disruptive force textiles seem to have on my fashion design process, I have

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06.

23.

instead chosen to dedicate this project to exploring the possibilities for that disruption. This brings textile design into dialogue with fashion design. Essentially two similar but also very different personas of design coming to light in the context of myself and the thinking of this project.

Rather than scaffolding things, it is more that we find out new things by intertwining our 'things' intimately (Van Leeuwen, 2013). For this project, these 'things' are that of the 2D textile design practice and that of 3D fashion design. This intertwining is poetically theorised and illustrated through the Deleuzian concept of the fold associated with the Baroque (Deleuze, 1993). It is essentially about moving away from conceptions of inside and outside. Like Baroque architecture that curves and folds and twists, and in which it is often hard to determine where the inside might end and the outside begin (Beckman, 2017, p.47). Colourist and industrial designer, Hella Jongerius, suggests that "*present reality challenges any designer to search for novel*

answers, time and time again, and to find options that fit our present time... We offer, through our work, more and more new insights into how we can relate as people to the surrounding world... Design history is forever being rewritten," (Schouwenberg & Jongerius, 2017, p.155). According to Lidewij Edelkoort's research, this contemporary 'rewriting' of fashion design is actually the obvolution of 'fashion' as it becomes superseded by clothes design; "*clothes will become the answer to our industry's prayers.*" Proposing that fashion is essentially old-fashioned (Edelkoort, 2015, "Consumers").

This project concerns itself with exploring this issue and the possibilities of textiles beyond a segregated stage of fabric sourcing in the traditional fashion design model, disturbing the traditional, in pursuit of creative opportunity. Framed through a reflection on my personal experience of designing and wearing garments, this project unapologetically floods the linear model with haptic, textural, material driven explorations and thinking. Not to propose a perfectly lit,

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THE BAROQUE HOUSE

The perfect accord of serving, or the resolution of tension, is achieved through the division into two levels, the two floors being of one and the same world... The façade-matter goes down below, while the soul-room goes up above. The infinite fold then moves between the two levels. But by being divided, it greatly expands on either side: the fold is divided into folds, which are tucked inside and which spill onto the outside, thus connected. (Deleuze, 1993, p.35)

24. new beaten path of fashion design for contemporary womenswear, but to declare my naiveté, in both the fashion field and philosophical thinking. To advantageously use it as a vehicle to navigate this thesis that suggests textiles can offer an alternative, possibly better, path to designing contemporary womenswear.

As Deleuze concludes *The Fold* (1993), he stresses that “*what always matters is folding, unfolding, refolding.*”



07.

25.

The fashion field

On the one hand, fashion is, or rather pretends to be, forever changing and innovating...On the other hand, fashion follows change only with a marginal differentiation.

- Anneke Smelik, (2015, p.168)

A 'field', as defined in Pierre Bourdieu's field-theory of the late 20th century, is a structured space of positions in which meanings and values are not inherent in things, they are relational (Rocamora, 2015, p.234). The field of fashion is 'my world', one that has been rather thoroughly theorised throughout the 20th century. Mostly from a sociological and consumer angle, predominantly concerned with the effects of fashion. Whilst this discussion of fashion is useful, it has led to a gap in fashion literature regarding the fashion designer's process. There is a predominant focus on effect, rather than affect.

This gap has in turn led to the sense of a ubiquitous process and methods of working in the fashion design field. Unlike other design disciplines that show a conscious

commitment to the process. As demonstrated by interior designer Ilse Crawford, who says, "I know what works for me visually, but I need to make sense of it through writing, to then do practice; how to structure my design thoughts into a design manifesto," (Roma & Dadich, 2017).

Crawford has produced a number of books that speak of her design philosophy; *Home is where the heart is* (Crawford, 2005), and *A frame for life* (Crawford, 2014) are the books I have referenced in this thesis. Citing their discussion of human needs and the experience of materials through spaces and human senses.

In contrast, where Simone Rocha, a distinguished fashion designer, explains her process (and does so in a complex, eloquent manner) during a 're-see' interview of her Spring/Summer 2013 collection, she identifies that "it's so weird, being so analytical of my own work, out loud to people" (Showstudio, 2012). Highlighting exactly, the lacking 'relational value' for the design process in the fashion field.

07.
Bretnall, G. (2017) FRST
WORKBOOK PAGE.

Giuliana Bruno's (2014) book *Surface: Matters of aesthetics, materiality and media*, is a key reference for this thesis. She brings together the notion of home and domesticity with fashion and clothes in a discussion of the surface, as a 'projective screen'. She offers great insight and a strong proposal towards: *A different "model" for the theorization of fashion, one that is able to account for the way fashion works as a fabric of the visual in a larger field of spatiovisual fabrications. In thinking of fashion in this new way, we need to move beyond issues of spectacle and commodity...concerned less with sociology or the semiotics of clothing and connected more closely to the history of art and the design of space, and to their theorization.* (Bruno, 2014, p.40)

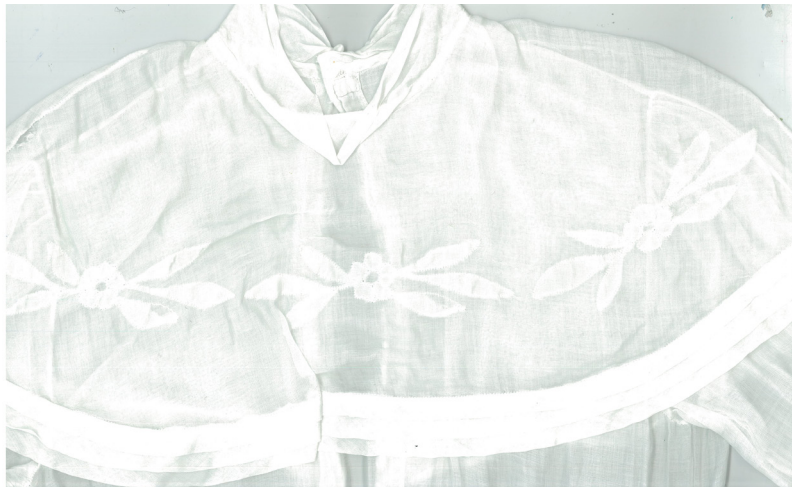
The fashion process

The traditional fashion designer is a 20th century stereotype in a system of orderly categories and expectations of how a fashion designer should think, act and operate. As Sarah Mower (2017, para.1) says, "*in the twentieth-century stereotype, fashion designers were isolated auteurs, secluded in studios with their sketchpads, cutting sheers & rolls of fabric; waiting to be struck by a seasonal lightning bolt of inspiration.*"

What are the tools and methods for contemporary, 21st century fashion practice?

In the running social commentary that is the business of commercial fashion, there is very much an insider/outsider dynamic; entirely against the grain of Deleuze's philosophy of the fold and process of becoming where there is no beginning/end or inside/outside, (Beckman, 2017, p.73).

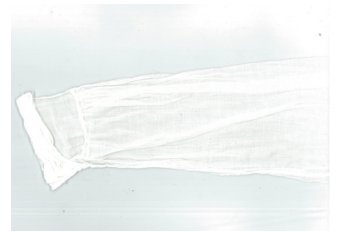
There is a lack of transparency in the industry, which worked in the previous century, but doesn't currently. Potentially, this contributes to the lack of design process documentation. It is an establishment of hierarchies and in many ways, secrets. It is the honesty of contemporary designers that builds traction and emotion. **It is a confusing environment to understand your positioning in.**



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'Against inspiration'

"The time-honoured journalistic classic of, 'What was the inspiration for your collection?'"

- Lucy Macdonald, (2018, "Edwin Mohney")

Maybe there is a misconception that inspiration is the process? In this nuanced world of conversations, mixtures and in-betweens that Edelkoort has proven is current and further predicts will intensify, it is less applicable to have an isolated inspiration source it seems today. "A reduction of fashion design to click-bait content seems to be the core issue" (Kuryshcuk, 2018).

"The form of expression is constituted by the warp of expresseds, and the form of content by the woof of bodies...The warp of the instantaneous transformations is always inserted into the woof of the continuous modifications," (Deleuze & Guattari, 1987, p.86).

Deleuze and Guattari are essentially, although very wittily so, speaking of form and content here, in relation to creative work. A discussion of form and content is

beyond the scope of this project. But Sontag (1990) has offered insight into this issue of inspiration.

Is isolating inspiration similar to dissecting the content from the form of a work? Could style be a solution; a way of understanding a work without dissecting form and content?

Discussing a designer's style offers more insight into their practice than their direct inspirations. For example, the evolution of Dries Van Noten's taste in colour and pattern. Or Simone Rocha's ever strengthening style of subversive femininity. As Fares & Mower (2017) notes; *"which other designer has been able to make pink, lace, crochet and flouncy full-skirted dresses wholly acceptable to feminists?"* (p.461)

The deconstructionist work by designers in the early 1980s fashion field illustrates this strength in style and sensibility; disturbing the 20th century fashion system.

Interestingly, there was no obvious referencing in the work of

12.-14.
Bretnall, G. (2017) TRYING THE 'CONFIRMATION DRESS' ON.

15.
SMOCKED GARMENTS.
In Weldon & Co., & Interweave Press. (2014). Weldon's practical needlework (vol.2). Fort Collins, CO: Interweave Press (pp.8-9).

16.
Bretnall, G. (2017) WOMAN'S SMOCK 1620-1640. Photograph taken at V&A museum, London.

Rei Kawakubo, Yohji Yamamoto or Issey Miyake (the three known as the original deconstructionists) when they first came to Paris in 1981 and 1974 for Miyake (Loscialpo, 2011, p.13). Their work focused on clothes and the process is seen through the series of different outfits presented; there is a narrative. But it is a process narrative, not a plotted 'story'. Their work was about the garment, it's content and form almost indecipherable; this style had significant *affect*.

They disturbed the obsession with stories and characters; the 'inspiration' of the likes of John Galliano's work at Dior. I am not suggesting Galliano's work was any less, but I do propose that it is less relevant currently to focus on a 'story'. Even Galliano (the king of story-telling), who now practices under *Maison Margiela*, explores a much more process driven methodology; taking key ideas and exploring them. Forming a narrative through the process. For example, a lot of his recent work is an outcome of a methodology/process that works through the question of what is glamour today (Salter, 2018, para.1). Unlike his early, critically acclaimed, work often portraying a story of the princess that escaped.

"To explicate what it implies, or to unfold what is implicit in it, one must thus unravel," (Rajchman, 1998, p.12).

What I am personally interested in, is what process is it that allows a designer's body of

work to materialise; how does the designer get there, what do they do, what do they think? Maybe this obsessive curiosity of mine is actually a yearning to understand what I need to do and how?

This question of 'how' is one that Smelik, (2015) identifies in Deleuze's thinking, citing Colebrook (2002) when he states that *"for [Deleuze], the central question is not what it means, but what it does. How does it affect you or me? ...What possibilities does it open? Transposing it to fashion, the question then is not 'what does it mean?', but rather 'what does fashion do?'"* (p.168).

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17.



BECOMING

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Materiality in fashion

'Materialisation' is the second of ten headings in Lidewij Edelkoort's 2015 publication *Anti_fashion; a manifesto for the next decade*. She articulates that there is an ignorance of textiles amongst fashion students, also "rampant amongst journalists" (Edelkoort, 2015, "Materialisation"). However, the future for fashion she predicts will focus on "textiles and colours in favour of anecdotes, analysing clothes from an anthropological point of view" (Ibid. "Consumers"). This contrast of ignorance and importance sets up a lot of the project's research framework and tensions.

The textile fashion designers of our timeframe invent and create... they give sense to colour and deliver a sensuous vision to the garments of the day. They manage to keep in touch with the fading culture of fashion as it once was. (Ibid. "Designers")

Despite this attention and importance Edelkoort places on textiles, there is no 'textiles' category in the careers section on *businessoffashion.com*. This is indicative of the perception that

textiles in the fashion field are of a technical knowledge and sensibility; less creative or design-erly.

There are, however, categories for 'PR, marketing and communications'; 'Creative (Graphics, images, VM etc.)'; 'Media and Editorial'. Illustrating Bourdieu's concept of the field and its relational values. In the context of contemporary fashion, these values are seemingly less concerned with materiality than the linguistic and visual.

Often however, there is a role in established fashion design businesses filled by someone that works alongside the designer on textiles; Rocha has "Candyce" (Showstudio, 2012). But it is the relational values of the fashion community within the field that influence the values. Hence the gap in knowledge or discussion around the process of working with materials in fashion.

It seems to be the owner-operated companies that are exploring their textiles and colouration such as Dries van Noten and Simone Rocha. The likes of large-scale compa-

25.
COMME DES GARCONS FALL 1993.
Retrieved from <https://www.vogue.com/fashion-shows/fall-1993-ready-to-wear/comme-des-garcons>

"When designing clothes, there's a certain rule that the fabrics must match with one another for them to be comfortable."
"I wanted to break that rule." Says designer, Rei Kawakubou (Borelli-Persson, 1993).

26.
SIMONE ROCHA SPRING 2016.
Retrieved from <http://simonerocha.com/wp-content/uploads/2016/04/SR-SS16-57-1920x1273.jpg>



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nies such as Chanel are working in a different sphere; *"The house of Chanel is buying up their suppliers to maintain quality and creativity, concerned about the disappearance of their fabric makers and artisans,"* (Edelkoort, 2015). Rocha is a contemporary womenswear designer who has meritously adapted her process to explore fabrication and tactility in her designs, working with *"lots of mills developing fabrics and colours, it's really, really important to [what she does]"* (Showstudio, 2015).

It's always been about how I've seen clothes...thinking about how women dress, and always being attracted to classic femininity, but in an odd way... I believe when I see clothes, I can reimagine them in a new way with fabrications or challenging silhouettes,' says Rocha in an interview, (Fares & Mower, 2017, p.462).

She works with silhouettes that are often characterised by volume control techniques and uses a relatively high yield of fabric to envelope the body; accentuating the haptic aspects of fashion

garments. Her key methodological approach being, as she states *"all about a contrast. It's very personal,"* (Fares & Mower, 2017, p.463).

Romeo Gigli and Rei Kawakubo are also key designers that have influenced my thinking and designing. But these designers, however, worked in a different time; *"Those days fashion would be designed by courtiers, creators and stylists... Nowadays we only seem to have designers and therefore the term is covering a lot of ground and creating some confusion,"* (Edelkoort, 2015).

This confusion, I don't think, is necessarily a bad thing; it has a lot to do with the evolution of this research project. It allows for cross-pollination and nuances of dialogue to emerge amongst designers of different disciplines. The problem however, is that in fashion there is still a tension of trying to work in this traditional way of segregated disciplines.

What is puzzling, however, is that there are companies that are currently doing what this project is looking for; *"intro-*

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Bretnall, G. (2017) WASHING LINE WORKBOOK PAGE. Scanned image from De Zegher, C. (1998). Martha Rosler: Positions in the life world. (p.82). Installation with clothing and barbed wire, 1972.

duc[ing] a new approach towards fashion where the process and product are equally important" (Byborre, n.d.), but are situated outside of the fashion field. Byborre is a company committed to the process of clothes design, but positioned more towards industrial design. It would seem Byborre's commitment to the design process doesn't align well with the 'relational values' of the fashion field.

However, Rei Kawakubo, a firm figure in the fashion field, states, and has often alluded to; *"I always like to start from zero with each collection. I experiment a lot trying to find something new"* (Showstudio, 2004). Not dissimilar from Byborre's *"characteristic [of] self-developed innovative knitting techniques... starting from the yarns [to discover] new possibilities"* (Byborre, n.d.).

Why is it that Byborre and Kawakubo are positioned in different fields. Possibly it is a generational issue, or an aesthetic issue?

How the project operates

The current 'information age', which J. W. Anderson cites as an allowance for liberation and mixing; *"information itself is his medium"* (Mower, 2017, para.2), Edelkoort (2012), suggests that this environment has produced a "pop-up generation". Born at the end of the 20th century, this generation, of which I belong to, are *"averse to conflict and tired of straight linear programming and obsolete bipolar thinking, a need is felt for osmosis and a flexible form of unity, for bringing together and fusing opposite ideas"* (p.1).

This 'information age' could be understood as an evolution of the 'linguistic turn' of the early 20th century. Roland Barthes was the first to introduce structural linguistics into the analysis of fashion in his mid-century book *The Fashion System* (Rocamora & Smelik, 2015, p.7).

Whilst this language-structured century has produced insightful thinking and an environment of information needed for this project, it has also created an environment that could be understood by Edelkoort's well quipped phrase *"a society of organised instability"* (Edelkoort, 2012, p.2). This articulates the exact struggle of this project. A navigation of the tension between material and intuition, against a structured linear language of fashion design.

Dries Van Noten also alludes to this reluc-

33. tance to the structured; *"Something that I am really nervous about is that there are systems in my work...we always say in my company when you see the trick you lose the magic, so you can't have tricks, you can't have systems,"* (The business of fashion, 2018).

Deleuze possibly offers the most insightful ideas and tools to navigate this project, he *"was rather opposed to the idea of the centrality of language"* (Rocamora & Smelik, 2015). Deleuze's thoughts reflect this fluidity and flexibility that allow, in this nuanced world Edelkoort proposes, *"the eye and the mind scan images in search of a reality to be found in a two-and-a-half dimension"* (Edelkoort, 2012, p.3). This forms the nexus for the project, and its paradigm of in-between. This is addressed in later chapters as I set up the methodological approach.

2.
REALISATION & VALIDATION
OF PROJECT

Stepping outside of my
'world' of fashion design.
'The turning point' of project, where the framework and research question for the project were clarified.

Turning point/'fork in the road'

Reframing the question

Disruption or serendipity?

The deconstruction consists of fashion

Empathy & aesthetics

Realism; Designer as wearer?

Design empathy; 'a feeling into'

This is the stepping outside of my 'world' of fashion design. This is the section I would call 'the turning point' of the project, where the framework and research question for the project were clarified; quite a personal section.

Refocusing the project on personal and haptic elements. Framing a meaningful paradigm for the project of nuances and an in-betweenness.

Turning point/'fork in the road'

Losing sight, process not working. Possibilities for textile driven disruption in fashion. Clothes as proposed by Edelkoort. Working in an in-between paradigm in many senses. The tangible shift in my thinking - sparked by Ilse Crawford's material boards and human-centric philosophy to design. Her articulation of her process shed an intelligent light on fashion practice?

The initial intentions of this project were aligned with a small, industry-level fashion collection of about ten outfits.

My methods for development weren't aligning with my practice however. The textiles and my practical thinking were evolving, becoming more complex, but I did not have the methods to match. I could visualise a shadow of what the collection was going to be just based on the silhouettes I am drawn to and the fabrications I was working with but I had no visualisation tools that were working particularly

well.

In a search for references of the fashion design process that would help me to understand how I 'should' work I found no helpful sources beyond the flat, linear process I was working against. I have found that practicing fashion designers do think on a complex, intelligent level; it is the relational values of the field that suppress the discussion of 'how'; it is always 'what'.

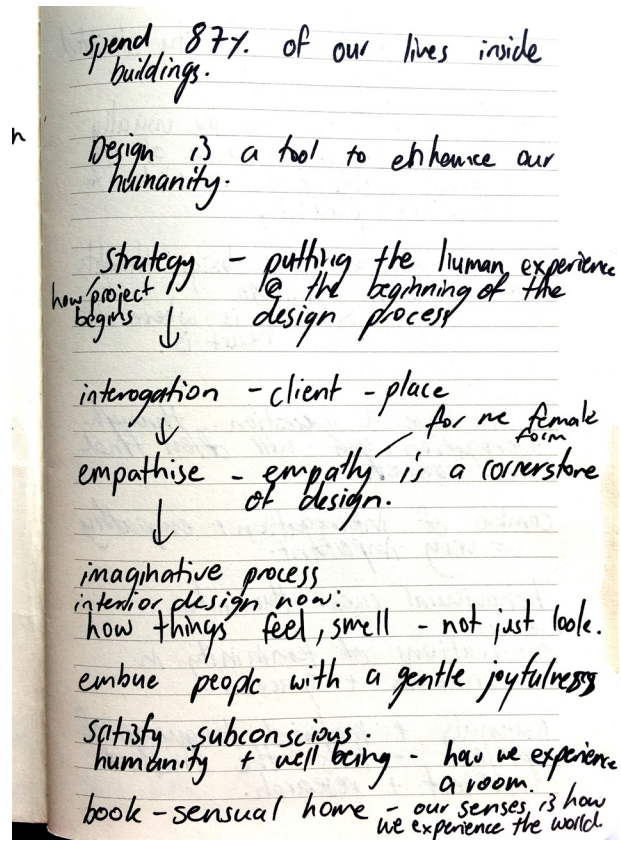
De Saint Pierre says, "*fashion probably has not been enough on the innovation mode - not connected enough with this world. It's often very much about 'me, here, what do I like?' but not about 'me, in the role of society, my perception and the usability in society,'*" (Croese, 2017).

From here, I could have attempted to contribute to filling this gap, taken the project into a thesis that explores and documents case studies of varying fashion designers and their design process. But this is a practice-led project. A project that is about unfolding my process, not that of established designers.

So, I chose to follow my practice and search for literature and thinkers that could help me to both make sense of what I had done and to develop a contemporary, creative design process. Exploring and investigating beyond the bounds of the fashion design discipline. This allowed me to position myself between



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textile and fashion design and to make productive use of the tension. Rather than hinder the textile work, by moulding them into the flat, linear fashion process knowledge I had; and compromise myself in a fashion design context by spending too long on textile development.

I do not propose that fashion designers don't think in intelligent, complex ways like those of industrial designers, product designers, interior designers or textile designers but that there is an industry-norm of not needing to discuss the 'how' in fashion. A lot of this project's insights have come from fashion designers' work and thinking. Often finding the little 'gems' of wisdom via video-documented interviews. But I have only been able to analyse, reflect, and take inspiration from these through the enlightenment of interdisciplinary research.

The tangible turning point was discovering interdisciplinary designer Ilse Crawford, who began her design career in interior design. Coupled with my conceptual interest in the notion of domesticity; the combination of materi-

als, colours, patterns, textures and decoration that create a sense of 'home'.

Crawford articulates design devices she uses, which are also used by fashion designers; but never publicly reflected on. Rocha's previously introduced contrasting of softer, handcrafted fabrics with synthetics and plastics is often discussed as part of her ethos, but never discussed beyond this surface-level. I have no doubt Rocha herself thinks about it, but the field is not concerned beyond this level.

Whereas Crawford reflects upon how material contrasts affect in her practice:

We understand materials best by contrast; we are wired this way. Rough feels rougher in contrast with smooth... To get the best of materials you need to find its opposite...building a material composition of space. E.g. onyx; smooth, robust, high-luxury. With lime stone; rough, grounded, cheaper. They offset each other. (Roma & Dadich, 2017)

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ILSE CRAWFORD MATERIAL BOARD. Film still taken from Roma & Dadich, (2017).

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Bretnall G. (2017) ILSE CRAWFORD PROCESS NOTES.

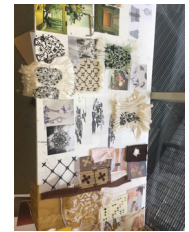
37. Whilst intuition is important to design practice and this project's methodology, it is also helpful to understand how materials work, and why, in design. In this contemporary world of nuances and "greyness" (Edelkoort, 2012), I can dip my toes into this interdisciplinary sphere of design practice. As I attempt to disrupt the strict divides in creative disciplines, Deleuze's theorisation of the fold is particularly insightful in moving with and through this approach.



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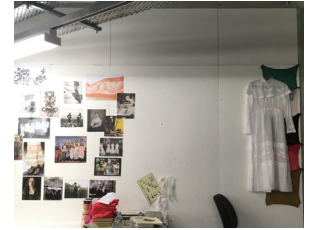
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Reframing the question

Possibilities for textile driven disruption in fashion.

Essentially, in honesty, I have been side-swiped by the possibilities for tactile, technique explorations. Something that is considered only a stage in the linear fashion design model has formed the bounds of the practice-led research.

An attitude of disobedience towards both fashion and textile design to find a harmony between the two, working them together like a puzzle.

Deleuze offered some key insights into unorthodox, quirky thinking that encouraged the disturbance to work in pursuit of creativity and allowing for intuition and emotion to have a place within this research project. It brought about unexpected encounters, revisiting disciplines such as architecture, less for their form but for their materiality and surfaces.

By letting myself go with the process of materiality I have discovered new possibilities within design elements that I had not

allowed myself the time to experience previously. It has been an experimentation or test of what the work could be if I allow the disturbance.

A thesis connected to experience, in the nature of practice-led research, should not be divorced from the emotion of practice. Especially in a discipline that is driven by emotive contact with the world.

I realised there was a problem with my practice and the system or process I was trying to fold it into. I tried other techniques of evolution, but the truth is that it is through technique that the project and practice had been able to genuinely develop and progress. Whether it be technique in a more 2D or 3D context - it is always technique. I needed to forge a process that accommodates for this. This led to reframing and repositioning of the project slightly. Turning the goals inward rather than outward and reconnecting with the theoretical underpinning of Deleuze.

Pleats of matter, folds in the soul (Deleuze, 1993, p.3).

30-38
'THE CHANGE'

The shift in my handling and visualising techniques for design development.

Heavily influenced by discovering and researching interior designer, Ilse Crawford.

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Whilst the preliminary research and practical exploration of patterns and folds was useful and insightful, the thesis felt distanced from the philosophy of Deleuze and the commitment to the process of other designers' work that I was so drawn to (Crawford, Jongerius, Rocha, Kawakubo). I did not want my thesis to have a cognitive sensibility, sifting

Bretnall, G. (2018) ARRANGING MATERIALS AND REFERENCE IMAGERY.



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Disruption or serendipity?

Maybe disruption is necessary for serendipity to occur in design practice?

"In this century of disruption and transformation, innovation only becomes real when we stop referring to it as innovation."

(The future laboratory, 2016).

As Schouwenberg & Jongerius (2017) notes, *“our minds tend to stay within the circumference of the familiar, of existing conventions,”* (p. 139). They suggest that to break out of that circle and gain new insights, we need an approach that, by its very nature, brings surprises and errors, which then ask for new answers, (Ibid, 2017). Edelkoort, (2012) alludes to this contemporary dynamic also where *“the youngest generations have a strong instinct for change and for adapting to disruption...embracing a radical new way of thinking that intimately adopts complexity and unpredictability,”* (p.2).

This can be summed up best by Hella Jongerius' assertion that *"we designers have a responsibility to make industry holistic again - to go beyond innovation for innovation's sake,"* (Schouwenberg & Jongerius, 2017, p.154).

Maybe disruption is necessary for the occurrence of serendipity, and it is less about producing something new, but thinking in a new way?

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Bretnall, G. (2018) ARRANGING MATERIALS AND REFERENCE IMAGERY.

The Deconstructionists of fashion

A Context for disruption in fashion. Deconstructionist techniques and philosophy of design.

"As a designer, you stand on the shoulders of the past; you are indebted to your predecessors."

(Schouwenberg & Jongerius, 2017, p.154)

The notion of disruption in contemporary fashion may not be as accessible today if it weren't for the deconstructive approach to fashion design by the Japanese designers, earlier introduced. Particularly, for this project, Rei Kawakubo, in the early 1980s and, later in the decade, Belgian designer; Martin Margiela (Loscialpo, 2011, p.1).

"The disruptive force of their works resided not only in their undoing the structure of a specific garment...but also, and above all, in rethinking the function and the meaning of the garment itself," (Ibid. p.13).

"Deconstruction fashion seems...to dwell in a place that is neither inside nor outside the fashion scenario, but stands always already on the edge or, in Derridian words, "au bord," (Ibid.). This 'au bord' positioning is reflective of Deleuze's philosophy of the fold where there are no areas of inside or outside.

Provocative and disruptive, new ways of seeing things. Doing things in bad taste or unconventional in a field traditionally of 'beauty

and fantasy'. This is seen most clearly in the deconstructionist movement of the 80s & 90s, and the most contemporary example would have to be J.W. Anderson.

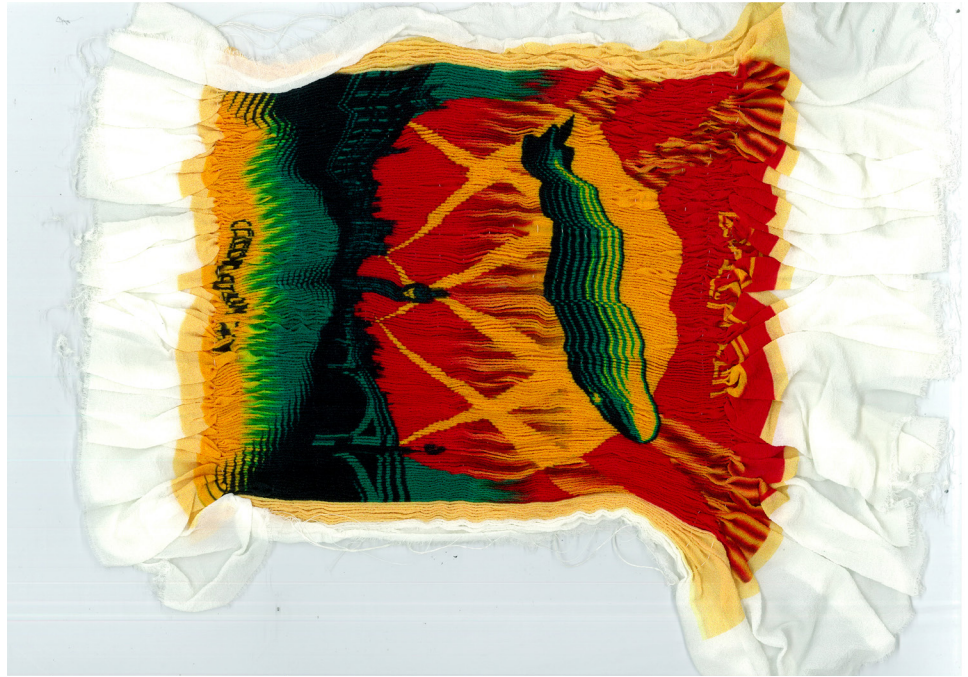
The designer is required to strike a delicate balance between the known and the unknown. Capturing the spirit of the times, [the zeitgeist], is important in design, and so is giving that spirit a little push in the right direction - in accordance with the standards you uphold as a designer.

(Schouwenberg & Jongerius, 2017, p.154)

For me this pursuit of disruption is an investment into my future design career; building a tolerance for, and ability to navigate, the contemporary **(and necessary?)** disruptive elements of design.

Stefan Scholten says:

The opportunity to invest in the autonomous creative process...freedom to unrestrictedly explore what we want to express with a given material, colour or shape. When you work in an intensive artisanal manner you must accept the fact that with each project you are actually making a detour... Detours...are invaluable experiences. (Schouwenberg, 2015, p.38)



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Empathy & aesthetics

Textile, tactile element of clothes. A relationship between the visual (aesthetics) and the sensual (senses). Habitability and realism. Sympathy for human needs and desires - clothes not fashion. A need for extraordinary ordinary clothes - (Edelkoort, 2015). A process of exploring a tension between prosaic and poetic in clothes through textiles.

"The landscape of affective mediation is material: it is made of haptic fabrics, moving atmospheres, and transitive fabrications." (Bruno, 2014, p.19)

What has really drawn me to the domestic sphere is that it is where creative disciplines collide and are allowed to intermingle to form the occupant's identity. In the domestic space, art, fashion, furniture, ceramics, and film come together within a single landscape; it is ultimately the most relatable kind of space. The notion of domesticity also brings the idea of practicality and comfort to the forefront. It is a safe space that is emotionally and physically a symbol of comfort, incorporating this into high end

fashion design is an interesting challenge, not one that hasn't been addressed by varying fashion designers. But it can be framed as a conversation that evolves as domesticity and fashion changes based on the contemporary environment. Domestic references have been a key consideration in design concepts and developments of patterns and materiality.

As fashion becomes obsolete and the industry becomes that of clothes (Edelkoort, 2015), there is a necessity for fashion, or clothes, designers to be more sympathetic to the wearer's experience of the garment.

It seems the fashion 'world' is still working in twentieth century mode, "celebrating the individual, elevating it-people, developing the exception...in a society hungry for consensus and altruism" (Ibid., 2015, "Education"). Whilst other design disciplines are connected to this contemporary landscape of anthropology in design, this is seen in Ilse Crawford's emphasis on empathy as a cornerstone to her design process (Roma & Dadich, 2017).

42.-46.

G. BRETNALL (2017) LED ZEPPELIN SMOCKING EXPERIMENT.

The Led Zeppelin album artwork was digitally printed onto silk georgette and machine smocked. The reasoning for this was an experiment questioning what effect smocking has on the print - a research driven idea. Exploring the softness it creates visually through the multiples of folds.

I realised that through my handling, the smocking technique and the surrounding environment I put it in it had a 'becoming' that belonged to this project. This was the beginnings of my methodology being set up, and marks the beginning of my practice leading me down a path of colour exploration.

43. *"Yes, creativity comes first, but creativity with impeccability in execution, and impeccability with empathy and usability."*
(Croese, 2017)

Realism; Designer as wearer?

The process of subjectivity & objectivity. How removed should the designer be?

"The personal architecture that is expressed in design and apparel is not only a trace of the self but also a projection of intersubjective, social and public life."

(Bruno, 2014, p.229)

This project is heavily material driven, I want to draw the fashion observer/wearer/audience back to the materiality of design, the tactility. The possibility for complexity textiles offer. Human experience is so driven by not only the matter of materials we are surrounded by but the composition and juxtaposition of them. They change how we feel (unconsciously)

Today there is less need for a designer to assume the figure of story-teller, but to be grounded. Engaging with a sense of realism, and a closer consideration of direct human senses. This comes back to the proposition in Edelkoort's (2015) anti-fashion manifesto that suggests clothes are the future, and fashion is obsolete. Just like Mower (2017) claimed that the traditional fashion designer is a twentieth century stereotype. **Engaging with the idea of clothes design as opposed to fashion design opens some questions.**

The designing of garments will have to change and become more involved, more knowledgeable and more inspired... Trend forecasting will

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change as well...focusing on textiles and colours in favour of anecdotes. Analysing clothes from an anthropological point of view. (Edelkoort, 2015, "Consumers")

Sampson, (2017) explores the idea of the 'cleaved garment' and how *"through the acts of making, [or designing], and of wearing clothes, the garment and self become cleaved, both to and from one another, (p.1)."* In this contemporary environment of design where *"innovating in a human-focused way"* (The future laboratory, 2016) is the focus, what designers wear and make is an interesting dynamic.

For myself, the colours, fabric structures, patterns and garment proportions I have learnt to 'flatter' my body do influence my design process. But I often question how, and in what way I should, or shouldn't, find an aesthetic distance as a fashion designer.

The experience of wearing - designer as wearer, projections and materialisation of vision.

"Emotions are produced within the fabric of what we touch and from that which touches us," (Bruno,

2014, p.19).

Deleuze offers the idea that *"the soul becomes a sartorial fabrication... [his] philosophy clearly connects folds of clothing to the fabric of the psychic interiority,"* (Ibid., p.22). This could obviously be applied to the wearer, and is often the intention of those that attempt to connect Deleuzian thoughts to fashion. But there is also a valid application of this statement to the designer and their process of design through materiality.

Kenya Hunt, (2018) quotes Rocha in an article *Steady as she goes: How Simone Rocha quietly became London's most thrilling woman designer in an age of insta-noise*, discussing her dedication to the exploration of womanhood:

It's not like one day I thought, 'I want to focus on women,'... But there's a strength that comes from being a woman designing for women and putting my personality and emotions into my pieces - but also having the awareness that it's not just about me. (p.104)

47.

Eaton, R. G. (1954) GROUP OF HUTTERITE GIRLS. Manitoba, Canada. Retrieved from http://collectionsCanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=4478279

A significant reference image, which informed design development. Influencing the selection of print motifs, colour/pattern combinations, and the possible textile applications. This image worked as the key 'fashion' (or clothes) influence in the project through a personal connection to design elements and concepts of domesticity and femininity. These helped to define the project's aesthetic positioning and therefore how I developed the textiles - always with the intention to become clothes. **Short-waisted silhouette with narrow shoulders. Alignment to my personal preference in patterns and proportions/silhouette and garment 'types' skirts, blouses, cardigans. Juxtaposition of silhouettes very similar to late-Victorian working-class girls and modern fabrications.**

48.

Bretnall, G. (2018) WHAT I WEAR.



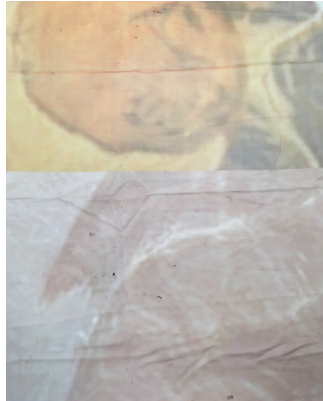
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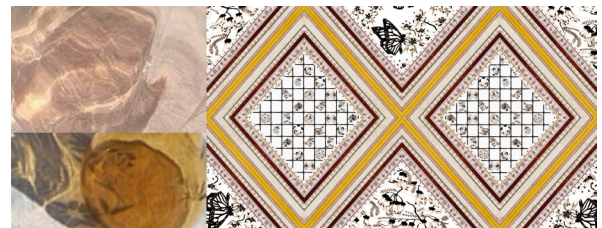


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45. *Touch is never unidirectional, a one-way street. It always enables an affective return...with this reciprocity there is also reversibility, which is derived from the very "fabric" of touch. Reversibility is most palpable in objects of design whose main function is to be handled, (Bruno, 2014, p.19). **Idea of designer as wearer - reciprocity of touch?***

Design Empathy; a 'feeling into' **Habitability in apparel & interior design.**

Theodor Lipps' 1905 essay, *Empathy and Aesthetic Pleasure* marks an early introduction of this idea of empathy working in the aesthetics of art. Bruno cites 'Einfühlung', the German term for empathy, as a 'feeling into' "that is empathy not only with persons but with spaces and things," (Bruno, 2014, p.9).

A dress like a house or a film, is "consumed" in such a suitable fashion. Because it is inhabited, design "wears" the marks of life, both material and mental.... As we recognise this "wearing" element of dwelling, we can now see the link between abito (dress), habit, and habitation... These objects of material culture are sensitive mnemonic fabrications. They hold in the pleats of their material texture the inner rhythm...of mental unfolding - the temporal flow that shapes the surface of design. (Bruno, 2014, p.32)

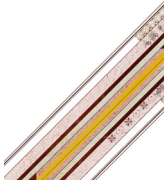
Discussion of materiality in the context of domesticity as a very relatable sphere that clothing,

49-52. Bretnall, G. (2018) RIBBED SUBLIMATION PRINT DETAIL.

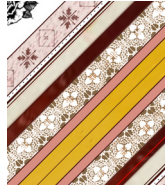
53. Bretnall, G. (2017) RACHEL WHITEREAD AT THE TATE.

54. VASES. Retrieved from https://www.instagram.com/p/BbLwHW4Bw-M1/?hl=en&taken-by=ov-na_ovich

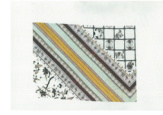
55. Bretnall, G. (2018) 3 METER RIBBED POLYESTER SUB- LIMATION PRINT FILE.



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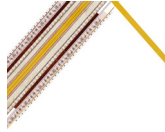
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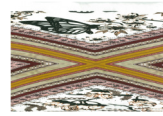
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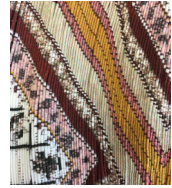
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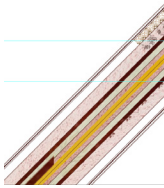
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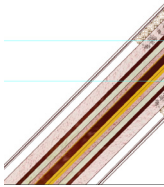
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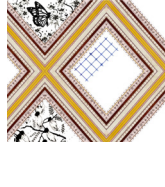
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art and objects come into connection in a relatable manner. Idea of memory - exploring domesticity in creative work is emotional because of memory; mnemonic design?

56-63.

Bretnall, G. (2018) PRINT DEVELOPMENT.

64.

Bretnall, G. (2018) SILK GEORGETTE SAMPLE.

65-66.

Bretnall, G. (2018) SILK CHARMEUSE PRINT FOR SMOCKING.

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Bretnall, G. (2018) SMOCKING PROCESS.

68-71.

Bretnall, G. (2018) SMOCKED SAMPLE.

3.
METHODOLOGICAL CONTEXT

Exploring (and relating to)
this 'outside' world I have
found that has helped me to
make sense of my practice, a
philosophical section.

Anthropology & intuition

Process of becoming

Style, taste & sensibility

Building the foundations to set up the methodology. Very much operating in this sphere of nuances, the in-between, the environment that “folds and is full of folds,” (Deleuze, 1993, p.22).

It is about finding form through the process of working with materials. Rather than ‘vice versa’ as is expected in the traditional model of fashion design where shape, form and silhouette are under pressure to be the first elements of design ‘worked out.’

This paradigm needs a model of the fold, one that “goes directly through the choice of material...the point is that the composite materials of the fold (texture) must not conceal the formal element or form of expression,” (Ibid., p.37).

This project, and so to its methodology, is not based on an issue of “how to finish the fold, but how to continue it... It is not only because the fold affects all materials that it thus becomes expressive matter..., but because it determines and materialises Form,” (Ibid., p.34).

Anthropology & intuition

Tim Ingold & Henri Bergson.

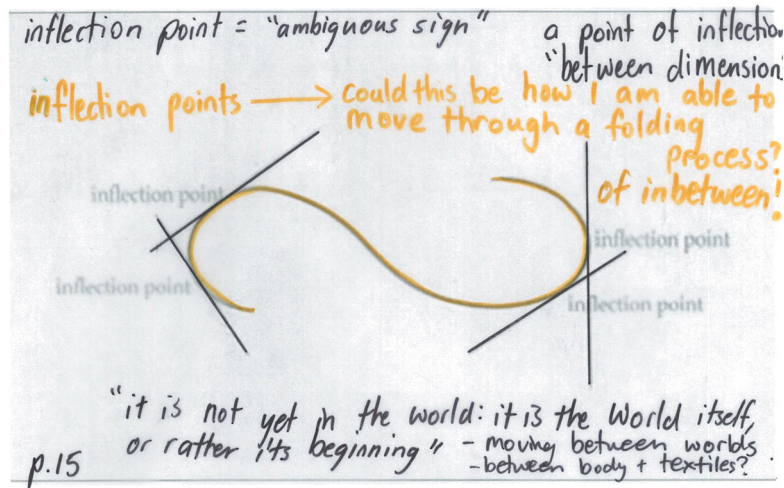
Contrasts & complications to draw nuances. Human senses, empathy and ‘thinking hands’

Deleuze (1993, p.12) cites Henri Bergson when stating that “unity of movement is an affair of the soul, and almost of a conscience.” Bergson’s notion of intuition helps to frame the methodology for practice, built on an approach to design that focuses on forces not forms (Smith, 2013).

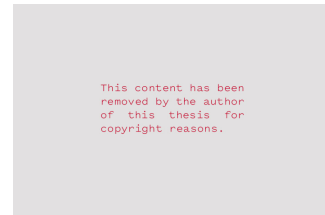
Anthropologist Tim Ingold (2013) believes there has been an overwhelming focus on finished objects; “What is lost,... is the creativity of the productive processes that bring the artefacts themselves into being” (p.7). This supports both Bruno’s (2014) earlier call for a discussion of fashion beyond the commodity, and this project’s design process. Taking insight from Crawford and her approach where the material language of a design project tells the truth of the project and its research, (Roma & Dadich, 2017).

Schouwenberg & Jongerius (2017, p.46), also cite Ingold and his “remarkable plea for looking at material as process, a material’s capacity for change.”

“I notice every day how much the modernist form idiom has become the norm. People think of it as ‘timeless’ design” (Ibid., p.130).



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Process of becoming

"When you look closer, nothing goes away.
It changes, see, like night becomes the day
and the day the night; but even that is not true: It's really about your point of view."
- Sally Potter, "Yes", (Fowler & Project Muse, 2009, p.40)

There is a strong contemporary value placed upon having a strong 'vision' for 'emerging' fashion designers. A discussion concerned with "what lies ahead for the fashion creative in the 21st century" De Saint Pierre highlights that "creativity today is being able to have a vision," (Croese, May 2017).

Bruno (2014), cites *The Fold* (1993) as a "philosophy of becoming that can render the transformation of matter and the movement of the mind as interrelated phenomena," (p.15). She articulates this idea of becoming and building of a vision through a folding movement. **This 'creative vision' I believe is essentially a sensibility, rooted in your design process that informs the way you see and do.**

"Both the cultural and the social environments in which designers are immersed, influence their design decisions, their design practices and outputs. This is also true of the design researcher" (Smith, 2013, pp.66-67).

A brief trip to London has influenced this project. It was a part of this wider search beyond my world; not just industry-wise but also geographically. Immersed in a 'fashion capital' through internships, design and history museums, retail and vintage markets/fairs.

The point of view that is "my becoming-myself" (Ibid.) or my "creative vision" (Croese, 2017), needs to be recognised and acknowledged; this need has influenced the setting up of the project's methodology of research.

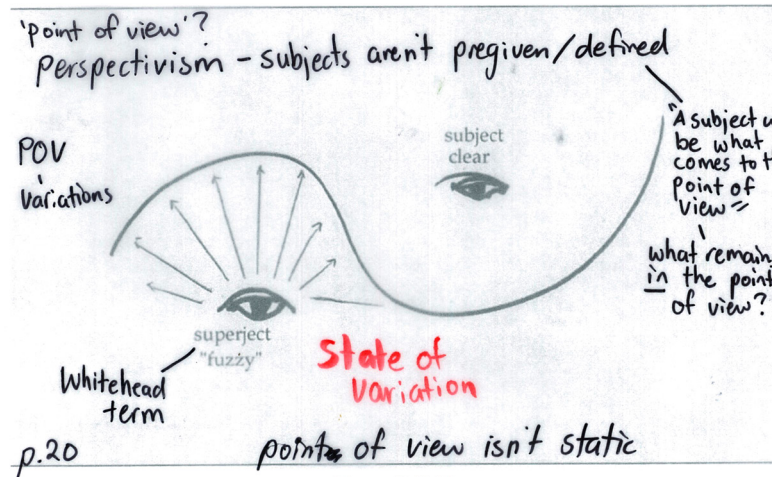
Time is important for this sense of becoming. Time in many manners, within a project or across a career. With time "you develop a bird's eye view of your own actions...[and] it [becomes] easier for me to discern cross-connections," (Schouwenberg & Jongerius,

72.

Bretnall, G. (2018). INFLECTIONS. Scanned and annotated figure, taken from 'Figure 1: Inflections' in Jagodzinski, J. (2005). *Virtual Reality's Differential Perception: On the Significance of Deleuze (and Lacan) For the Future of Visual Art Education in a Machinic Age*. *Visual Arts Research*, 31(1), 129-144.

73.

Deleuze, G. (1993). *POINT OF INFLECTION*. In *The Fold: Leibniz and the Baroque* (T. Conley, Trans.). London: Continuum. (p.15)



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2017, p.142).

Rocha says "A collection has a long life. This is how I see it, and this is how I think others should too...There's so much happening, so many collections, so many collaborations..." (Showstudio, 2015).

Speaking of her hand-crocheted gold lurex fabric in the Spring/Summer 2013 collection Rocha proposed that by "doing all this work" of development and committing to the design process, "it gives the garment a longer life. It offers a process of discovery for the wearer", through the designer's layering of development (Ibid.).

"How to remain meaningful in a world where this is not a product, but a system? ...To interact, to push" (Croese, 2017).

Maybe a way of developing this unwavering 'creative vision' and 'process of becoming' could be to build a core challenge into your designer DNA? Something to push against; a disturbance to pursue - that is the folding, unfolding and refolding thread through

the work? Maybe mine is something to do with the systematic challenge textiles can propose to a designer in the fashion field?

74.

Bretnall, G. (2018). POINT OF VIEW. Scanned and annotated figure, taken from 'Figure 2: Fold' in Jagodzinski, J. (2005). Virtual Reality's Differential Perception: On the Significance of Deleuze (and Lacan) For the Future of Visual Art Education in a Machinic Age. Visual Arts Research, 31(1), 129-144.

75.

Deleuze, G. (1993). POINT OF VIEW. In The Fold: Leibniz and the Baroque (T. Conley, Trans.). London: Continuum. (p.20)

76.

Deleuze & Guattari, (1987) A LINE OF BECOMING. In A thousand plateaus: Capitalism and schizophrenia. (B. Massumi, Trans.). Minneapolis: University of Minnesota Press (p.545).

Style, taste & sensibility

There is a strength and stability in a designer's strong whispering voice (Schouwenberg, 2015, p.34). An honesty and confidence in their sensibility, their style, or mannerisms. From matter to manner (Deleuze, 1993, p.35).

As Schouwenberg & Jongerius (2017, p.139) note *"aesthetics is absolutely important," as a communication tool as a designer, and that subjectivity is important to recognise and question in design. As seen especially in Rocha's work and the earlier exploration of designer as wearer. However, aesthetic judgments should always be challenged. "As a designer, you must continually pose new questions", never taking anything for granted," (Ibid.).*

Deleuze (1993, p.36) also understands the importance of style and articulates it in his philosophy of the fold, stating that *"the way a material is folded is what constitutes its texture. It is defined less by heterogeneous and really distinct parts than by the style by which they became inseparable by virtue of particular folds."*

52.

4.

METHODOLOGICAL FRAMEWORK

Finding the framework and methods of drawing these external, 'new' findings into my 'world'.

The nature of design research

A practice-led approach to research

Subjectivity; interpretive

Action research

Reflective practice

Deleuzian ontology

Considering heuristic inquiry

Methodology as a One to form a One

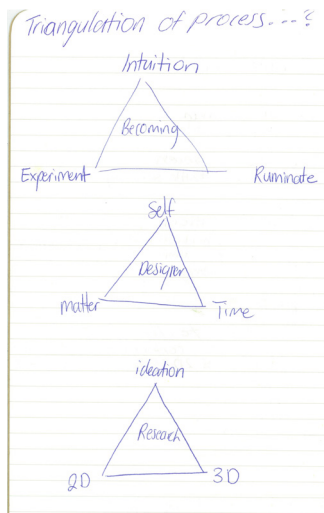
Thinking through making

Colour

Pattern

Technique

Texture



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METHODOLOGICAL FRAMEWORK

An exploration of how I could form the frame and tools for a process of design research that is both creative and critical.

The nature of design research

"Basic research is experimental or theoretical work undertaken primarily to acquire new knowledge of the underlying foundations of phenomena and observable facts, without any particular application or use in view."
(OECD, 2002, para.64, p.30)

The general practice of design is a twentieth century innovation (Friedman, 1997). I previously framed the need for an investigation into the tools of a 21st century fashion designer. As the practice of a designer becomes more theorised, the higher the risk of rigid systems. Schouwenberg & Jongerius (2017) propose that *"design equals research... The best designers are known for their researching attitude"* (p.134). This methodological research approach searches for a fluidity that mimics the Deleuzian fold and works in the paradigm of being in-between; in 'limbo' of

fashion and textile design processes.

77.

Bretnall, G. (2017) TRINGULATION OF PROCESS.

78.

Deleuze, G. (1993). STRAIGHT VS. CURVED LINES. In *The Fold: Leibnez and the Baroque* (T. Conley, Trans.). London: Continuum, (p.17).

A practice-led approach to research

In the very nature of practice-led research, this project was founded on an issue recognised through practice.

I have explored other design fields for philosophies/methodologies that elevate fluidity to help make sense of this practice. As Schouwenberg & Jongerius (2017, p.139) say, *“the experimental making process is an especially good way of surprising yourself. It’s serendipity at work.”*

As opposed to a process characterised by individualisation I have embraced the advice of R. Knight (personal communication, March 8, 2018) at the ‘Dulux dialogue on tour’ event; *“[to not be] scared of your supposed design boundaries.”*

“Intelligent designers are...integrating specific design knowledge with a larger range of understandings.” (Friedman, 2000, p.13)

Subjectivity; interpretive

Smith (2013, p.66), notes it was Schon (1983) in *The Reflective Practitioner*, *“who first mooted the idea that the field of design research is an interpretivist activity.”*

Cal Swann (2002, p.51) offers an interpretive mode of research and reflection (as opposed to positivist) where;

interpretive research accepts data and findings as containing bias... This is much closer

to the designer’s personal interpretive analysis of problems, and the creation of potential solutions based on individual insight.

Could this mean that the designer/researcher is a point of view to the research process? Making this interpretive form of research methodology crucial to the project and its ‘process of becoming’.

The selection of experimentations taken through to development iterations is dependent on how the sample or prototype converses with other experimentations; a cyclical process. Reflection is required to realise what has happened and use this information to move forward; discover my becoming’s to operate in a process of becoming.

Action Research

Action research is cyclical. It is a methodology that is built upon the interaction of action-reflection; plan-act-observe-reflect (Smith, 2013, p.70). This marries well with Swann’s (2002) notion of a design process; problem-research-analysis-synthesis-execution-production-evaluation. Thus, it supports both a practice-led investigation and an interpretivist approach to reflection (Ibid.).

This project is not concerned with the ‘final’, it is more an exploration of intuition and development. By following an action research model it helps me to ‘keep up with’ what is happening. Through reflection it allows for analysis and development.

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Reflective practice

Using this methodological framework of intuition the process must be able to have something that is the vehicle to keep the work moving.

In industry, this would be the design brief. However, fashion designers are unique in that the design brief is less dictated than other project/client-based design disciplines.

I have ensured to remind myself of the research question, always unpacking it to give myself points to 'push' against throughout the process; reading, noting key ideas and thoughts. This works well with practice-led development.

Deleuzian Ontology

General design research epistemology vs Deleuzian ontology; balance. A tension that is difficult but needed?

A practitioner's reflection 'in action' and reflection 'on action' are key to Schon's (1983) formulation of an epistemology of practice (Swann, 2002, p.50).

Theoretical research and reflection

is important in setting up the methodology for this work, therefore epistemology must be acknowledged and included.

However, being practice-led research, it is balanced with the ontology that characterises Deleuze's thinking; the nature of being and becoming.

Considering Heuristic inquiry

The heuristic approach is non-linear and intuitive. It is a methodology that encourages a kind of dwelling inside the work to 'feel' one's way forward using intuition and empathetic insight (Kleining & Witt, 2001). Which is insightful as it allows for an arguably deeper meaning and stronger connection between the 'thinking hands' and material. But, this completely subjective approach to design is also problematic, it is slippery.

In 1958 Michael Polanyi introduced the term 'tacit knowledge' and defined it as a form of personal knowledge that has been acquired over time, and is difficult to articulate: "we can know more than we can tell" (Polanyi, 1967, p.4). Design empathy could be an example

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Deleuze, G. (1993). MONADS. In *The Fold: Leibniz and the Baroque* (T. Conley, Trans.). London: Continuum, (p.26).

of this. Being a female myself, I am sympathetic to the female form in my design thinking, as I have a tacit knowledge of dressing that simply comes from being female. Or my acquired knowledge of the technicalities in smocking folds.

I have identified that a personal connection is important and necessary part of the methodology, therefore tacit knowledge is also.

Heuristics does allow for productive engagement with tacit knowing (Polyani, 1958). However, it is not the only frame tacit knowledge can function through, it emerges in both intuitive and reflective practice; both accommodated for in action research.

This project's framework is also to do with searching, observing and gathering from outside of 'my world'. Which this entirely subjective manner of Heuristics is counteractive for. Because of this and its 'slipperiness', heuristics is not included in this methodology.

Methodology as a One to form a One

Intuitive, honest, humble, naïve, subtlety in the work. A strong communication of what I am thinking and exploring but without obvious or forced articulation. Hard to break down, it is a whole. A work. An oeuvre. It is a One.

The One does not exist without multiplicities, and "*the multiple is not only what has many parts but also what is folded in many ways*" (Deleuze, 1993, p.3). For Deleuze the multiple must come before the One, so "*multiplicity thus involves a peculiar type of complexity... where it is not a matter of finding the unity of a manifold but, on the contrary, of seeing unity only as a holding together of a prior or virtual dispersion,*" (Rajchman, 1998, p.15).

Multiples of thoughts ↔ One/whole idea/vision ↔ multiples of techniques ↔ One collection/body of work.

A designer's methodological approach must "*resonate with the manner whereby a designer works,*" (Smith, 2013, p.67). So, not only does the practical work need to have a cohesion and form a One, the methodology set up for it must also be a One. A One of multiplicities and folds.

I am straddling two traditional research paradigms; textile and fashion. Investigating how the in-between can be a contemporary solution. By stripping the conventions of each paradigm away to reveal the values of design,

57. then moving to design disciplines dealing with materials and space, then soft materials. Slowly building back up a world of a design process for fashion, framed through textiles.

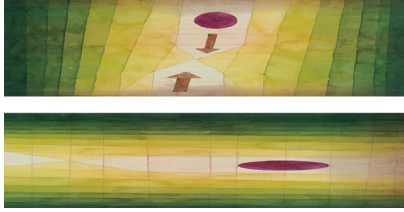
I work in a slightly chaotic way, this has benefits and limitations. A constant trialing of possibilities. Be it yarn combination, scale, printing method, print colours, base cloth, technique; machine smocked; hand smocked; number of smocking needles; distance between each needle; smocking thread...

My research cycles are very much characterised by searching beyond my world, finding wisdom absent in my current design field, bringing it back, and seeing what possibilities there are for practice with these 'new' or 'foreign' philosophies. Practicing and reflecting; repeat. Action research.

The multiplicities of design to form a complex One...layers, transparency, grids & patterns, colour nuances, digital prints, knitwear, silk/merino/polyester, hand & machine smocking.



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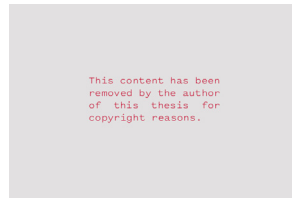
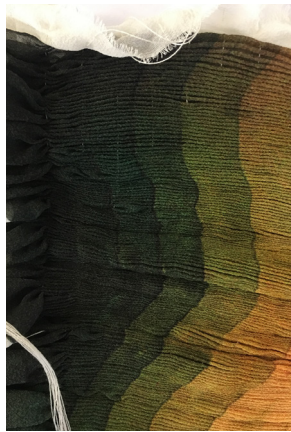


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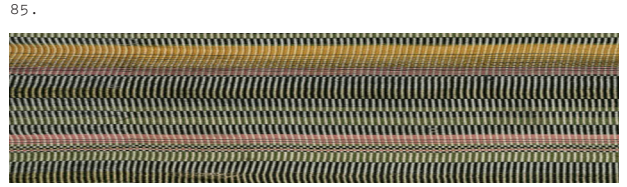
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Thinking through making
A process of material and colour
before form. Haptic. Mnemonic,
Memory & Matter.

[Schonn] goes some way to theorising intuition in arguing that the mental buzz that is constant throughout creative activity - what he calls 'the dialogue with the situation' - is itself crucial to the generation of new knowledge obtained through practice.

(Jones, 2013, p.227).

Richard Sennet's book *The Craftsman*, published in 2008, marked the rise of the designer as maker methodology. Whilst in *Reproducing Scholten & Baijings* (Schouwenberg, 2015, p.42) it is discussed how Sennet lacked convincingness, it was an important time mark of the popularity of this as a process/methodology. But Jongerius & Schouwenberg (2017, p.139) cite Sennet's poetic articulation that "thinking hands know more than the head" as a proposal of great worth.

It is not so much about glorifying 'handicraft'. It is a method in pursuit of possibilities and ideas

that can only surface during the process of handling and working with the material; "Textiles only reveal their secrets after having been worked with exhaustively," (Schouwenberg, 2015, p.42).

82-83.
Bretnall, G. (2017) SMOCKED
DETAIL.

80-83.
Before the lightening

An idea sparked from reflection on my intuitive work was un-intentionally beginning to open colour possibilities. Technical experimentation to explore further the relationship between colour nuances and the folding/compression. Same image but stretched and pleated in different directions. What I like is the blurring of the lines between colour change and the depth it adds to the quality of the colour; through density it adds further nuances. I chose this image because of the colour changes, I was not particularly 'keen' on the darker shades of green but the pleats alter the colour and transform them into a softer deeper colour texture?

84.
Stolz, G. (1920/21) PILLOWCASE
DETAIL. Warp: grey cotton, weft: mohair. Retrieved from <https://www.gunstolz.org/Works/Bauhaus-Weimar-1919-1925/Fabricrics/it8GFsF3>

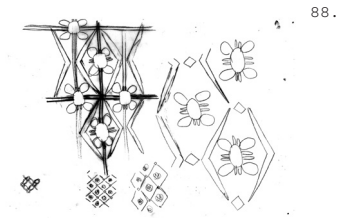
80.
Klee, P. (1923) BEFORE THE
LIGHTENING. Watercolour. Retrieved from http://www.phusis.ch/philosophie/wp-content/uploads/2012/05/klee_vor-dem-blitz.jpg

81.
Bretnall, G. (2018) GEORGETTE
PRINT FILE: PAUL KLEE.

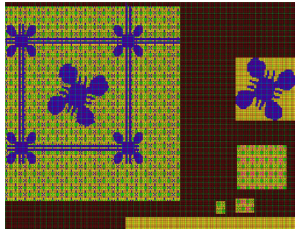
85.
Bretnall, G. (2018) GEORGETTE
PRINT FILE: GUNTA STOLZ.

86.
Bretnall, G. (2017) SMOCKED
DETAIL.

87.
Bretnall, G. (2017) DRAPED
SMOCKING.



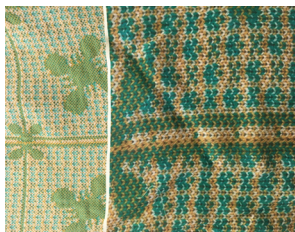
88.



89.



90.



91.



92.

59.

Colour

Jongerius sees colour as material, and researches it as such, proposing *“that intuitive, subjective insights can provide an answer to the loss of quality in industrial colour,”* (Schouwenberg & Jongerius, 2017, p.134).

Colour nuances

Yarns

Dying

Depth and density

Layers, transparency

Folding & shadows

Digital print

Pattern

Scale & body

Scale & smocking

Grids

Printing varieties

Base cloth

Florals

Technique

Smocking grainline; bias is disruptive

Knitwear; inlay

Fabric handle and weight

Volume control

Possibilities for pattern-making, draping

and moulding/fitting

Texture

Manipulation

Textural contrasts

88-90.

Bretnall, G. (2018) JACQUARD KNIT DESIGN DEVELOPMENT.

91-92.

Bretnall, G. (2018) SMOCKING DETAIL OF JACQUARD KNIT TROMPE L'OEIL EXPERIMENT.

5.
CRITICAL COMMENTARY

**'Mastery of the research
process.'**

Investigative design process
Systematic thinking
Folding & layering

The studio space; a frame for
design research
Mood-boarding
Material-boarding

Craft/industry

Smocking
Compression
Printing

Shima Seiki knitwear
The inlay Shima Seiki
Lace-hole structure
Fully fashioned knitwear
Drawing & recording
Fitting

A process of theory
Literature review
Written thesis
Designer's journal
Archiving

It is a process of chances, intuitions and accidents. So, what is important is to understand the necessary tools and methods that allow these fluid coincidences to work and form a productive design process.

With the presentation of this project I want to portray a feeling of chance and emotion, inviting the audience into the questions and emotional, aesthetic experiences I have navigated through. Opening the process rather than the defined fashion collection of outfits. Even if external viewers don't see what I did or do, if they engage with the work they will see something different, find their own connections but it will still be through my vision and design sensibility, opening new readings to the work and its potential becoming's.

The project is not about dictating a single point of view, but opening a dialogue of questions and new readings of fabrics for fashion, through my point of view, inviting an engagement with my process and therefore a deeper understanding of, as well as interaction with, the vision of my design identity, which is in a constant state of becoming.

This fifth section of the exegesis demonstrates how the research processes were navigated and how the findings presented themselves; often through textual research and

recording that was motivated by practical experiments. I have been able to draw conclusions through a process-orientated body of design work. It was through obsession with the technicalities and creative possibilities of fashion-textiles and the subsequent theoretical and contextual research that this project found its purpose. Operating in an 'in-between' sphere of elements, outlined in this section.

Essentially what I am doing in this section is commenting on how I deviated from the linear way of working, trying to put methods and tools in place for the fullness of folds to develop out of process;

"In the first relation, the curve is accidental and derived from the straight line, but in the second it is primary," (Deleuze, 1993, p.12).

This body of work is characterised by open-ended questions and provisional answers, as opposed to a finite collection of garments or textiles. The work presented here has a conversational tone of the unfinished, the possible, the potential future. I endeavour to disturb the expected outcome and engage the viewer/user/toucher, by immersing them into the process; into the creative investigation of possibilities for fashion (or clothes) design through materials and techniques.

A joint world of imagination and affectivity makes itself visible on the surface as a con-



93.



97.



101.



105.



94.



98.



102.



106.



95.



99.



103.



107.



96.



100.



104.



108.

62.

nective, moving architecture. The affect is here itself a landscape of the surface and a space that, being itself textured, can become manifested texturally. Affect is also exposed as a pliant, porous medium of superficial material communication. It is an extensive form of transmission that not only takes place on the surface but also communicates in and across different spaces.

(Bruno, 2014, p.18)

Idea of refocusing on the designer's ability to, and process of, affect. Rather than the effect.

93-108.
Bretnall, G. (2017-18) WALL
EVOLUTION.

93.
April '17

94.
May '17

95-97.
June '17

98.
August '17

99.
September '17

100.
October '17

101.
November '17

102-104.
December '17

105.
January '18

106.
February '18

107-108.
March '18



109.



110.

63.

INVESTIGATIVE DESIGN PROCESS

In-between 2D & 3D plateaus. Designing through textiles, as this project does, offers an investigative way of finding form.

"It is because the Fold is always between two folds, and because the between-two-folds seems to move about everywhere..."
(Deleuze, 1993, p.13)

How to work between the practice of fashion and textiles is the key investigation of this project. Simply stating that this is the positioning I take as researcher is contradictory. But I have been able to navigate this contradiction by moving through Deleuze and Guattari's (1987) principles of connection and heterogeneity, where any point of a rhizome can be connected to anything other, and must be.

This is very different from the tree or root, which plots a point, fixes an order (Deleuze and Guattari, 1987, p.7). The key plateaus of thought are those of textiles, the 2D plateau, and fashion, the 3D plateau. This

non-binary, non-hierarchical philosophy where different plateaus can rise and move at any point (Ibid.) is disobedient in its nature as it removes rules and bounds of design.

Systematic thinking

This project has required an explorative, systematic way of thinking and employing methods that investigate beyond the surface level of the problem. As such, it is not about individualising the method of fabric sourcing from the fashion process and investigating it in isolation. I have found that it needs an investigation into the system it exists within; the fashion design process.

109-110.
Bretnall, G. (2018) DRAPING
INLAY SAMPLE.



64.

Folding & layering

(Deleuze, 1993, p.35)

Key methods of investigative thinking and doing have been driven by the notion of folding and layering. Neither of these notions are characterised by the finite.

The research required the fundamentals of design to begin with; layered by a material-driven process of design, then layered with considerations of a fashion-textile process. A design process hypothesis formulated from a body of research that requires layering and folding/unfolding/refolding of interdisciplinary practice and thought.

In general, the process was about disturbance, disregarding the obvious, and finding new ways to look. It was about how things (and myself) communicate with each other in the contemporary moment; what happens when they are brought into dialogue? I like that when you look at my list of references, (artists/writers/designers/thinkers/forecasters/architects), there are clearly numerous narratives, or ways of folding, that could evolve. The numerous experiments of folding and refolding of these references has been a constant dynamic of the process, at times difficult and confusing, others enlightening and provocative.

Reflection: *"The unfold: this is clearly not the contrary of the fold, nor its effacement, but the communication or the extension of its act, the condition of its manifestation."*



111.

65. THE STUDIO SPACE; A FRAME FOR DESIGN RESEARCH

Things are not difficult to make; what is difficult is putting ourselves in frame of mind to make them. As cited by Chipp (1968), Brancusi said; *"things are not difficult to accomplish. What is difficult is to prepare ourselves to do them... To be cunning is something, but to be honest is worthwhile,"* (p.364).

My practice consists almost entirely of experimenting in the studio, it is where the ideas are sparked, folded, unfolded and refolded. The strength of this work has come through the preliminary research undertaken, which has accumulated on the surfaces of the studio walls, tables and machines.

"The surface collects the dust of experience, exposes the stuff of life, and enables the contact of intimacy," (Bruno, 2014, p.13).

The active process of building the tangible environment for this project has been a crucial visualisation tool and offered a method

for reflection and development. The space is a way of 'feeling into' the work. It can be understood as an extension of the way space operates in this project's research. It is constructed through layers of 'projective' surfaces, a tangible projection of the design process. The way I have gone about building the space I work and think within is not dissimilar from that of the domestic sphere; I inhabit it. Building it through researching, collecting, thinking, arranging, archiving/storing. It is a dialogistical environment, which is important in this project that relies upon regular, conversational and thoughtful supervision meetings.

Stefan Scholten, of the Scholten & Baijings design duo, values this way of working; investigating and experimenting with materials and techniques within the studio, he calls it 'constructive thinking,' (Schouwenberg, 2015, p.55).

It is a context for judgement. For example, all the fabrics I work on in the Textile Design Lab I am unable to effectively reflect on and make decisions until I am in studio with it. The sample's

111.
Bretnall, G. (2018) STUDIO SPACE.

66. becoming's come to light in the environment I have built through a framework of mixture; not dissimilar to a domestic sphere.

In many ways, the surface [is] a site of dynamic projections... The surface holds what we project onto it... such surface, far from being superficial, is a sizeable entity: it is a space of real dimension and deep transformation. Conceived as such a space of relations, the surface can contain even our most intimate projections." (Bruno, 2014, p.8)



112.

113.



114.



115.



116.



67.

Mood-boarding

A constant folding and unfolding of references. Some stick, others don't, and in different ways. "In fashion, nearly everything starts from a mood-board in one form or another. Very different things end up on the same playing field," says acclaimed fashion designer, J. W. Anderson (Bonacina & Hepworth Wakefield, 2017, "process"). Because "mood is a matter of motion," (Bruno, 2014, p.18), an evolving mood-board is a tangible way of seeing the designer in a state of becoming.

The act of putting mood-boards together is a mixture of emotions; confronting, exciting, upsetting, confusing. Sometimes it can manifest the mind's vision quite truthfully, other times not, but you see something new, unexpected. The beauty of a folding process is that everything folds into and out of itself.

[Mood] is driven by the tissue-like rhythm of unreeling as a state of mind, and it can be transmitted. Speaking of affects in [a] transitive way becomes a matter of fashioning these too as folds of space...as affairs of the

surface. (Ibid.)

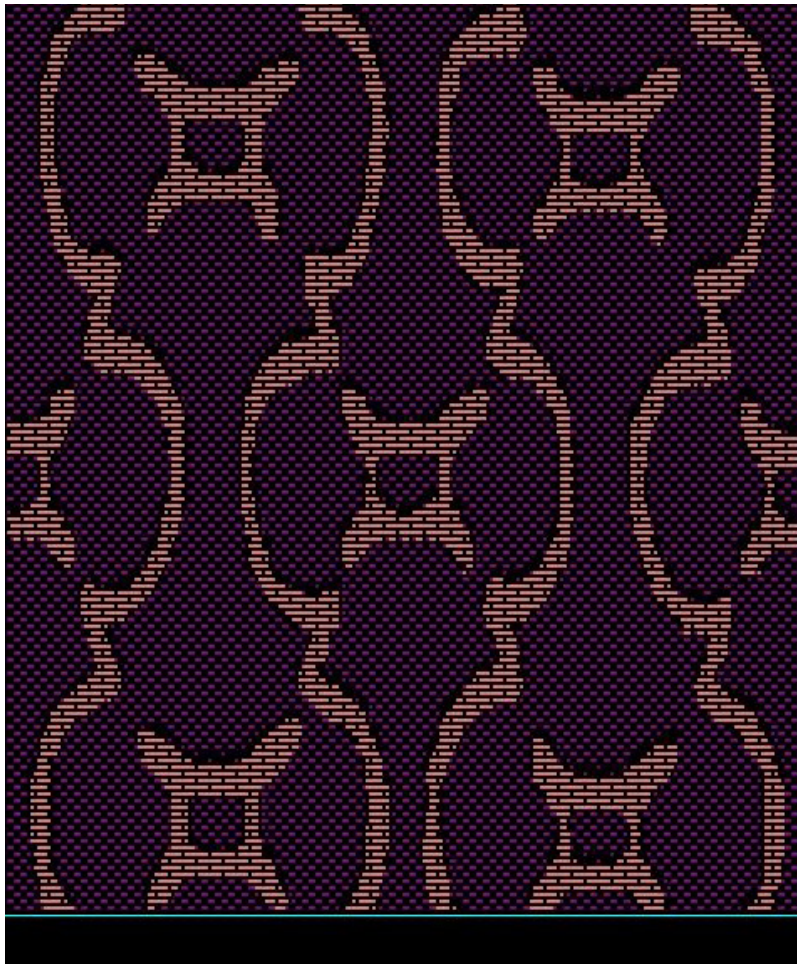
Mood-boards are a tool of folding, unfolding & refolding. Through these folds my inner and outer worlds communicate and my vision unfolds taking unexpected turns and failures that lead to the moving surface landscape holding the textures of my design sensibility.

This folding philosophy disturbs boundaries and allows mixing, opening new conversations in thinking and practice. Deleuze rationalises this as more than a method; as a philosophy. He works to eliminate the very notion of surroundings, as the term implies separation. This is why, as Beckman (2017, pp.73-74) suggests, he therefore needs concepts such as assemblage, machine and becoming...to underline how all forms take shape through practices.

All designers have references, some shared, but what I have found is that it is the way in which designers 'see' and respond to their references that allow their processes to take them on different paths and therefore find different outcomes.

112.
Bretnall, G. (2018) ARRANGING IMAGERY & MATERIALS.

113.-116.
Bretnall, G. (2018) CONSTANT HANDLING AND MOVING OF IMAGERY AND TEXTILES.



117.



118.

68.

Material-boarding

Material-boards are an extension of the mood-board. For a traditional fashion designer, handling fabrics is a process of categorisation by garment type, or price-point, or season. Also often by colour, but even this eliminates possibilities for combinations.

The findings of this project have been possible through the research into an interior designer's approach to a material-board; adding a further dimension of texture, variation and depth to my mood-boards.

A process driven by handling, trying, layering, touching. Always needed them to easily refer to, not pinned out of reach.

CRAFT/INDUSTRY

"As a designer, you have to persuade industry to develop an eye for certain qualities you've discovered in your research," (Schouwenberg & Jongerius, 2017, p.135). The findings of this research suggest that the possibilities for craft in contemporary design is not about segregating it from often technological or industrial production practices, but exploring ways to integrate them.

Endeavouring to reconsider industrialisation, using materials and industrial processes in a craft way, the below methods explore an idea of a 'Second Renaissance' (Gividen, 2018, para.5). Questioning how contemporary design can use historic handcraft techniques.

The tension of craft processes and industrial processes creates a 'toing-and-froing' motion for the designer in terms of mind-frame as well as the studio and varying labs or specialised companies.

Jongerius says:

When I started to link the advantages of craft production to

117.

Bretnall, G. (2018) INLAY KNIT-PAINT FILE SCREENSHOT.

118.

Bretnall, G. (2018) BROWNS.

69. *the advantages of industrial production, my intention was to create uniqueness... I did not seek uniqueness for its own sake...to me it is never about clinging nostalgically to methods of the past, nor was it about creating imperfection for the sake of imperfection. (Schouwenberg & Jongerius, 2017, p.139)*



119.



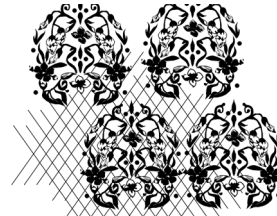
120.



121.



122.



123.

70.

Smocking

This project is driven by consistent activity with materials, always moving, always folding. Folding quite literally. My knowledge of the smocking technique has developed into it being a fundamental method in the evolution of this project; a foundation for building the handcrafted & technological techniques as well as the beginnings of my interest in Deleuze's folding philosophy.

The smocking demonstrates possible ways of breathing new, contemporary, air into this ancient technique (Weldon & Co. & Interweave press, 2014, p.3), by finding variations of the technique and reframing it as a tool; a folding tool (physically and metaphorically). Opening possibilities for pattern experimentation, volume control, shadowing, and light reflection, through the creation of contours.

The term smocking originated from its application for volume control purposes on the 'smocc'; an Anglo-Saxon word signifying "a garment to creep into" (ibid.).

I don't ever stop thinking about

the application to garment design and the silhouettes, shapes, proportions and lines I am drawn to exploring. This contributes to the development of the textiles as I explore what possibilities they offer for garment design; this is what separates this work from a textile designer's.

Compression

The smocking technique creates a bed of pleats that compress the fabric. This transforms the handle and weight of the fabric. Through this manipulative technique, it offers a method of engineering and designing through a fabric's handle and the way it moulds to the body.

Printing

Exploring pleats, pattern and scale; scale engineered for folds. A lot of these prints are based on a grid structure and require repeats.

Printing offers visually strong graphic possibilities. Colour variation possibilities. Density of colour through varying base cloths and distance/width of pleats.

119.
BRETNALL, G. (2018) DESIGN DEVELOPMENT.

120.-123.
Bretnall, G. (2017) PRINT DEVELOPMENT.

71. smooth/striated - smocking offers haptic and optic possibilities.



124.



125.



126.



127.

124-126.
BRETNALL, G. (2018) SILK/
WOOL BLEND SCREENPRINTED &
SMOCKED.

127.
Bretnall, G. (2018) SMOCKING
IN MOVEMENT: DETAIL IMAGE.

72.



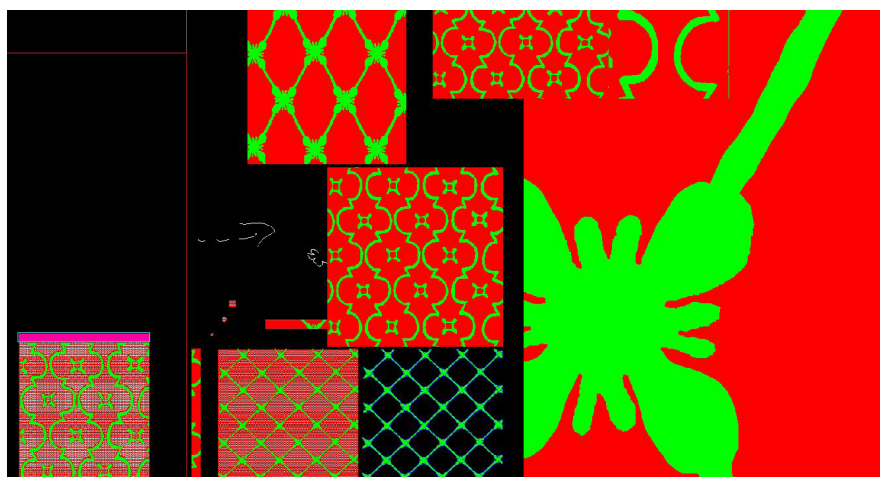
128.



129.



130.



131.

73.

SHIMA SEIKI KNITWEAR

I have always been drawn to knitwear, be it closely fitted or an excess of knitted fabric enfolding the body. I am speaking as partisan, but the act, the ease, the comfort, the softness of knitwear is unparalleled.

"Knit takes control of the body, so there is a sense of becoming part of the material." (Bonacina & Hepworth Wakefield, 2017, "tactility")

There, too, is a sense of becoming the material in the designing and making of knitted fabrics. This was the most digital method of producing textile samples, yet the most labour-intensive and time-consuming to programme.

Yarn selection; fibre and colour. The lace-hole structure I developed relied a lot on the tension of the yarn during knitting. The possibilities for knit structures opened up possibilities of exploring colour nuances. Knitting offered an option from printing to explore these colour possibilities.

Learning the knit-paint programme,

an attachment to the Shima Seiki machinery, I ended up developing a complex knit structure that allowed me to explore pattern possibilities as well as a structure that can create colour nuances through layering of fabrics.

The relationship between designer and fabric is quite distanced through this machinery software and the technician. The designer will often respond to the haptic qualities of a fabric during the design process of ideation and development (Smith, 2013, p.91). But the Shima Seiki posed a problem by distancing the designer and therefore removing the ability to respond *"to the material sensations or affects of such discoveries during the process of making,"* (Ibid.).

Peter Dormer (1997) sees that: *"Materials have flaws, and in real life these flaws have to be worked on or worked around but on a computer the material remains imaginary and flawless,"* (p.147).

As a designer with a clear vision and desire to pursue possibilities to get there, I ended up learn-

128.-130.
Bretnall, G. (2017) LACE-HOLE STRUCTURE DEVELOPMENT: 'TILE 3.'

131.
Bretnall, G. (2017) LACE-HOLE STRUCTURE KNIT-PAINT DEVELOPMENT.

74. ing the technical languages and the codes of expression in knitwear - e.g. each square in the grid represents a knitted stitch. This was a definite point of tension between my instinct to think in 3D and the need to think in 2D.



132.



133.



134.

135.



75.

The inlay Shima Seiki

An industrial production possibility for knitted fabrics that mimic the folds of smocking. Significantly reducing the manual work smocking requires. Usually this would be done through 'shirring', where the fabric is not uniformly pleated but gathered through a specialised elastic thread.

This knitting machine offered a way of working with 2D textile techniques to create possibilities for 3D design, specifically volume control, as well as aesthetic design development.

My technical knowledge of smocking is what allowed this realisation to occur; that by pulling the inlay yarns I could mimic the folds of smocking.

This developed through experimentation with folding, exposing and concealing the inlay yarns, changing the knit structure and inlay yarns to create nuances of colour.

Lace-hole structure

Initially a method of getting pattern into knit and a design method to counteract the visually dense and heavy fabrics, it eventually into a complex structure that also reflected the pattern explorations in print. Transferring the structure to the inlay machine allowed possibilities for compression and scale in the structure.

132-134.

Bretnall, G. (2018) DRAPING INLAY SAMPLE.

135.

Bretnall, G. (2018) FITTING EXPERIMENTATION.



136.



138.



137.



139.



140.

76.

Fully fashioned knitwear

The raglan. A ‘simple’ garment that took multiple trials. A tension of knowledge between myself and the technician, but it was productive; it forced decisiveness and where to prioritise persistency as a designer.

My fashion design training came to light here. A textile-trained designer may not have been able to firstly recognise, and secondly situate the fit problems needing resolution.

The thinking through making method was difficult here, as the designer is distanced by the system’s “*prefigured shape structures of a limited and standardized range*” (Smith, 2013, p.91).

136.

Bretnall, G. (2018) FITTING EXPERIMENTATION.

137.

Bretnall, G. (2018) LACE-HOLE DETAIL.

138-140.

Bretnall, G. (2018) FITTING EXPERIMENTATION.



141.



142.



143.

77.

Drawing and recording

A communicative method used with technicians, and to 'think through' the possibilities for patterning and construction.

Idea sketching was sparked by fabrication developments and compositions. Key words and ideas were noted in a design journal in response.

Fitting

Thinking through flat pattern making and draping was necessary to understand the textile's garment possibilities. This is where my tacit knowledge was most evident; the interaction of the body with the fabric.

A PROCESS OF THEORY

"As a designer, you need references and you have to seek them out actively."
(Schouwenberg & Jongerius, 2017, p.151)

Written exegesis

Literature review contextualising fashion with materiality. A contemplation on what the contemporary world is, and what it is asking for.

Theoretical framework for intuition in practice-led design research. A comparative approach to methodologies and philosophies to find and break boundaries of design.

Relationship between textual and material outcome, reflecting on the practice and findings.

Designer's journal

Ideas, organisation, reflections, quotes, conversations, references for research.

Archiving

Images, ideas, annotated articles, notes, textile samples, toiles, screenshots, bibliography.

Book

Working with graphic designer, Phoebe Ellis to compile a 'process book' to a publication level. To sit separately from this exegesis, to embody the One that is this project.

141.
Bretnall, G. (2018) NOTEBOOK DOCUMENT- ING FITTING IDEAS.

142.
Bretnall, G. (2018) SETTING UP THE SPACE.

143.
Bretnall, G. (2018) FITTING: EXPLORING NUANCES AND SILHOUETTE.



144.

78.

What I have done is taken a vast amount of research and attempted to condense it down into a single message. It is an ongoing process that does not end with this project. One exploration always proposes a myriad more in varying directions, both in practice and in readings.

144.

Bretnall, G. (2018) FITTING EXPERIMENTATION.

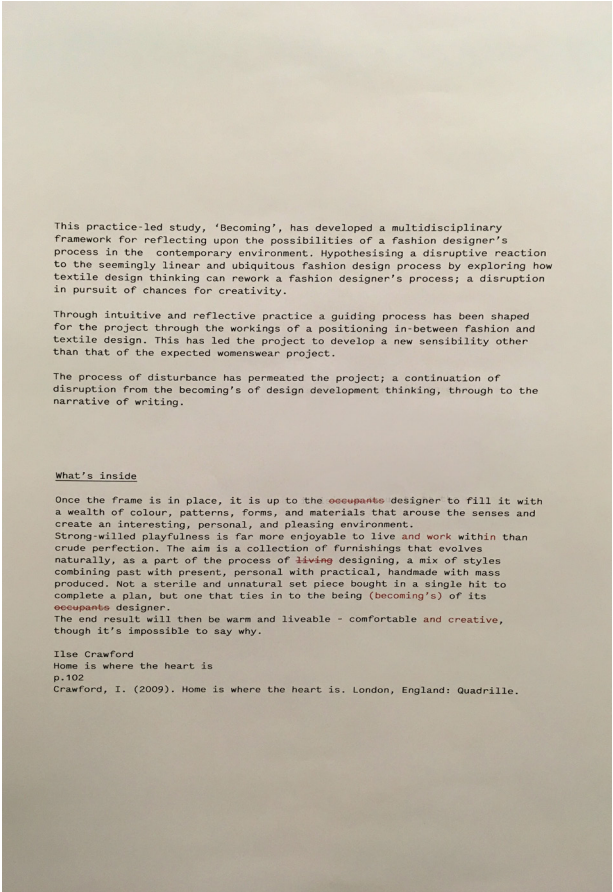


145.

79.

145.
Bretnall, G. (2018) GALLERY
ONE INSTALLATION.

Matariki Postgraduate Exhi-
bition: School of Art and
Design.
ST PAUL St Gallery 1 and 3.
14-21 June 2018.



146.



148.

146.
Bretnall, G. (2018) GALLERY ONE INSTALLATION, WRITTEN INTRODUCTION.

147.
@autuni. (2018) THE #AUTUNI SCHOOL OF ART AND DESIGN LAUNCHED THEIR MATARIKI POSTGRADUATE EXHIBITION AT @ST_PAUL_ST_GALLERY FEATURING WORK FROM STUDENTS FROM MASTER OF DESIGN AND MASTER OF CULTURAL AND CREATIVE PRACTICE. Retrieved from <https://www.instagram.com/p/BkCB96m-HATm/?taken-by=autuni>

148.
Bretnall, G. (2018) GALLERY ONE INSTALLATION.



149.



150.



151.

81.

149.
Bretnall, G. (2018) GALLERY
ONE INSTALLATION.

150.
Bretnall, G. (2018) GALLERY
ONE INSTALLATION.

151.
Bretnall, G. (2018) GALLERY
ONE INSTALLATION.

82.

6.
CONCLUSION

Reflection on whether I
actually stepped outside.
What I could find and was it
helpful; brings me back to
Deleuze & 'becoming'; there
is no inside/outside. It took
the navigation of this proj-
ect to realise this.

Rumination

How this work functions

Contribution to the field
What exactly is my contri-
bution?

Future

Key references for design
thinking

CONCLUSION

BECOMING

CONCLUSION

"To know how is a much more powerful and enriching position to be in than merely to know of something." (Dormer, 1994, p.103)

I have found, and experienced, this tension of a textile versus fashion design mentality.

In the context of materials used in fashion design, there has been quality and creative possibilities sacrificed. This is the dilemma I have begun to address. The possibilities are wide and arguably infinite. But one thing I have found clear is that there is a lack of textile appreciation in general. We are at a point in time as highlighted by Bruno and Edelkoort that we will go one of two ways; towards a world of great appreciation for textiles and material surfaces or to a world of basic textiles, dominated by non-textile materials (wood, metal, plastic).

What am I trying to say through this body of work? What have I found? - I have found a world outside of fashion design, in other design disciplines' practices and philosophies, that exists in a very contemporary, effective manner. What have I done? I have attempted to filter through these findings and experiment with how this thinking has possibilities for a fashion textiles process through practice.

Using an interdisciplinary framework that

borrow its fluidity from Gilles Deleuze, for whom, neither thinking nor being can exist separately from its surroundings (Beckman, 2017, p.73).

The outcome is not a finite collection of ideas or textiles but an understanding of possibilities for textiles in fashion design. Disturbing the linear conventions of a fashion design process to open creative possibilities as we move further and further into this world of textiles (Andriessen, 2013).

Fashion is economical and there is a necessity to understand commerciality and creativity within these bounds. But I think you need to break and disrupt these bounds also, work outside of them to then work out how one may be able to bring them back into the commercial sphere; you get perspective. **Have had to explore and understand what constitutes 'contemporary'.**

Rumination**The methodology of becoming and the method/s to be in control of becoming's?**

The project's process has not been one that I formulated control-methods for, but methods of navigation. It isn't a process that can be controlled, it often confronted me with unexpected results. Therefore the methods used acted as a vehicle. Instincts informed by design philosophies I have researched.

"The unexpected, the uncontrollable, is an ingredient that arises from the sum effect of many researches."

(Schouwenberg & Jongerius, 2017, p.142).

The magic trick (if there is one) is to know, through experience, how to decide or acknowledge when an exploration is far enough, or too far, or not far enough; being able to understand the necessary trials and if it is not working, what to try, or to stop.

On reflection, the tension I was exploring is more vivid. As the opening sections of this thesis outline, I was influenced by tendencies that look for clear-cut purposes, processes, methods and techniques. I had a sense that there was a need for freedom and creativity but was unsure of how.

I have found that the best creative process is an alteration of intuitive thinking - with your hands - with profound reflection.

How this work functions

The project has required tacit knowledge to build and work through the project. Not dissimilar from an architect's scale model, which has to fire the imagination, reveal something about its future expression and the use. This could be aligned to the prototype stages in action research. The primary function being to express a promise that appeals to the imagination.

This is not a project for universality, it is the very universality of fashion design that instigated this project. The power of this project is in its subjectivity. What I have found about contemporary design is that there is room for intuitive methods of design and a subjective approach to the process that was not as valid in the previous century of design.

A process that uses a system of chance and personal taste has brought about insightful findings that possibly was only able to 'work' because of the contemporary environment of design I am operating within.

This body of experimentations are arguably difficult to repeat. Whilst delivering important results for design research, they have a subjectivity to them. But the very point of this thesis was to explore beyond the bounds of a repeatable process.

The findings are about uncovering and recognising the mentality that drives a designer's work, through my practice.

What I have found is that whilst the technical skills and knowledge does differ across design disciplines, the mentality and philosophy less so; 'An eye for' colour, texture, scale, density, line, proportions, patterns, are some of the key design elements that are borderless considerations in contemporary design.

Applied in different contexts e.g. the body, the living room, a teacup, a chair; they require different skills. But these are forms of formal knowledge. To build an eye for these things requires tacit knowledge and therefore time and experience.

Contribution to the field

This research suggests that there is a possibility for a fashion-textile design role to become a fixture in a fashion design team. Rather than the specialised roles of print or knitwear designer etc.

This research project would suggest this is overdue. **But fashion is an industry of ‘hustling,’ maybe not one that has the time frame or budget to allow for this?** Maybe this will not be realised until Edelkoort’s forecast of an industry of clothes (as opposed to fashion) becomes mainstream. As seen in the example of Byborre.

What exactly is my contribution?

Through this research project I have surrounded myself with icons and greats of contemporary and historical design work. What reasons or motives could there be, other than personal learning and development, for me to design?

During periods of rumination, I often wondered what contribution this work could have to the field beyond myself and my becoming’s.

But it is through the learning of just how important a personal connection is to design that this thesis found its heartbeat; not through the motive of an industrial contribution. The findings of this research have brought the importance of this to light.

Particularly in the design of materials for the body; to be worn. The experience of clothes is fundamentally haptic, and therefore personal.

In a contemporary world where ‘materialistic’ has negative, consumerist connotations and in a society [who] are all too prone to sceptical comments like “how many chair [or clothes] designs does this world really need?” (Schouwenberg & Jongerius, 2017, p.131), it is difficult to find, and take confidence in, a meaningful positioning. But by remaining aware of the need for research and reflection one can add something important to the present-day. Seeing the bigger picture of design’s role on society, (Ibid.).

87. Key references for design thinking:
Li Edelkoort/ Ilse Crawford/ Hella Jonge-
rius/ Scholten & Baijings/ Simone Rocha/ Rei
Kawakubo/ Dries Van Noten.

Future
**I didn't come this far, to only come this far.
My quest is for the wider story that lies
hidden in my experiments.**

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