
DESIGNER-MAKER

Exploring an alternative approach to fast fashion.

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Glenn Yungnickel

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ATTESTATION OF AUTHORSHIP

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Glenn Yungnickel

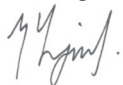


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Glenn Yungnickel



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ABSTRACT

This research project explores alternative approaches to the linear design process that is commonly employed in the creation of contemporary industrial fashion clothing.

The work is a response to the effects of mass-production and mass-consumerism on design systems and specifically on the participatory function of the designer; a function that has shifted from the artisan, closely and physically connected to his or her work, to a more impersonal, industrialised model.

Menswear design will be utilised as a vehicle for the research to investigate how nonformal design methods, ones that are less systematic or predictable, can affect the 'aesthetic personality' of clothes. The work aims to identify methods that reconnect the designer to the design process and connect the consumer to the designer.

The research will result in the development of a body of creative work, represented as an experimental menswear collection.

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INTRODUCTION

We live in a society where “we are engaged in constant fast-forward motion whereby we are often overscheduled, stressed and rushing towards the next task” (Slow Movement, 2013). In the later part of the 20th Century, disconnection has become apparent, weakening relationships to some or all aspects of living and life. Whether it is people, food, places, or life in general, we are searching to re-establish some sort of connection in our lives.

This yearning for reconnection also applies to fashion. Consumers are now shunning mass consumerism looking for alternatives to fast fashion and mass-produced clothing as they search for handcrafted clothing that is embedded in artisanal and traditional practices, and global brands such as Levi’s are heeding this call by establishing alternative product lines such as *XX Line: Made and Crafted* that focus on detail, construction and fit. Even *H&M*, known predominantly as a fast fashion retailer, has launched a sub-brand *& Other Stories*, which boasts greater attention to detail and quality at an affordable price. *Merchant and Mills* is a company that was established in 2010 to elevate sewing to its proper place in the creative world, respecting craftsmanship. *Merchant and Mills* sell do-it-yourself (DIY) kits [see figure 1] with all the tools and materials to bring the idea of making your own beautiful clothes reality, as an alternative to buying high street mass production.

The widening gap between the designer and the design process is also being addressed, as this essential connection is slowly being regained in a push toward the designer becoming the maker once again (McGuirk, 2011). It is seen as a significant step, because ever since the industrial revolution, the designer and the craftsmen have traditionally represented different roles (McGuirk, 2011). However, it is important to note that “What we have here is a post-industrial nostalgia for the pre-industrial. In a culture with a surfeit of branding and cheap, mass-produced goods, we romanticize the handmade because we yearn for quality, not quantity” (McGuirk, 2011). I recognise that I am personally responding to aspects of nostalgia and romanticism of the past in the development of this project.

My project focuses on exploring craft principles to develop innovative, con-

temporary clothing that are embedded in ideas around tradition, simplicity, and designer-maker, using menswear as a mechanism for design development. Through this research, I will attempt to explain my design philosophy through my personal experience in documenting my design process. I endeavour to create garments that possess their own physicality through design development, make and wear.

Chapter One will position the research and explore why I am conducting this project.

Chapter Two will contextualise the research by exploring the linear design process commonly employed by fashion designers, and by looking at how the industrial revolution has influenced this. I will then discuss the effects of the aforementioned process through mass-production, mass-consumerism and the fast fashion system, in order to explain the shift that is happening within the industry. I will then discuss the case studies of other designers, as well as approaches that have used certain systems and models as a tool for designing, whether redefining their own design process or certain aspects like pattern cutting, in contrast to the fast fashion design system.

The third chapter outlines the methodological framework, that will be presented as a generic model in relation to research design development for the practice, and through documentation explain my practice.

Lastly, I will conclude this document with my research findings as well as discussing opportunities for future research.

1

POSITIONING STATEMENT

Since the 1950s we have been bombarded with fast throwaway mass-produced fashion, which has saturated the market and in turn has become so imbedded in our culture. The rise of the online shopping culture now means that it is just as easy to buy international labels, as it is to buy local brands.

However, now there is a shift away from mass production and mass consumerism. Joy, Sherry, Venkatesh, Wang and Chan (2012) paraphrase Kozinets and Handleman to state that some consumers are disenchanted with mindless consumption and its impact on society (p.273). This concept has altered my way of thinking over the last couple of years. Tom Ford is the latest designer to air his opinion on the cut and paste design game that the fast fashion retailers play. Welty (2013) quoting Ford says, "If I'm lucky and I did the right thing, they will be at Zara way before I can get them in the store and I don't like that."

Like me, many other designers are also reacting to this explosion of throwaway fashion and are seeking different ways of working with clothing – within fashion,¹ but outside of the current fast fashion system.² This in fact can be seen as the zeitgeist.³ Kennedy (2013) states, "Today, in essence, fashion is the articulation of a lifestyle" (p.13). This ideal is not merely specific to the fashion industry. Magazines like *The Inventory* and *Smith Journal*, blogs like *Fuck Yeah Made in the USA* and *Inqmind*, shops such as *Farro* and *Nosh*, and eateries like *Ponsonby Central* and the *City Works Depot* represent the same principles. In his book *In Praise of Slow: Challenging the Cult of Speed*, Carl Honoré (2004) speaks of the rise of farmers' markets and cooking classes, or the renaissance of handmade bread, cheese and beer, which is very evident in today's society.⁴

These values are what differentiate my personal design process from that which I used whilst working for other companies, and it is conspicuous in my involvement in the construction of my garments. This has always been an area of the design process that I enjoy most because I have control over the process, and for me, quality is imperative to a garment as it refers to the highest grade of excellence.

¹ "Fashion reflects current society as it evolves and changes according to world dynamics and the lifestyle preference of consumers" (Bye, 2010, p.x).

² The fashion system is "a concept that embraces not only the business of fashion but also the art and craft of fashion, and not only production but also consumption" (Britannica, 2013).

³ The Zeitgeist is "a German expression that means 'spirit of the times.' The term is used in relation to seeking new trends and trend forecasting" (Matharu, 2010, p.247).

⁴ Auckland has a number of farmers' markets, including Grey Lynn Farmers' Market, Sandringham Farmers' Market and Parnell Farmers' Market.

2

CRITICAL AND CONTEXTUAL FRAMEWORKS

This chapter discusses research, literature and observations that have fed design considerations in the development of practice for this thesis.⁵ It also discusses significant political, environmental, economic and technological issues that were instrumental in informing the practice that led to the realisation of the final collection of garments (Leach, 2012, p.128).

The chapter begins with a review of the fashion designer's process. It then explores the effect the industrial revolution has had on design systems and the participatory function of the designer. This is followed by the shift that is happening within the industry and looks at alternative approaches to the industrial fashion system with contemporary examples.

THE DESIGN PROCESS

An extensive review of literature was undertaken in order to analyse the fashion designer process. Texts suggest that the design process is defined by an order of consecutive steps: Initial Idea – Design Research – Concept Development – Design and Toile Development – Sample Evaluation and Review – Outcome. Faerm (2010) states, “by developing a collection's narration in consecutive steps, the process remains fluid, well investigated and thorough” (p.76). Ellinwood (2011) explains, “when a design problem presents itself, thinking through a series of steps will culminate in a sound solution” (p.2). Burke (2011) states that the fashion design process subdivides fashion design into a linear sequence of interrelated activities. Each activity

is performed to produce a specific result in the process. Matharu (2010) explains contemporary industrial fashion design is developed in a sequential chain of events that demonstrates the process from concept to delivery per season. Each event has its own particular job, importance, and position within the chain that makes the process function efficiently (p.88).

Systems have sped up over the past decade (Kennedy, 2013, p.13). No longer is there an unrestricted evolution of ideas to grow and develop (Aspelund, 2006, p. 3); instead the process is fast and cost-effective. It fulfils a need but lacks creativity and freedom.

This linear process is now in question. In Dieffenbacher's book *Fashion Thinking: Creative Approaches to the Design Process* (2013), she states, “While this order works for many designers in the field and these steps are essential building blocks of a functional design process, this order is not the only approach” (p.10). Dieffenbacher (2013) further suggests, “Perhaps ... design happens in any order that works for you – you being the only constant within the process. You alone dictate how you begin, how you develop and how you resolve that process through to its final conclusion,” and, “unmasking the design process is ... however, necessary to investigate and to present examples of a variety of approaches in order for emerging designers to discover their own by comparison” (p.10).

⁵ Contextual review rather than literature review was used, to differentiate the two, because traditionally literature review only engages with written text. Contextual review however engages with a wider range of knowledge outputs, including professional practitioners, artifacts and images.

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Figure 2. F. Dieffenbacher. Linear Design Process, 2013. In Fashion Thinking: Creative Approaches to the Design Process, London: England: AVA.

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Figure 3. F. Dieffenbacher. The Design Cycle, 2013. In Fashion Thinking: Creative Approaches to the Design Process, London: England: AVA.

EFFECTS OF MASS PRODUCTION

THE INDUSTRIAL REVOLUTION AND THE INDUSTRIAL FASHION SYSTEM

The industrial fashion system has its origins in a production revolution, introducing the assembly line⁶ and the division of labour (Rees, 1997, p.117), as a product of the industrial revolution. This transition to new manufacturing processes occurred in the period from 1760–1850 (Montagna, 1981; Tames, 1995). New technology resulted in increased production, efficiency and profits (Montagna, 1981). Factories flourished over manual craftsmanship because they had more efficient production output per worker.

Montagna (1981) states; “The organization of the textile industry was complicated and grossly inefficient before the age of mechanization.” Tames (1995), speaking about Ruskin and Morris states, machine methods produced more goods cheaply but to lower standards. Both also believed that the subdivision of labour that accompanied mechanisation destroyed the satisfaction of true ‘work’, replacing it with soulless labour (p. 53). Tames (1995) also speaks about Morris’ ideas that inspired the establishment of various ‘Guilds’⁷ to provide honestly crafted goods for discerning clientele.

What these revivalists ignored was the nuance interdependencies of the hand and the machine: the variable rate and irregular manner in which automation was introduced into the workshop; the many trades in which new tools extended the reach of hand skill, rather than replacing them; and the craftsmanship necessary to make the machines and other industrial tools in the first place (Adamson, 2013, p. xvi). This is an important point made by Adamson. This project is not anti-industrial but embraces both the hand and machine in order to gain the best possible outcomes.

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Figure 4. S. Ross. Luddite machine wreckers at work in 1812. In *The Industrial Revolution*, London, England: Evans Brothers. This was a social movement formed as a response to the progress of technology and industrial culture during the industrial revolution.

⁶ The assembly line, or production line, achieved its ultimate form with Henry Ford introducing the moving-track automotive-assembly system in 1913 to produce the ‘Model T’. This reduced the time per chassis from 728 minutes to 93 minutes where parts are added in a sequence of consecutive steps until a finished product is created (Tames, 1995, p.17; Honoré, 2004, p.25).

⁷ A name self-consciously reminiscent of a medieval association of craftsmanship (Tames, 1995, p.53), resisting the mass production of the industrial revolution (The Militant Guild of Rural Tailors, 2010).

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*Figure 5. Effects of the Industrial Revolution: Child Labour. Photograph. 2011.
Young boys working in a textile factory in the late 19th century.*

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Figure 6. Ford assembly line 1913. Photograph. 2013. Wikipedia.

MASS PRODUCTION AND MASS CONSUMERISM

The result of the automated systems and assembly lines of the industrial revolution was products which could now be produced at larger than ever quantities in a fraction of the time that one skilled craftsman could do; mass production.

There has been much debate in recent times whether hand-produced is better than mass-produced. Dormer (1997) states, “At this point, taking simplicity, systems and ubiquity as the cue, it would be easy to argue that what gives ‘craft’ its distinctiveness from technology is that technology has become so predictable that its aesthetic is predictable, even boring”. He further states, “the familiar argument in favour of supporting craft is its potential to provide variety and an unexpected diversity of form and texture” (p.142).

After production, consumption occurs “when individuals or groups select, purchase, use, or dispose of products, services, ideas, or experiences to satisfy needs and desires” (Solomon & Rabolt, 2004, p.23). It is clear from this definition that consumption includes more than just the act of exchanging money for goods and services. “Consumerism ... should not be confused with materialism, which preaches that the greatest satisfaction in life comes from the possession of goods” (Hickey, 1997, p.84). Pookulangara and Shephard (2013) paraphrase Joy et al., to state that mass consumption creates an ongoing cycle of appetite, simultaneously voracious and insatiable (p.200).

When I talk about these two areas, mass production refers to ‘supply’, and mass consumption refers to ‘demand’. Within fashion, mass-produced clothing surrounds everyone and is consumed at quantity. The height of mass production is fast fashion,⁸ which is saturating the market with undetermined demand and, in turn, has spurred overconsumption where consumers are buying more than they need (Pookulangara and Shephard, 2013, p.200), a point that I will address further in the next section.

Figure 7. D. Daspal. Configuration of apparel supply chain. n.d.

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⁸ ‘Fast fashion’ companies mimic the latest fashions and speed their cheap versions into store creating a way of consumption that has conditioned buyers to expect this up-to-the-minute trendiness and variety (Hansen, 2012; Joy, Sherry, Venkatesh, Wang, & Chan, 2012, p.273).

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Figure 8. J. Bourland. Garment factory. 2011. A factory where clothing is mass produced.

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Figure 9. R. Pop. Mass produced clothing. 2013.

FAST FASHION

Fast fashion can be defined as low-cost clothing collections based on global fashion trends. It is a fast response system⁹ that draws on low cost materials and labour, short lead times, and is efficiently produced in large volumes for the masses and is created to be distributed, sold, and consumed in ever-increasing quantities by being cheap and brought to the market fast (Fletcher, 2010; Hansen, 2012; Joy, Sherry, Venkatesh, Wang, & Chan, 2012, p.273). Fast fashion helps sate deeply held desires among teenagers and young adults¹⁰ in the industrialised world for luxury fashion. These consumers desire trendy, short-cycle and relatively inexpensive clothing (Joy, Sherry, Venkatesh, Wang, & Chan, 2012, p.273; Nagurney & Yu, 2011), and “the fast fashion model bases much of its business on recreating inexpensive versions of high-end designers’ work being introduced into stores every few weeks” (Fletcher, 2010, p.260). This set of business practices is not about speed, but about profit. By selling more, more money is made; it is focussed on achieving continual economic growth, with no consideration of the exploitation of labour and natural resources (Fletcher, 2010). Tungate (2008) states that these global, market-led fashion brands are constantly under pressure from their shareholders to increase sales, thus in turn educating consumers to expect a fast turnaround of high-fashion, low-priced garments. With fashion cycles shortening and the demand for new items rising, the brands put pressure on their suppliers to deliver to increasingly tight deadlines (p.228).

In Ghemawat & Nueno’s (2003) article Zara: Fast Fashion, they explain that the creative team consists of designers, sourcing specialists, and product development personnel. These teams simultaneously work on products for the current season by creating constant variations, expanding on successful product items and continuing in-season development, led by the consumers through the use of consumption information systems¹¹ (p. 10). They also state that “Top management stressed that instead of being run by maestros, the design organization was very flat and focused on careful interpretation of catwalk trends suitable for the mass market” (Ghemawat & Nueno, 2003, p.10). The designers¹² in this fast turnaround fashion system could be referred to as ‘buyers’, who put together storyboards based on trend forecasting, information gained through consumption information systems based on consumer sales and imitations from the catwalk. Buyers will also be sent out on buying trips to purchase garments commonly referred to as samples. The samples are then sent back to the production department where they are measured, diagrammatic drawings are done, and sometimes a swatch of the fabric is cut off along with any buttons or specific trims. Specification sheets are then drawn up and sent to manufacturers for the garments to be produced. All this is completed in a matter of weeks.

While this business practice may be good for consumers who want to look fashionable without having to shell out the high-end prices, I believe there is a cultural shift by designers as well as consumers to move away from these ‘fast’ industrial fashion systems and mass-produced goods.

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Figure 10. Comparing Zara to Balmain. 2013. Berlin Calling. Zara (left).

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Figure 11. P. Guimarães. Jackets from Zara’s fall 2012 collection at a factory in Arteixo, Spain. 2012.

⁹ Joy, Sherry, Venkatesh, Wang, & Chan, (2012) paraphrasing Tokatli state “A formerly standard turnaround time from the catwalk to consumer of six months is now compressed to a matter of mere weeks by such companies as H&M and Zara” (p.275).

¹⁰ “Young consumers’ desire for fast fashion is coupled with significant disposable income (or, alternatively, the availability of credit). Fast fashion exploits this segment, offering of-the-moment design and the immediate gratification of continually evolving temporary identities” (Joy, Sherry, Venkatesh, Wang, & Chan, 2012, p.273).

¹¹ These systems track customer preferences and use information about sales that support detailed analyses of product lifecycles, to transmit repeat orders and new designs to internal and external suppliers (Ghemawat & Nueno, 2003, p.10).

¹² The H&M design team consists of more than 100 designers, based in Stockholm (Tungate, 2012, p.36)

THE SHIFT WITHIN FASHION CULTURE

According to Kennedy (2013), fashion culture has undergone significant shifts in the last hundred years, with the rise of the boutiques and young designers of ready-to-wear in the 1960s and 1970s and the globalisation and speeding up of fashion in the 1990s (p.13). The big cultural shift that has happened since the millennium is the post-industrial craving for the pre-industrial (McGuirk, 2011). Clark (2008) states, "In the early twenty-first century, as fast fashion has become a commonplace on the high street, global brands such as Zara and H&M clamour for greater shares of the market" (p.428), however Tran (2008) says, "With the downturn in the economy, emotions also come into play at the cash register" (p.18), and quotes Priebe stating, "Consumers are in debt and more thoughtful about their purchases, feeling empty and suffocated by stuff, developing concern for the environment and starting to question how and by whom the goods are made" (p.18). Society is fatigued from constantly chasing trends (Tran, 2008). Tran (2008) paraphrases Fletcher, author of *Sustainable Fashion and Textiles: Design Journeys*, to state, people are starting to question the fashion industry's rapid pace of change due to ever-reducing lead times and the pressure to reinvent oneself and products several times a season, which has become exhausting. Fletcher cautions, that slowing fashion down is a different business model to the one that we see at the moment. Tran (2008) also states, "the shift from quality to quantity, takes the pressure off time" (p.18).

Consumers have become savvy about environmental and social concerns and are pressuring companies to incorporate sustainable, ecological, green, socially responsible and other practices into their business plan. Pookulangara and Shephard (2013) paraphrasing Sigel state "Sustainability is increasingly becoming a core consideration for the apparel industry, affecting strategy, operations, workforce engagement, and connection to consumers and communities" (p.201). Many of these concepts have often been viewed as contradictory to the fast fashion process (Cervellon & Wernerfelt, 2012). The terms "ethical" and "sustainable" have become integral to discussions about the fashion industry. (Pookulangara and Shephard, 2013, p.202). There has been movement toward supporting this growing cultural shift (Slow Movement, 2013).

CONNECTIONS

Mass-produced and mass-consumerist fashion has had a huge impact on the participatory function of the designer using more impersonal, industrialised models for design development. This also has had an impact on the connection the consumer has to the value of his or her clothing.

In a world where people have lost touch with the business of making things, the craft of making objects is just one way to restore connections between the maker and end the user (Rees, 1997, p.123). This idea "offers a changed set of power relations between fashion creators and consumers compared with growth fashion, based on the forging of relationships and trust that is possible at smaller scales" (Fletcher, 2010). Handmade items in particular, and here we can include haute couture, the pinnacle of the fashion system, can offer something specific to the individual, in terms of fit and appearance. Such garments and accessories are investments, emotionally as well as economically, and acknowledge that the materiality of what we wear on our bodies is part of their significance. Clothes are 'of' human beings as much as 'the property' of human beings. Clothes relate to our feelings more than perhaps any other designed artefacts, and thus require 'subjective' as well as 'objective' analysis (Clark, 2008, p. 441).

As Leach (2012) says; "No designer can create in a vacuum; the creative mind needs constant food and stimulus" (p.8). As a designer I can relate to this. If the mind is not simulated, creativity is affected. By moving away from these 'mass' models, designers can again be stimulated through the involvement they have within the design process.

There is more to fashion design than the aesthetic component. It involves understanding the materials, the production, and the function of a garment, as well as the body and emotions of the person who will be wearing it ... When joined, the body and clothing can communicate and hold meaning, providing pleasure and protection, and be beautiful. (Bye, 2010, p.x)

The world has become the same everywhere through globalisation. People are reconnecting with artisan traditions and remembering why they are important (Stoppard, Viglezio, Goodman, Judah, & Tozer, 2013).

ALTERNATIVES TO MASS PRODUCTION

DESIGNER-MAKER

Within the industrial fashion system, the role of the fashion designer does not generally require the designers to construct or make the garments. They work closely with a sample machinist to allow this part of the process to happen. With the shift towards quality goods over quantity, the designer-maker¹³ has re-emerged. Designer-maker can be defined as “a term applied to men and women who design and, at least in part, make ... and who thus unify the creative and productive processes” (The Thames & Hudson Dictionary of Design Since 1900, 2004).

McGuirk (2011) explains that a number of designers are now expressing how important they feel it is to make things with their own hands, and states that there is nothing new about these kinds of products. What's new is the desire to reveal the process and not just the finished object. These are not-so-subtle messages reasserting the value of the handmade over the machine-made. Mikellis (2012), speaking about a new generation of menswear design students, states that these designers wanted to critically develop their practice and create work that was not part of industrial mass consumerist fashion, but one where technical craftsmanship, traditional tailoring practices and the handmade were still fundamental to their work. Dormer (1997) explains, “Making is a form of intellectual and imaginative possession. For example, children who have an obsession – be it horses, aircrafts, racing cars – like to draw pictures or make models of these things. Making things is a way of anchoring one's obsession in one's imagination,” but is quick to point out that “Making by craft is not the only way of gathering the understanding of and possessing the object of one's desire, but it is a powerful one” (Dormer, 1997, p.152). He further states that making is a means through which the craftsperson can explore their obsession or idea (Dormer, 1997, p.154).

CRAFT

The separation of craft from art and design is one of the phenomena of late twentieth century Western culture. It has led to the separation of ‘having ideas’ from ‘making objects’. It has also led to the idea that ‘creativity’ precedes or can be divorced from the knowledge of how to make things (Dormer, 1997, p.18). Craft might be promoted as possessing the following:

It is ‘special’ or rare because it is handmade and perhaps customised; sophisticated because the making of the object required skill; it is precious due to materials or time invested in labour; it is expensive – in terms of subject-matter, function, tradition or historical reference; and is enduring. (Hickey, 1997, p.85)

All of the former is imperative to what I produce. Dormer (1997) explains that the craftsmen, or artisans¹⁴ can be defined generally as people engaged in a practical activity where they are seen to be in control of their work. Craftspeople in their apprenticeships build things over and over, learning how to do things correctly, so they can bring enormous expertise to the creation of successful products, and thus the training of craftsmen is a long and drawn out personal process (Kolko, 2011, p. 80). Schwalbe (2010) quoting Pye's definition of “craftsmanship as workmanship using any kind of technique or apparatus, in which the quality of the result is not pre-determined, but depends on the judgement, dexterity and care which the maker exercises as he works” (p.109). Adamson (2007) further states that Pye declares, “Good workmanship is that which carries out or improves upon the intended design. Bad workmanship is what fails to do so and thwarts the design” (p.74). The ultimate measurement of craft is not speed it is quality (Kolko, 2011, p.80).

Ever-improving technology has replaced craft in efficiency and aesthetics, yet technology's achievements are still variable and flawed (Dormer, 1997, p.3). The point to make here is that makers are not going backwards to the pre-industrial system, but embracing the past and using this to progress forward. O'Neil (2009), quoting Sennett states instead of resisting or scape-goating machinery, people should work with machines allowing the focus of technology to help them learn something positive about being human (p.1). Dormer (1997) further states that, “Technology as we know it is rooted in craft but different from craft. Craft is something one can do for oneself. Tools or other labour saving and labour enhancing devices are not forbidden, on the contrary. But the craftsperson must remain the master or mistress of the craft” (p.102).

Leach (2012) quoting Lynda Grose states,

The return of craft workshops and facilities is opening up, the pendulum for luxury is swinging back and the people are wanting high quality on their own terms, the vertical hierarchies are being eroded, people are becoming reskilled, and the ideas of sustainability will pop up from everywhere, from everyday people. (p.8)

“Understanding craft is important, then, for seeing how work makes us what we are” (Schwalbe, 2010, p.109). To embrace a craft-based design practice is to embrace more than a set of materials or processes. Rather it involves an understanding of the discursive meanings inherent in craft (Peer, 2011, p.1).

¹³‘Designer-maker’ is a term that was derived from the Arts and Crafts movements of the late 1800s where the designer showed a more entrepreneurial desire to commercialise his or her own designs, wishing to shed the traditional, rural craftsman image which was carried by the term craft, and involved in serial rather than one-off production of the designs (The Thames & Hudson Dictionary of Design Since 1900, 2004).

¹⁴Kennedy (2013) states, an artisan in fashion design is a steward of the practice, charged with keeping a legacy of rare skills alive. He further states, to produce artful work of consummate quality requires commitment and discipline. Many are the channels through which these traditions and techniques can be transmitted and mastered, from careful study of the historical archive to the ideal model of apprenticeship. The clothes that are crafted always bear the hand of their creators (p.351).

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BESPOKE TAILORING

One of the areas of the fashion industry in which craft has retained its relevance is bespoke tailoring. The term 'bespoke' arose from historical terminology when a customer would choose a bolt of cloth in a tailor's shop and the tailor would mark it as being 'bespoken for'. Nowadays it has come to mean a traditional form of tailoring in which a uniquely individualised pattern is drafted for the client, and the optimal traditional tailoring technique is used to realise the shape of the final garment (The Cutter and Tailor, 2009). Sherwood (2007) describes bespoke tailoring as a mysterious and secretive art that is a stand above and beyond all other forms of men's suiting (p.12). London's Savile Row has been the spiritual home of bespoke tailoring for two centuries, where "a bespoke suit is created for the individual on an exclusive basis" (Sherwood, 2007, p. 12). What makes a bespoke suit unique is that it is the result of skills that only a trained hand can perform; where the customer is measured by hand, his pattern is cut by hand and many hands then sew the garment. The entire process, with a customer being fitted on average three times, takes roughly fifty-two hours manpower and three months from ordering to delivery (Sherwood, 2007, p.12; Davidson, 2012).

It is not only about the suit that perfectly moulds to the owner's body; it is about the perfectionist craftsman and the connections he has with his customers through this process. As Sherwood (2007) states, these tailors recognise the unique relationship forged between tailor and customer (p. 12).

The term 'bespoke' is only reserved for true craftsmen, often evoking haute couture or champagne as comparable commodities (Sherwood, 2007, p.20). Davidson (2012) further states, "Modern technology cannot create anything comparable", with made-to-measure¹⁵ services.

According to Tungate (2012), "bespoke had been moving back into favour for some time, thanks to a new generation of tailors led by Timothy Everest, Ozwald Boateng, Mark Powell, John Pearse and Richard James" (p. 153). Tungate (2012) quoting Brandelli, the Creative Director for Kilgour states,

Men have a conservative approach to clothes. They often live difficult and complex lives, with a lot of stress, so in clothing they look for simplicity. I believe that many men have become resistant to being spoon-fed with marketing imagery. They like to make their own choices, which is where bespoke comes in. They can be part of the process. (Tungate, 2012, p. 153)

Figure 12. S. Crompton. Customer getting fitted in a Chittleborough & Morgan suit. 2013.

Figure 13. L. Wiesman. Henry Poole & Co bespoke suit in the making. 2011.

Figure 14. S. Crompton. Gieves & Hawkes bespoke suit chalked up on cloth. 2013.

Figure 15. L. Wiesman. Bespoke tailor constructing a garment by hand. 2011.

¹⁵Not to get made-to-measure and bespoke confused, made-to-measure involves making a standard set of basic pattern adjustments to a tried and true ready-to-wear pattern, whereas a bespoke pattern is a unique pattern drafted from scratch taking into account the specific feature of the customer's body along with matters of fashion and his own personal taste.

SLOW FASHION

In response to issues surrounding unsustainable and unethical practices within the fashion industry, an alternative approach to the development and production of clothing is building momentum in challenging the industrial fashion system. 'Slow Fashion' is a term coined by Kate Fletcher (Dickson, Cataldi, & Grover, 2013). It is not opposite to 'fast fashion' or a descriptor of speed. Slow fashion is a different approach used to identify sustainable fashion solutions in which designers, buyers, retailers and consumers are more aware of the impacts of products on workers, communities and ecosystems promoting and celebrating the pleasure and cultural significance of fashion, re-examining the entire fashion process, including design, production and distribution (Clark, 2008; Tran, 2008; Fletcher, 2010, p.259; Fletcher, 2007). The slow food movement,¹⁶ based on food production and consumption provided the framework for slow fashion. Slow fashion focuses on the quality of a garment and the practices with which it was made (Pookulangara and Shephard, 2013, p.203), enabling a richer interaction between designer and maker; maker and garment; garment and user; creating a strong bond of relationships permeating the garment manufacturing chain (Tran, 2008).

I believe slow fashion should be used as a general model, informing aspects of the design process, not dictating it. In a *Showstudio* panel discussion about Haider Ackermann's Spring 2014 collection, the panellists spoke of slow fashion. They referred to slow fashion as work that is authentic and has been developed in a streamline vision rather than being explicitly about sustainability. They also mentioned that this is hard to do as it requires you to step outside the conventional fashion system. They reference Aitor Throup as one of these designers who has stepped outside the system, as he is not trend or season-based (Stoppard, Viglezio, Goodman, Judah, & Tozer, 2013). Slow fashion supports this shift in fashion, which is becoming commonplace. Overall it can be stated that slow fashion is still at its introductory phase, a concept that potentially serves as a means of improving the way businesses that are involved in the textile and apparel value chain conduct business.

¹⁶The slow food movement began with a group of Italian activists in defense of the quiet material pleasures of cooking and eating as a reaction to globalized, homogenized, fast food culture, but quickly became something other than its opposite. For the root of the issues of the slow food movement are not just evident concerns about the fact that people are now eating alone in cars with food bought at drive-through serving hatches; but a fundamental rejection of a set of economic priorities which mean that large-scale, mass-production business models thrive above all else (Fletcher, 2010, p.261).

FASHION HACKING

A more radical political concept has formed in response to the effects of mass production called fashion hacking. Fashion theorist Otto Von Busch has written extensively on this concept in his thesis *Fashion-able: Hacktivism and Engaged Fashion Design* (Von Busch, 2008). Although hacking is a practice most commonly associated with computer technology, Stallman (2002) explains that it is hard to write a simple definition for hacking as it is so varied. What these activities have in common is playfulness, cleverness, and exploration, “thus hacking means exploring the limits of what is possible, in a spirit of playful cleverness.” Fashion hacking is a critical as well as playful activity circulating around a DIY practice of direct intervention. Hacking is about the skill of opening a system, accessing it, and learning to master its circuitry, defences, and structure. Hacking is also a specific tactic of reclaiming and changing a system by plugging into it and redirecting its flows into a more desirable goal, usually by actively building on it, constructing a new improved system. The methods, techniques, and tools of the hack are shared freely among participants so that anybody can change or develop the new application however they see fit (Von Busch, 2008, p.63).

The core element of hacking is the will to create something new and unique from the reverse-engineered and exposed parts and, especially, to help others to do the same. In the fashion world, copies and counterfeits are nothing new and the grey zone between ‘inspiration’ and ‘copy’ is under constant dispute. Fashion hacking is not about copying but about building anew because a copy adds nothing new and is already old (Von Busch, 2009, p.167). “Fashion hacking can be a tool for the development of craftsmanship, and a path for many to become more fashion-able” (Von Busch, 2009, p.183). To grow this competence fashion can be used as a driving force for craft engagement among users who were previously just ‘passive’ consumers. They can choose to renegotiate their usual role as ready-to-wear consumers and instead develop skills and share techniques under organised forms that will bring them closer to understanding the ‘operating system’ of fashion, its materials, processes, and powers, and learn to hack it. Hacking goes beyond customisation. Customisation offers a controlled and limited amount of options for change; hacking is in this sense ‘colouring outside the lines.’ It is modifying something beyond the predefined design field of original intentions and customisation parameters. Hacking is to find an own way, to encourage exploration, putting curiosity into action, but also sharing this for others to build upon (Von Busch, 2008, p.63).

“Hacking is not about stopping the machine, but keeping the power on and bending the system into a more desirable direction through hands-on interventions” (Von Busch, 2009, p.167). “Hacking is a constructive practice rather than subversive” (Von Busch, 2009, p.163).



CONTEMPORARY EXAMPLES

The following designers have been experimenting with working in alternative ways:

Issey Miyake's 'A Piece of Cloth' concept was a new concept started as early as 1976, where clothes were made out of a single piece of cloth, which would entirely cover the body. The objective was to minimise waste and use all leftover material (Yuniya, 2004, p.134).

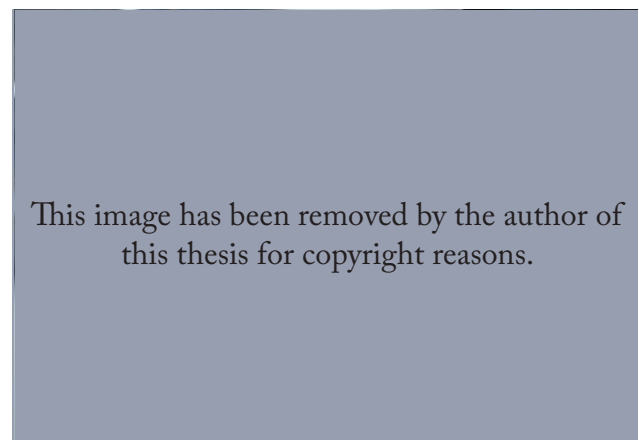
Aitor Throup uses multi-disciplinary tools, performance art, film and clothing – to disrupt the fundamental notion of what constitutes a fashion collection and how it is presented (Mikellis, 2011, p.79).

The Denham label was established in 2008 by Jason Denham, who recognised a need for newness in the industry with a commitment to both the storied craft of jeans-making and progressive design fuelled by experimentation (Denham, 2011).

Figure 16. Y. Kawamura. Issey Miyake: A Piece of Cloth 1976. 2004. In The Japanese Revolution in Paris Fashion. Oxford, England: Berg.

Figure 17. A. Throup. 'LEGS': A Retrospective of Trousers 2004 – 2010. n.d.

Figure 18. A. Hoyle. Denham 'The Jeanmaker' – The Truth Is In The Details. 2010. Printed in every Denham jean.



PATTERN CUTTING AS A SYSTEM FOR DESIGN DEVELOPMENT

Pattern cutting is a process in which a sketch is transformed into a three-dimensional (3D) object, and can comprise of both flat pattern cutting and draping. The next two designers discussed both use pattern cutting as an alternative tool for design development:

Shingo Sato's 'Transformational Reconstruction' (TR) is a method of pattern design that allows creative shaping and effects to be built into the cut of the garment as the pattern is developed, using a basic block pattern as a starting point (Sato, 2011).

Julian Roberts' 'Subtraction Cutting' is a cutting method described as "an approach to garment pattern making that incorporates chance discovery, distance and the ability to cut fast and inaccurately without too much reference to numbers, fractions or mathematics" (Roberts, 2008, p.7); an approach to design that Roberts (2008) describes as "relaxed and impulsive" (p.14). The removal of fabric, not addition of fabric, creates space for the body, but also controls how the fabric moves around the body (Roberts, 2008, p.4).

Figure 19. Shingo Sato at work. 2011. The Sewing Divas.

Figure 20. M. Deimante. Shingo Sato's Transformation Reconstruction. 2012.

Figure 21. J. Roberts. Julian Roberts' Subtraction Cutting: The Tunnel Technique. 2013.

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3

METHODOLOGY AND PRACTICE

This thesis is a qualitative, subjective inquiry into the development of contemporary industrial fashion clothing, which is concerned with identifying methods that reconnect the designer with the design process and connect the consumer with the designer. This section will be explained through my own personal process in developing the practice for this thesis.

ACTION RESEARCH

In developing my self-reflective practice I have used action research with reflection as an overarching methodological model. O'Brien (2001) suggests that action research is "learning by doing" and those who apply this approach are practitioners who wish to improve their understanding of their practice.

Action research proceeds through a spiral of cycles consisting of four major moments: plan, act, observe and reflect. Plan includes problem analysis and a strategic plan; action refers to the implementation of the strategic plan; observation includes an evaluation of the action by appropriate methods and techniques; and reflection means reflecting on the results of the whole action and research process, which may lead to the identification of a new problem or problems and hence a new cycle of planning, acting, observing and reflecting (Zuber-Skerritt, 1992, p.11; Swann, 2002, p.55).

Zuber-Skerritt (1992) explains,

The main benefits of action research are the improvement of practice, the improvement of the understanding of practice by its practitioners and the improvement of the situation in which the practice takes place. In order to achieve the full potential of these gains, a single loop of action research is not sufficient. (p.15)

Therefore, the action research cycle must be repeated until a successful outcome occurs.

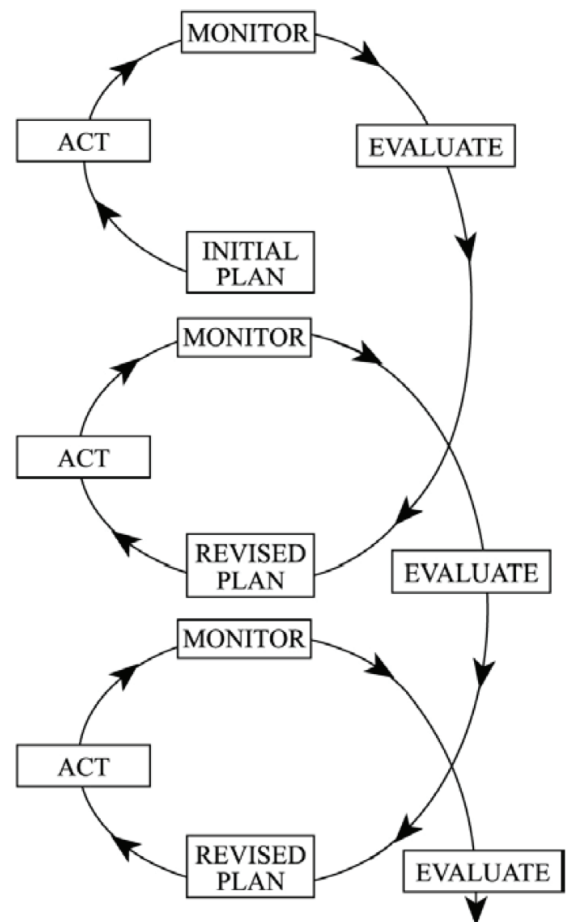


Figure 22. S. Kemmis. *The Action Research Spiral*. 1983.

PROJECT APPROACH

Normally if following a conventional approach, one would start off with an initial idea, or design brief that would follow a linear sequence of consecutive steps until a final outcome is produced. However, the 'Designer-Maker' approach I have followed moves away from this conventional model of working. My approach would appear to be random and the methods might not seem to relate at first, but once combined and developed they come together to form one. All the components of the linear process are still employed but are not followed in a sequence of consecutive step. Instead they are applied to the process when appropriately needed.

MY DESIGN PROCESS

The research for this project developed from a very personal place, which was questioning who I am as a designer. Initial ideas explored came from my past. At the time of the initial stages of my project I came across the work of Otto Von Busch, who was working on a concept based around Schumacher's Buddhist Economics,¹⁷ within a fashion context. This resonated with my past experience having spent time as a Buddhist monk. I decided to explore this concept to drive the research for this project in how my experiences could influence the decisions I would make as a designer. This was not about basing my project on Buddhist monks or being inspired by monks clothing but the idea of using this concept as a belief system and the influences that I could draw from, without any level of hypocrisy. Through the research this idea developed from a project that potentially was very political and anti-fashion and became simply about simplicity.

Running simultaneously was the exploration of thrivability,¹⁸ which led me to discover the slow movement, slow fashion and the designer-maker concepts through reconnecting the designer to his or her design process. This highlighted the reactions I have to fast fashion and mass produced clothing and became the bases, along with simplicity, for the practice.

I came across the designer Aitor Throup who challenges the idea of how fashion collections are conventionally put together questioning the reliance on complete looks to communicate a vision and the need for a cyclical structure of seasonal creative outputs (Throup, n.d.). Exploring this idea, I decided to focus on developing one garment, the shirt, and the intensity this vision could have throughout every stage of the design process from concept to make through the designer also becoming the maker; designer-maker. Another designer Jason Denham, whose obsession with jeans, combined with his unwavering attention to detail, facilitated the creation of his label Denham The Jeanmaker. This labels origins are rooted upon creating innovative ways to modernise the jean, representing a modest step forward for the craft of jeans making and the discipline of utility tailoring (Denham, 2011).

I decided to investigate historic shirt shapes as inspiration for the development of my shirt. The reason for this was I also wanted to experiment with hand sewing techniques in the construction of my final garments and consideration was needed, as hand sewing curved seams is a lot harder than hand sewing straight seams. The book *Shirts & Men's Haberdashery: 1840s to 1920s* by R. L. Shep (1999) provided a great resource, used in exploring the simplicity of the square cut shirt and the development of this pattern.

Ageless Patterns¹⁹ was also a great resource. I purchased 3 patterns, constructed the shapes and reflected on these.

¹⁷Buddhist Economics affect the three intertwined aspects of human existence: the individual, society and the environment. Buddhist Economists do not believe in measuring the standard of living by the amount of consumption because according to them, obtaining maximum well being as a result of minimum consumption is more important than obtaining maximum well being from maximum consumption. Goods should not be considered more important than people and consumption more important than creative activity. Buddhist Economics as a strategy represents a minimizing framework where suffering, desires, violence, instrumental use, and self-interest have to be minimized. This is why 'small is beautiful' and 'less is more' (Zsolnai, 2007, p.151).

¹⁸Thrivability is an abundant and sustainable way of living. Thrivability is sustainability + vision to flourish + ways of being (Appropedia, 2013).

¹⁹Ageless Patterns is a web-based company dedicated to the preservation of vintage patterns. This company sells authentic copies of patterns dating from 1700s to the early 1900s (Ageless Patterns, 2013).

GENERAL RULES FOR CUTTING OUT.

"Waste not, want not."
"Cut your coat according to your cloth."

measured by cloth measure.

2¼ inches make 1 nail.

4 nails — 1 quarter.

4 quarters — 1 yard.

5 — — 1 English cll.

6 — — 1 French ell.

14-TV

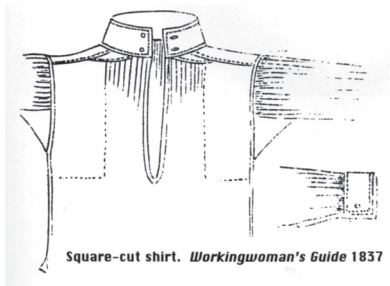


Figure 23.

R. L. Shep. Square-cut shirt pattern from 1837. 1999. In Shirts & Men's Haberdashery 1840s to 1920s. Mendocino, CA: R.L. Shep



Figure 24. G. Yungnickel. *Historic English Smock*. Digital Photograph. 2013. Pattern purchased from *Ageless Patterns* and prototype constructed.

Figure 25. G. Yungnickel. Mid-19th Century Shirt. Digital Photograph. 2013. Pattern purchased from Ageless Patterns and prototype constructed.

Figure 26. G. Yungnickel. 1869 Gentleman's Shirt. Digital Photograph. 2013. Pattern purchased from Ageless Patterns and prototype constructed.

THE DESIGNER'S JOURNAL

Qualitative research is experienced subjectively. The research diary provides a form through which the interaction of subjective and objective aspects of doing research can be openly acknowledged and brought into a productive relationship (Newbury, 2001, p.3). Whilst working on this project I kept a visual diary and used it as a place where information was accumulated as a record of the research. Newbury (2001) explains that the journal “is a self-reflexive and media-literate chronicle of the researcher’s entry, participation in, and departure from the field” (p.7), and “does not attempt to present the process of research in the linear fashion that is typical of research paper writing” (p.2). It is used as a facilitator of reflection throughout the thesis. Newbury (2001) states, “the reason for keeping a research diary is to facilitate the research process through recording observations, thoughts and questions as they happen, for later use by the researcher, and to stimulate reflective thinking” (p.2). The saying a picture can tell a thousand words, is well known; I used the journal to communicate the progression of ideas to collaborators, peers and supervisors, not only through words but also through images, drawings, and diagrams. For this project I used an unbound journal for documentation.

Another form of retrospective documentation used, was a diary. Through discussions a lot is said and valuable ideas can get lost in the conversation. By recording and then transcribing these conversations, nothing gets forgotten.

SKETCHING

Once these historic shirt shapes were review I drew on this information to start designing. Through sketching I develop the idea of the simplification of a shirt.

Sketching is used as a tool for designing to communicate ideas, which are generated quickly, to try and better understand a problem (Rogers, 2000, p.452). This “spontaneous and rapid production of ideas means no editing in the head; trusting in the process; getting it on paper; then going back to it later for scrutiny” (Gully, 2010, p. 2). Once these ideas become externalised, the sketch itself becomes a reasoning tool; Gully (2010) refers to this kind of drawing as ‘your mind on paper’ (p.2). Rogers (2000) also states, “Sketches are representations which will often allow designers to ‘try out’ a new idea on paper, quickly and cheaply” (p.452), from a rough concept to highly detailed representations.



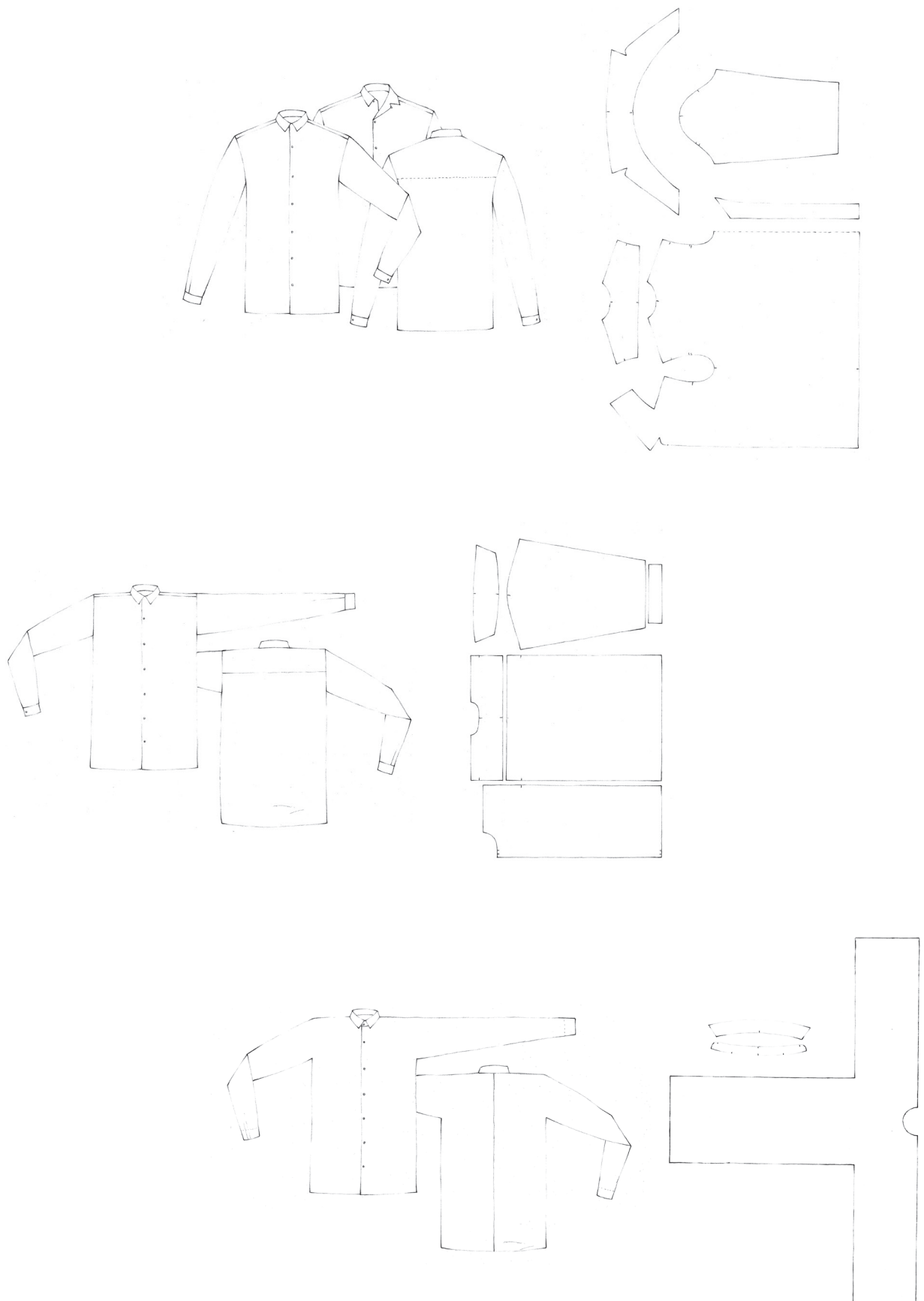


Figure 27. G. Yungnickel. Initial shirt concept developments. Designers Sketch. 2013. At this stage I was thinking about ways of pattern development.

TACIT KNOWLEDGE

I was able to apply my tacit knowledge of pattern cutting to work through and develop on paper how I would pattern the shirt shapes.

Throughout the action research process, the practitioners engage with both external knowledge as well as knowledge that they possess but are not aware of, which Polanyi (1966) describes as tacit knowing. Mitchell (2006), quoting Polanyi, explains “as designers we rely on our tacit knowledge when making decisions throughout the design process; the use of this type of knowledge is personal, gained through experience, and identifies each designer’s unique working method” (p.41). Mead (2007) references Michael Polanyi’s concept of tacit knowledge “as mainly intangible knowledge that is typically intuitive and difficult to record, in other words it is knowledge that is in your head, or experience that you don’t consciously know is there, but are able to use when solving problems” (p.298). Tacit knowledge is difficult to articulate and is the unspoken ‘knowing’ in our subconscious. For me, a repertoire of knowledge has been gained from a number of years of actively working in the industry and also from learning from others, which I then apply to my own practice.



Figure 28. G. Yungnickel. Organic and fair-trade cotton fabrics. Digital Photograph. 2013. Fabric purchased from Organic Cotton Plus.



Figure 29. G. Yungnickel. Organic and fair-trade cotton fabrics. Digital Photograph. 2013. Fabric purchased from Organic Cotton: Organic Textile Company.

Ideas around fabric and colour started to be explored. I wanted to use a natural based fabric in an unbleached and undyed form; greige fabrics, referencing the idea of simplicity. I also wanted to source fair-trade or organic fabrics referencing slow fashion and sustainability. Local sourcing of these fabrics proved very difficult, but I was able to source overseas via the internet.²⁰

²⁰Organic Cotton Plus (2013); Organic Cotton: Organic Textile Company (2013).

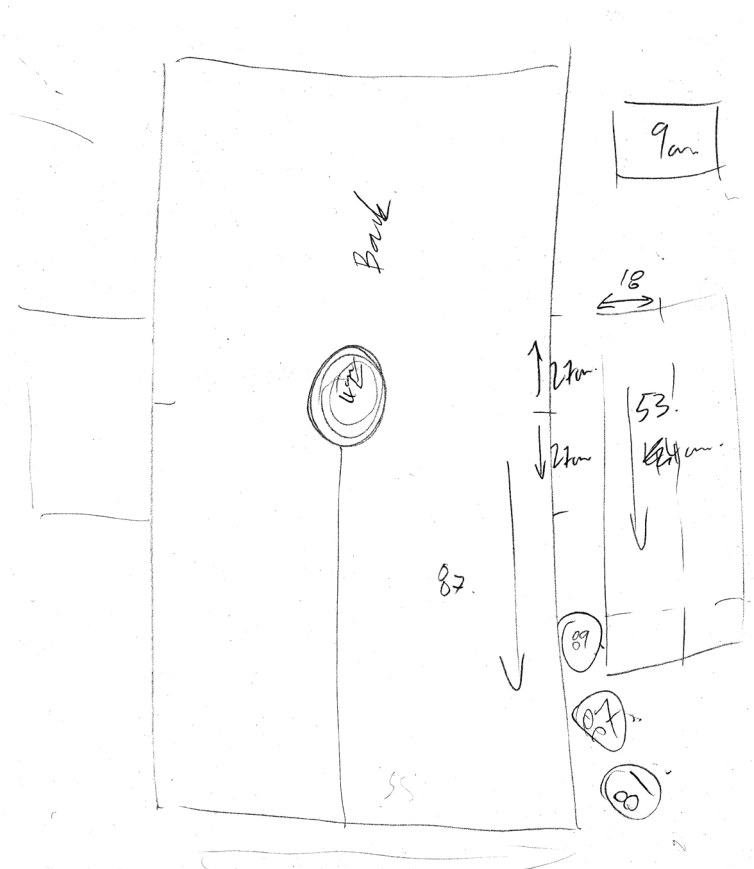


Figure 30. G. Yungnickel. Square-cut shirt working drawing. Designers Sketch. 2013. This quick sketch was use when developing the pattern for this style.

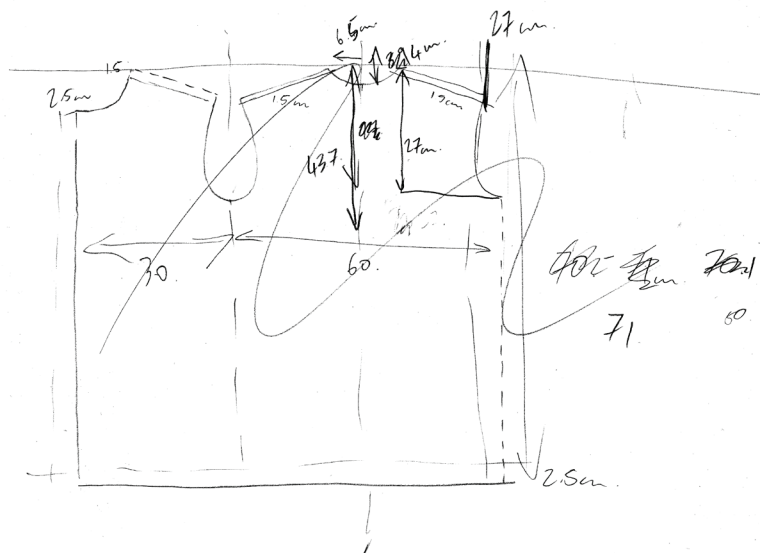


Figure 31. G. Yungnickel. Shirt working drawing. Designers Sketch. 2013. This was another quick sketch use when developing the pattern for this style. These are useful when working out measurements and shapes on paper first so when coming to pattern cut I am clear what to do.

I then took the most successful concept and started to develop these in a three dimensional form. First a pattern was created and then a prototype was constructed.

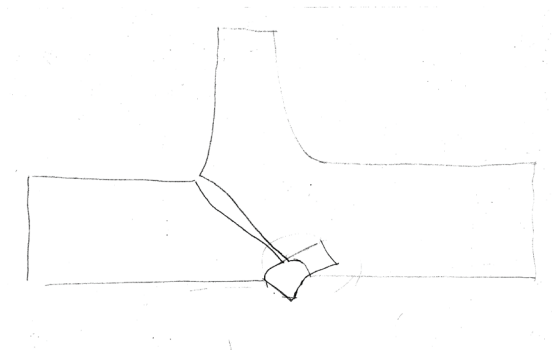


Figure 32. G. Yungnickel. Working drawing of raglan inspired shirt. Designers Sketch. 2013. Using my basis shirt shape I had developed, I wanted to experiment using a raglan sleeve seam on the front of the shirt to remove excess fabric.



Figure 33. G. Yungnickel. Initial pattern for raglan inspired shirt. Designers Sketch. 2013.



Figure 34. G. Yungnickel. Prototype of raglan inspired shirt. Designers Sketch. 2013. Front.

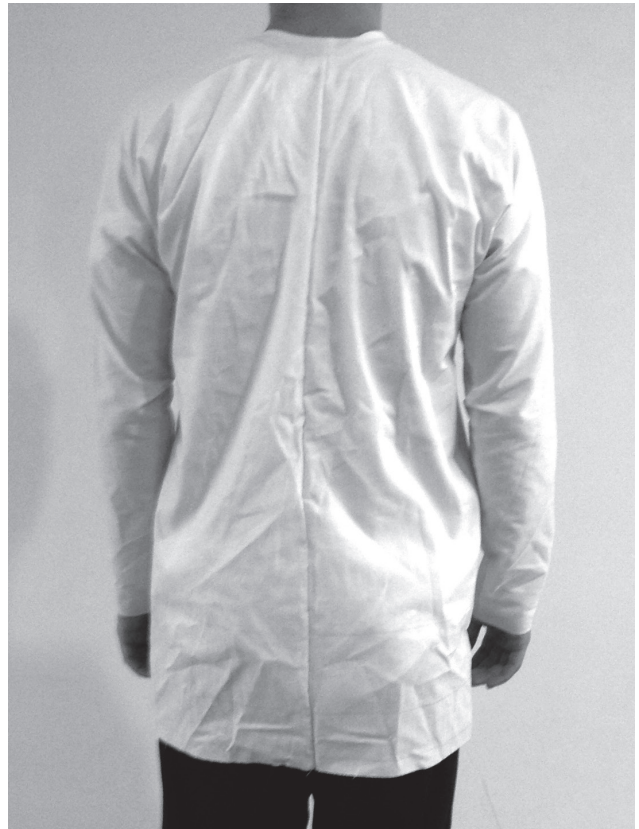


Figure 35. G. Yungnickel. Prototype of raglan inspired shirt. Designers Sketch. 2013. Back.

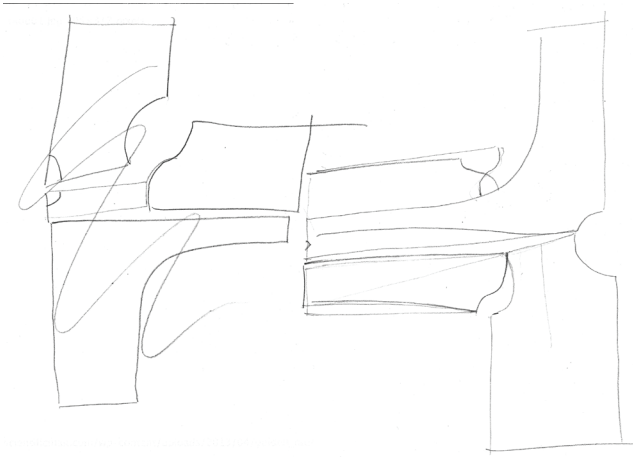


Figure 36. G. Yungnickel. Working drawing of set-in sleeve shirt. Designers Sketch. 2013. This was another concept I experimented with. I use a set-in sleeve on the front of the garment to remove excess fabric.

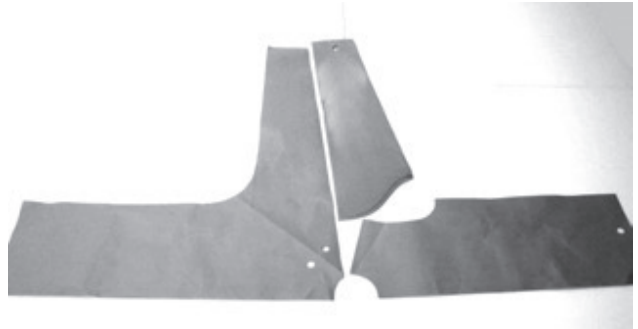


Figure 37. G. Yungnickel. Initial pattern for set-in sleeve shirt. Designers Sketch. 2013.



Figure 38. G. Yungnickel. Prototype of set-in sleeve shirt. Designers Sketch. 2013. Front.



Figure 39. G. Yungnickel. Prototype of set-in sleeve shirt. Designers Sketch. 2013. Back and underarm. After review of the two previous shirt designs, I decided to go back to the basic shirt shape but expand the proportions, as the previous two were not giving the feel I wanted. I was trying to control the fullness of the shirt and by removing excess drape instead of letting it do what it naturally wanted.

REFLECTIVE PRACTICE

Reflection is essential to action research as it helps practitioners to critically examine their practice at every stage of the process.²¹ Reflective practice is a concept explored by Schön (1983) in his book *The Reflective Practitioner: How Professionals Think in Action*, and looks at how professional practitioners think and act in relation to solving problems in real world professional contexts. Scrivener (2000) exploring Schön's (1983) theory, sees reflection as the primary conceptual tool for handling the unexpected, and used through the resolution of the unexpected for learning because as Garner and Evans (2012) explain, "Design thinking particularly seems to require the simultaneous application of analysis and creation" (p.3).

Perhaps the most outstanding feature of the professional is the capacity for self-evaluation and self-improvement through rigorous and systematic research of his or her practice (McKernan, 1991, p.47) but, as Schön (1983) states,

A practitioner's reflection can serve as a corrective to overlearning. Through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and can make new sense of the situations of uncertainty or uniqueness which he may allow himself to practice. (p. 61)

Reflective practice therefore attempts to unite research and practice, thought and action into a framework of inquiry which involves practice, and therefore acknowledges the particular and special knowledge of the practitioner (Gray & Malins, 2004, p.22).

Reflecting on the prototypes developed, I was able to figure out which aspects were working, which aspects were not, and which aspects I would develop further.

After a review of the previous prototypes developed, I decided I would take the most simplistic of the shirt shapes and explore how I could develop this into different garment types, distinguishing each garment through scale, proportion, detail and fabrication. The same principles were then applied to develop the 'bottom' garments.

This development gave me clarity about my approach, which helped my project gain momentum and I started to feel very connected to my work.

²¹For my practice I use the term reflective practice to describe both reflection-on- action (retrospective reflection), which is part of the generic research process of review, evaluation and analysis, and reflection-in-action, which involves thinking about what we are doing and reshaping action while we are doing it and relies on improvisation through feeling, response and adjustment. Gray and Malins (2004) quoting Schön in relation to design, likens this to a conversation and suggests that designing is a "reflective conversation with the material of a situation" (p.22).

SILHOUETTE, SHAPE AND PROPORTION

The silhouette was based on exploring large oversized shapes that are not contoured to the body but rather hang from the shoulder or fall from waist.

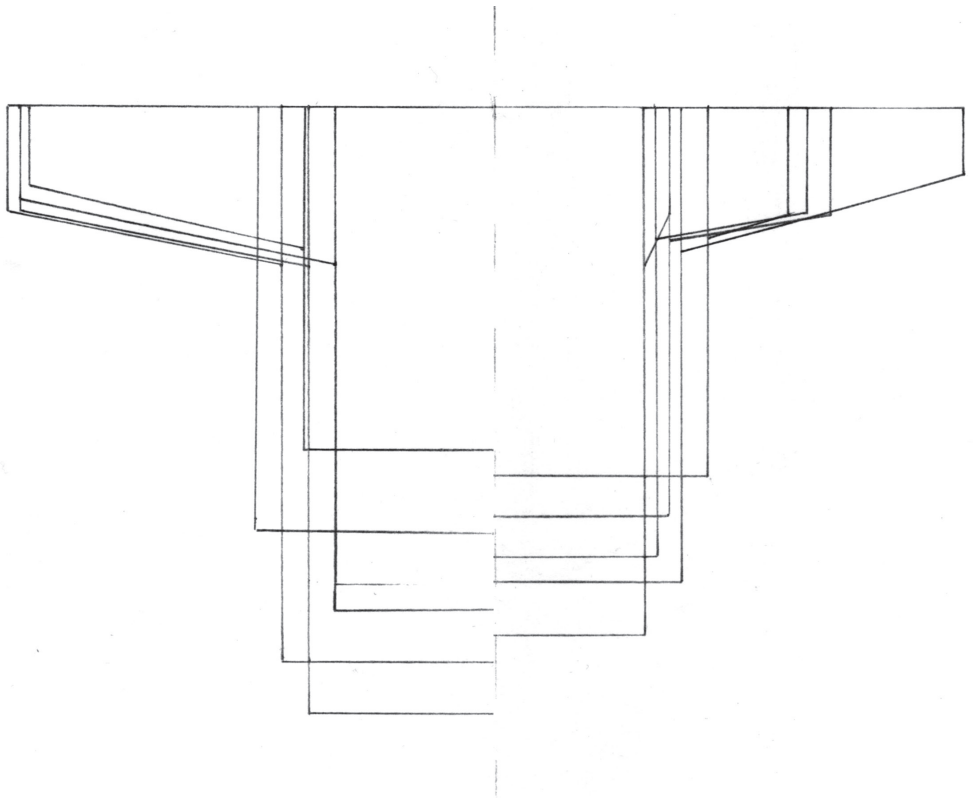


Figure 40. G. Yungnickel. 'Top' garment proportions. Designers Sketch. 2013. 'Outer' shapes on left and 'under' shapes on right.

PATTERN DEVELOPMENT AND PROTOTYPING

Dormer (1997) states, "Some people believe that if you want to truly understand a thing you have to make a version of that thing – a model" (p.18), also referred to as a prototype or toile. As designers we develop patterns and then create prototypes to analyse fit, proportion, scale and silhouette of a design.

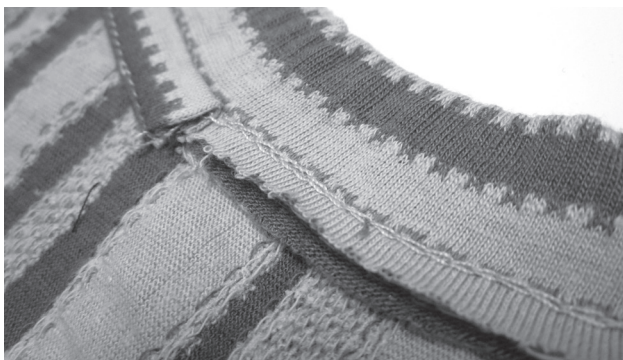
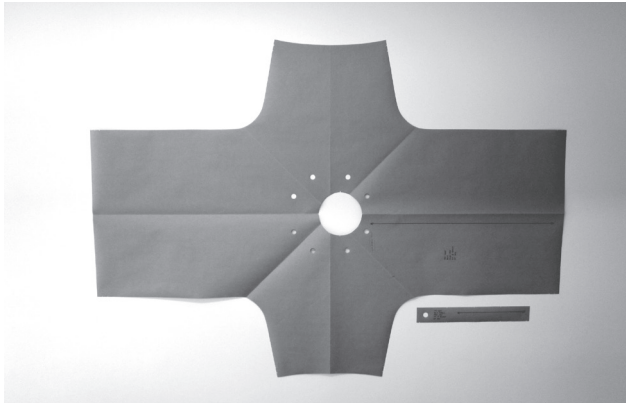


Figure 41. G. Yungnickel. T-shirt pattern. Digital Photograph. 2013. The body and sleeves have been simplified into one pattern.

Figure 42. G. Yungnickel. Initial t-shirt prototype. Digital Photograph. 2013.

Figure 43. G. Yungnickel. Neck ribbing sample on t-shirt. Digital Photograph. I was experimenting with an alternative to overlocking in finishing the neck hole on the t-shirt. I have used a binding and a hand-sewn chain-stitch.

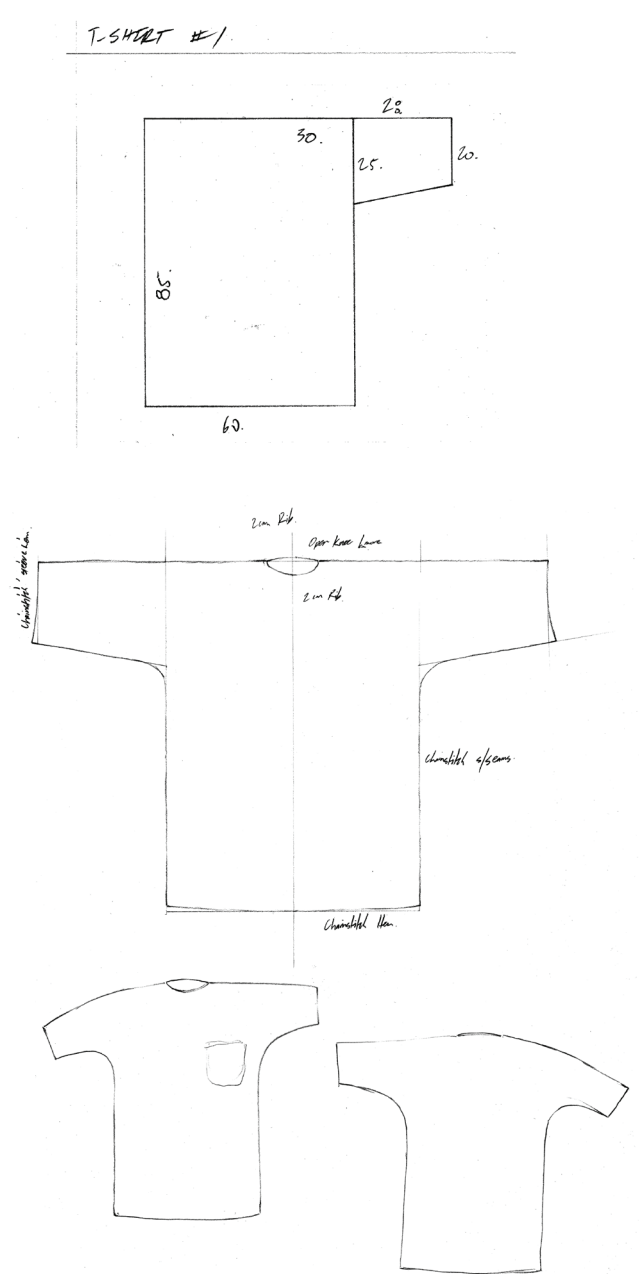


Figure 44. G. Yungnickel. T-shirt development from unbound journal. Digital Photograph. 2013.

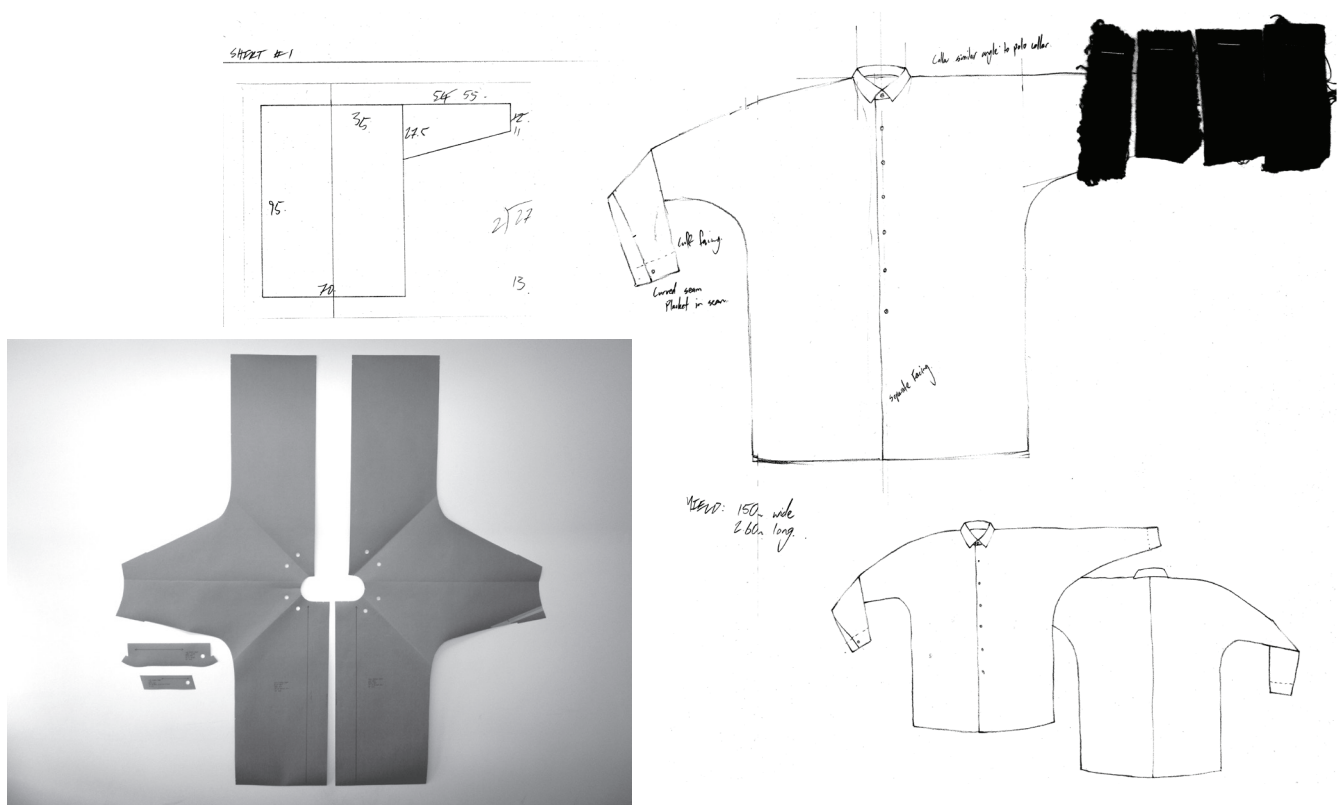


Figure 45. G. Yungnickel. Shirt development from unbound journal. Digital Photograph. 2013.

Figure 46. G. Yungnickel. Shirt pattern. Digital Photograph. 2013. I had to add a seam down the centre back of the pattern due to the fabric width.

Figure 47. G. Yungnickel. Initial shirt prototype. Digital Photograph. 2013.

Figure 48. G. Yungnickel. Shirt collar development. Digital Photograph. 2013. I had to alter the shirt collar, which was developed on the mannequin, to allow more room for the collar to sit flat.

Figure 49. G. Yungnickel. Shirt cuff prototype. Digital Photograph. 2013

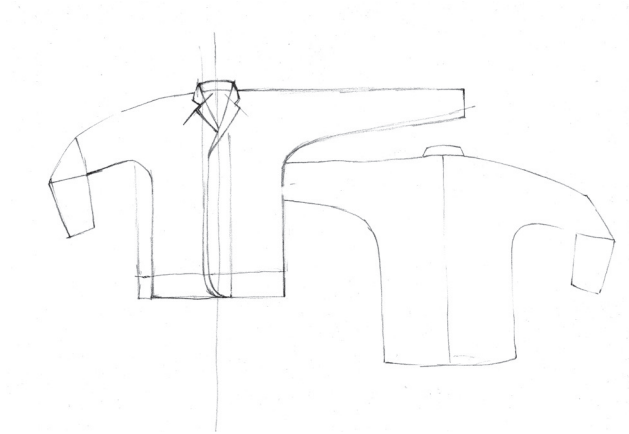


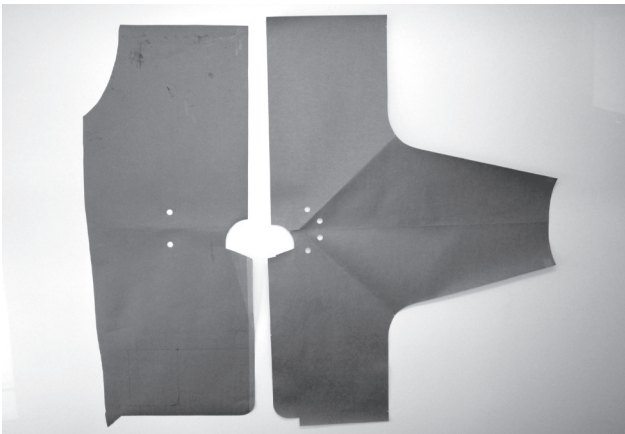
Figure 50. G. Yungnickel. Jacket development sketch. Designers Sketch. 2013.

Figure 51. G. Yungnickel. Jacket pattern development. Digital Photograph. 2013.

Figure 52. G. Yungnickel. Initial jacket prototype. Digital Photograph. 2013. I worked on the mannequin to create the collar shape.

Figure 53. G. Yungnickel. Jacket collar development. Digital Photograph. 2013.

Figure 54. G. Yungnickel. Jacket collar prototype. Digital Photograph. 2013.



FABRIC, TEXTURE AND COLOUR

I chose to develop a monochromatic colour palette using indigo as the base colour. Indigo represents the uniformity and utility that I wanted to explore within the collection.

My approach to fabric and texture was guided by ways to break down regular patterns, and consistency that is created through mass production. This allows for randomness and accidental quirks and less than perfect condition (Dormer, 1997, p.144), creating an individual characteristic to each garment. I have always been obsessed with how clothing breaks down

through wear and build its own characterises depending on how it has been worn. For example how raw denim jeans break down through wear; some people wait 6 month to a year before the first wash. Through garment washing I was able to building this pre worn or wabi-sabi²² aesthetic into the garments clothing.

The use of hand fabric dyeing creates subtle tonal variations of indigo as each fabric picks up the dye slightly differently due to its fibre composition and original form. Differential shrinkage was explored to control fullness.



Figure 60. G. Yungnickel. Dying Experimentation. Digital Photograph. 2013.



Figure 61. G. Yungnickel. Pre-dye selection of fabrics. Digital Photograph. 2013.



Figure 62. G. Yungnickel. Post-dye selection of fabrics. Digital Photograph. 2013.



Figure 63. G. Yungnickel. Post-dye selection of fabrics. Digital Photograph. 2013.

²²"Wabi-Sabi" is Japanese philosophy of appreciating things that are imperfect, primitive and incomplete. It is an Eastern form of simplicity that can be described as a flawed beauty.

"Pye preferred to write about workmanship rather than craft. And when he examined what workmanship meant as a concept and as an activity he concluded that there were two sorts of workmanship. He called these 'the workmanship of risk' and 'the workmanship of certainty'. The workmanship of certainty refers to mass or serial production. In the workmanship of risk we are



Figure 64. G. Yungnickel. Post-dye selection of fabrics. Digital Photograph. 2013.



Figure 65. G. Yungnickel. Post-dye selection of fabrics. Digital Photograph. 2013.



Figure 66. G. Yungnickel. Trousers prior to differential shrinkage treatment. Digital Photograph. 2013.



Figure 67. G. Yungnickel. Trousers post differential shrinkage treatment. Digital Photograph. 2013.

MAKE AND DETAIL

This quote by Dormer (1997) explains how the use of technology should not affect the outcome but rather supports the practitioner's hand:

The relationship that has just been outlined between personal know-how and knowledge distributed through technology sounds very benign. Without the potter, the electrical wheel is dumb and so we can rest with the assurance that humans remain forever in control. But we know that the relationship between personal know-how and technology need not be as accommodating to individual human talents as the potter and his or her wheel suggests. We are aware that one of the common effects of distributed knowledge is to do away, as far as possible, with the need for personal know-how. Indeed, this doing away with individual know how, and the risks and uncertainties that accompany it, is one of the goals of the users of contemporary technology. (p.141)

A combination of traditional techniques and contemporary garment manufacturing has been used in the construction of the garments. A tailoring manual was used as a resource in helping to execute traditional hand sewing and tailoring techniques. Dormer (1997), quoting Pye, further states, in the workmanship of risk²³ “the crafted product may or may not be the product of a single person; it may be the product of several skilled persons, but each of them at any moment could ruin the product with a mistake” (Dormer, 1997, p.138). This approach to craft control is developed through my own personal tacit understanding, resulting in the quality of the result not being predetermined, but dependent on the judgment care and dexterity which the maker exercises as he works (Adamson, 2007, p.73).

²³“Pye preferred to write about workmanship rather than craft. And when he examined what workmanship meant as a concept and as an activity he concluded that there were two sorts of workmanship. He called these ‘the workmanship of risk’ and ‘the workmanship of certainty’. The workmanship of certainty refers to mass or serial production. In the workmanship of risk we are in the realm where individuals, rather than a process of manufacture, hold the key to success” (Dormer, 1997, p.138).

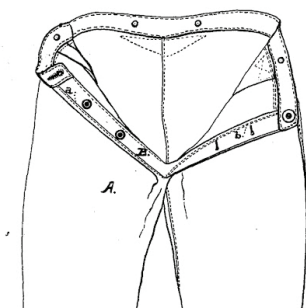


Figure 68. G. Yungnickel. Constructing a shirt.
Digital Photograph. 2013.



Figure 69. G. Yungnickel. Marking up a t-shirt on fabric.
Digital Photograph. 2013.

D. NEUSTADTER.
Overalls.
No. 196,693. Patented Oct. 30, 1877.



Witnesses:
Edward L. Gibson
James M. Thompson

Inventor:
David Neustadter
By L. M. Smith
His Attorney

A. PETERS, PHOTO-LITHOGRAPHER, WASHINGTON, D. C.

UNITED STATES PATENT OFFICE.

DAVID NEUSTADTER, OF SAN FRANCISCO, CALIFORNIA.

IMPROVEMENT IN OVERALLS.

Specification forming part of Letters Patent No. 196,693, dated October 30, 1877; application filed October 28, 1876.

To all whom it may concern:

Be it known that I, DAVID NEUSTADTER, of the city and county of San Francisco, State of California, have invented an Improvement in Overalls, of which the following is a specification:

My invention relates to a certain improvement in overalls and pantaloons, having for its object to strengthen the garments at the point where the inner seams meet, where the greatest strain is received, and at the same time to simplify the construction and cost of manufacture.

To this end, my invention consists in making the "fly" or facing of the sides of the front of the garment in one continuous strip or piece, and securing it in place on the edges of the front opening to the main portion of the garment, the said strip having the buttons of the fly on one side or half, and the button-holes in the other or opposite side, as will hereinafter more fully appear.

The following description of the nature and mode of applying and using my invention is sufficiently full and clear to enable any person skilled in the art to make and use the same, reference being had to the accompanying drawings, and the figures and letters of reference thereon, making part of this specification.

Figure 1 is a front view of the upper portion of a pair of overalls with the fly open and turned back. Fig. 2 is a view of the continuous fly separate from the garment.

The parts composing the overall A are cut out and united together in the usual manner; but instead of separate pieces being employed for the sides and facings of the fly, a continuous strip, B, is cut out lengthwise, or in the direction of the greatest strength of the material, and, after being doubled to form a finished edge on the front, it is secured to one side of the opening in the garment by a line of stitching, a, and to the inner face of the opposite side by the stitching b.

Thus the strip B forms, when in place, the front of one part of the fly, and the inside face containing the button-holes the other

and opposite part, so that no other parts or pieces are required to complete this portion of the garment. It forms a continuous strengthening-facing, extending across the point of junction of the inside by seams, and it has the quality or property of resisting the strain thrown upon the weakest point of the garment, and of preventing any ripping or tearing of the material after a period of use and wear.

The buttons are secured to one part or end, and the button-holes are contained in the opposite part of the strip B, as shown in Fig. 2. They may be attached to and combined with these strips B before they are secured to the sides of the overall-fronts, and thus reduce the time and the number of manipulations required in the process of manufacturing these garments.

The use of this continuous fly-facing gives a smoother and better finish to the inside of the overall, and adds to the comfort of the wearer by removing the superfluous cloth that accumulates at the junction of the inside by seams when the fly and the facings are cut out of separate pieces.

As thus applied and arranged, my invention gives greater strength to the overall without increasing the amount of material at the point to be strengthened, or adding to the labor of cutting out and making up the garment.

I am aware of the patent granted June 6, 1876, to R. Gibbons, and hereby disclaim the same; but,

Having thus fully described my invention, what I claim as new therein, and desire to secure by Letters Patent, is—

In overalls or pantaloons, the continuous strip B, extending the entire length of both sides of the fly, and secured thereto at every point, substantially as described and shown.

In witness whereof I have hereunto set my hand and seal this 18th day of October, 1876.

DAVID NEUSTADTER. [L. S.]

In presence of—
C. W. M. SMITH,
WILLIAM HARNEY.

Yes words.

Figure 70. M. Sajid. Neustadter's Continuous Fly. 2012. This was used as inspiration for the development of my trouser fly.



Figure 71. G. Yungnickel. Continuous fly. Digital Photograph. 2013.



Figure 72. G. Yungnickel. Single jet pocket detail. Digital Photograph. 2013.



Figure 73. G. Yungnickel. Inside trouser, pocket bag detail. Digital Photograph. 2013.

4

CONCLUSION

This project responds to the fast industrial model in the creation of contemporary fashion by reconnecting the designer with a more hands on approach to design development, one that has always been embedded in the way I develop clothing. The participatory function of the designer has been addressed through designer becoming maker once again. By adopting this approach, I have had to step out side of the current fashion system, which has allowed me to create clothing that has been translated from my imagination to becoming a reality

By freeing up the linear process commonly employed by the fast industrial models, this has allows for my design process to meander and twist without much restriction. This has also allowed for the freedom and evolution of my ideas to grow and develop, allowing for happy accidents and chance discoveries throughout this project to achieve the best possible outcomes, but still accomplishing a strong personal design aesthetic.

Throughout the project I have found that designing through making has led me to become connected to every aspect of the process, specifically to the making of the garments. Schwalbe (2010) states that understanding craft is important for seeing how work makes us what we are (p.109). Crawford (2009) further states; “Without the opportunity to learn through the hands, the world remains abstract and distant, and the passions for learning will not be engaged” (p.38). This project has given me both the opportunity to engage with my practice and also has allowed me to further understand who I am as a designer.

FUTURE RESEARCH

I would like to explore how the design development model explored within this project, moving away from season and trend based collections, could become part of a functional business model.

I would also like to further explore traditional bespoke tailoring practices. Practical knowledge is learnt by doing. Mitchell (2006) explains that learn by example is to submit to authority. By follow your master and emulate his efforts, you unconsciously pick up rules of the art because you trust his manner of doing things even when you cannot analyze and account in detail for its effectiveness (p.63). Bespoke tailoring has always been an interest that I would like to pursue.

APPENDIX

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Figure 75. N. Shonfeld. *First World War Sailors Smock*. *The Vintage Showroom*. 2012.

Figure 76 & 77. C. Blackmore. *Gustavo Klimt and indigo-dyed smock*. 2009. In *One Hundred Years of Menswear*, London, England: Laurence King.

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this thesis for copyright reasons.

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this thesis for copyright reasons.



GENERAL RULES FOR CUTTING OUT.

"Waste not, want not."
"Cut your coat according to your cloth."

measured by cloth measure.

2 $\frac{1}{4}$ inches make 1 nail.
4 nails — 1 quarter.
4 quarters — 1 yard.
5 — — 1 English ell.
6 — — 1 French ell.

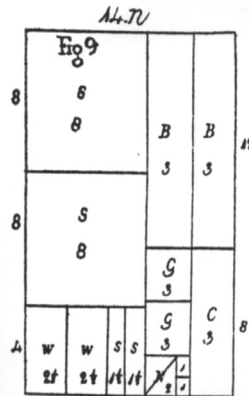


	Fig. 9, Man's larger size.
Quantity required for one	Yds. nls. 3.8
Quantity required for six.....	21.1
Proper width of cloth	14
Whole length of skirt.....	2.4
Space to leave for shoulders.....	2 $\frac{1}{2}$
The space for the neck will then be	9
Slit downwards for bosom	6
Length of arm-holes.....	5 $\frac{1}{2}$
Slit at the bottom for flaps	5.
Width of sleeve	8
Length down the selvage.....	8
Width of binders or linings.....	3
Length down the selvage.....	12
Width of collar	3
Length down the selvage.....	8
Width of wristband.....	2 $\frac{1}{2}$
Length down the selvage.....	4
Width of shoulder-strap	1 $\frac{1}{2}$
Length down the selvage.....	4
Size of sleeve-gussets.....	3
Size of neck-gussets.....	2
Size of bosom-gussets	$\frac{1}{2}$
Size of flap-gussets	1

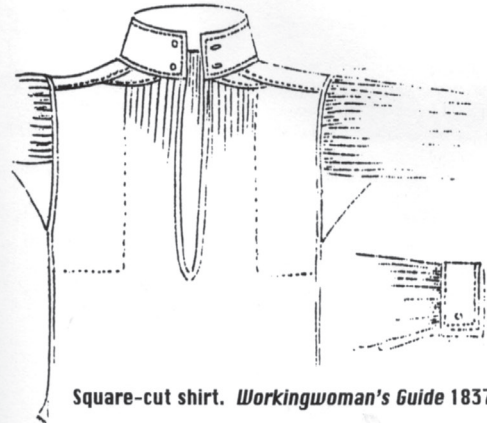


Figure 78.

R. L. Shep. Square-cut shirt pattern from 1837. 1999. In *Shirts & Men's Haberdashery 1840s to 1920s*. Mendocino, CA: R.L. Shep

Figure 79. G. Yungnickel. Historic English Smock. Digital Photograph. 2013. Pattern purchased from Ageless Patterns and prototype constructed.

Figure 80. G. Yungnickel. Mid-19th Century Shirt. Digital Photograph. 2013. Pattern purchased from Ageless Patterns and prototype constructed.

Figure 81. G. Yungnickel. 1869 Gentleman's Shirt. Digital Photograph. 2013. Pattern purchased from Ageless Patterns and prototype constructed.

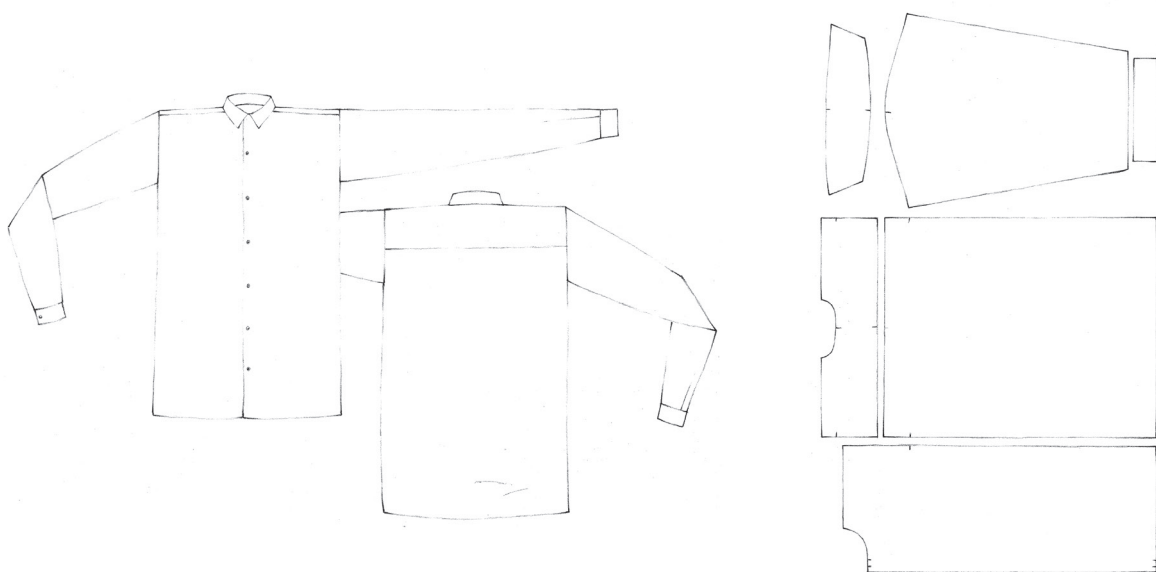
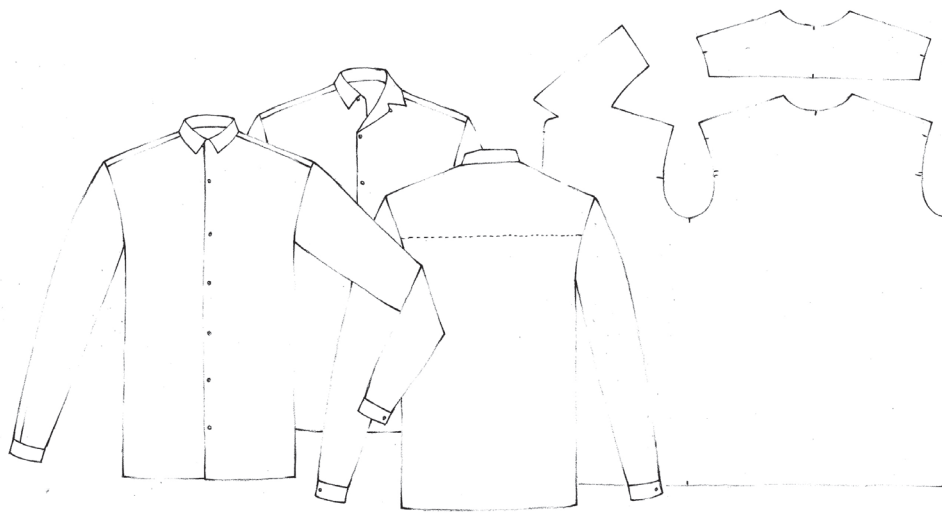
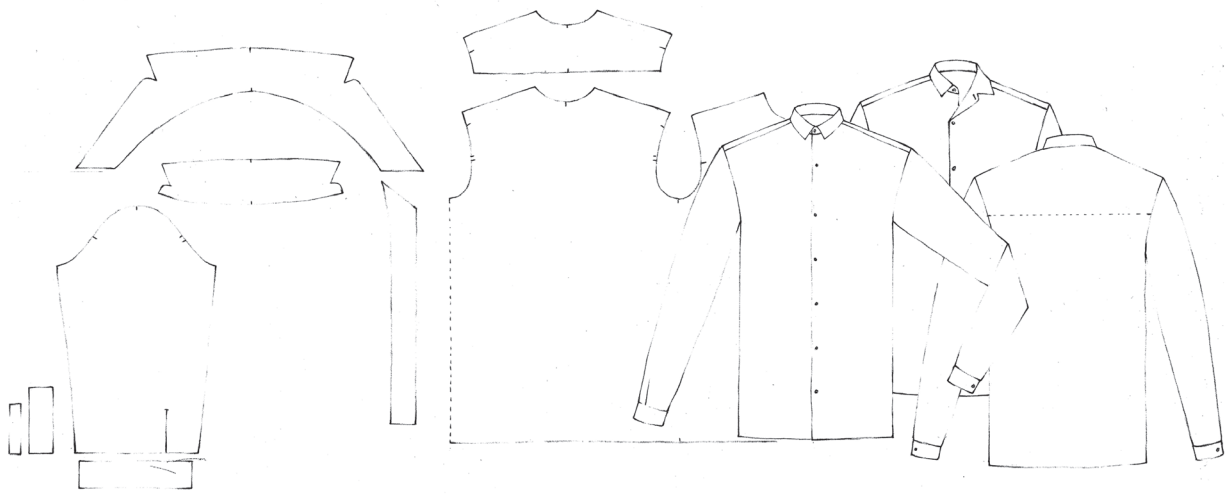
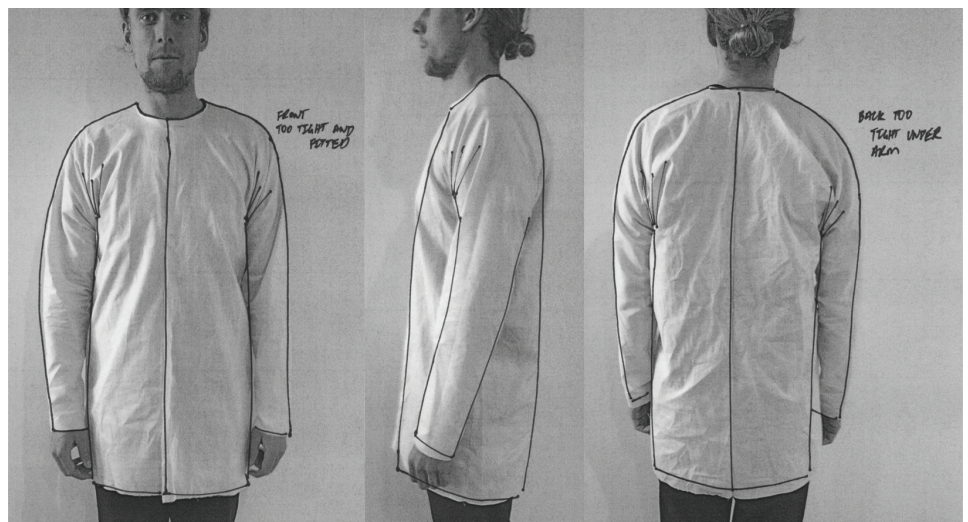
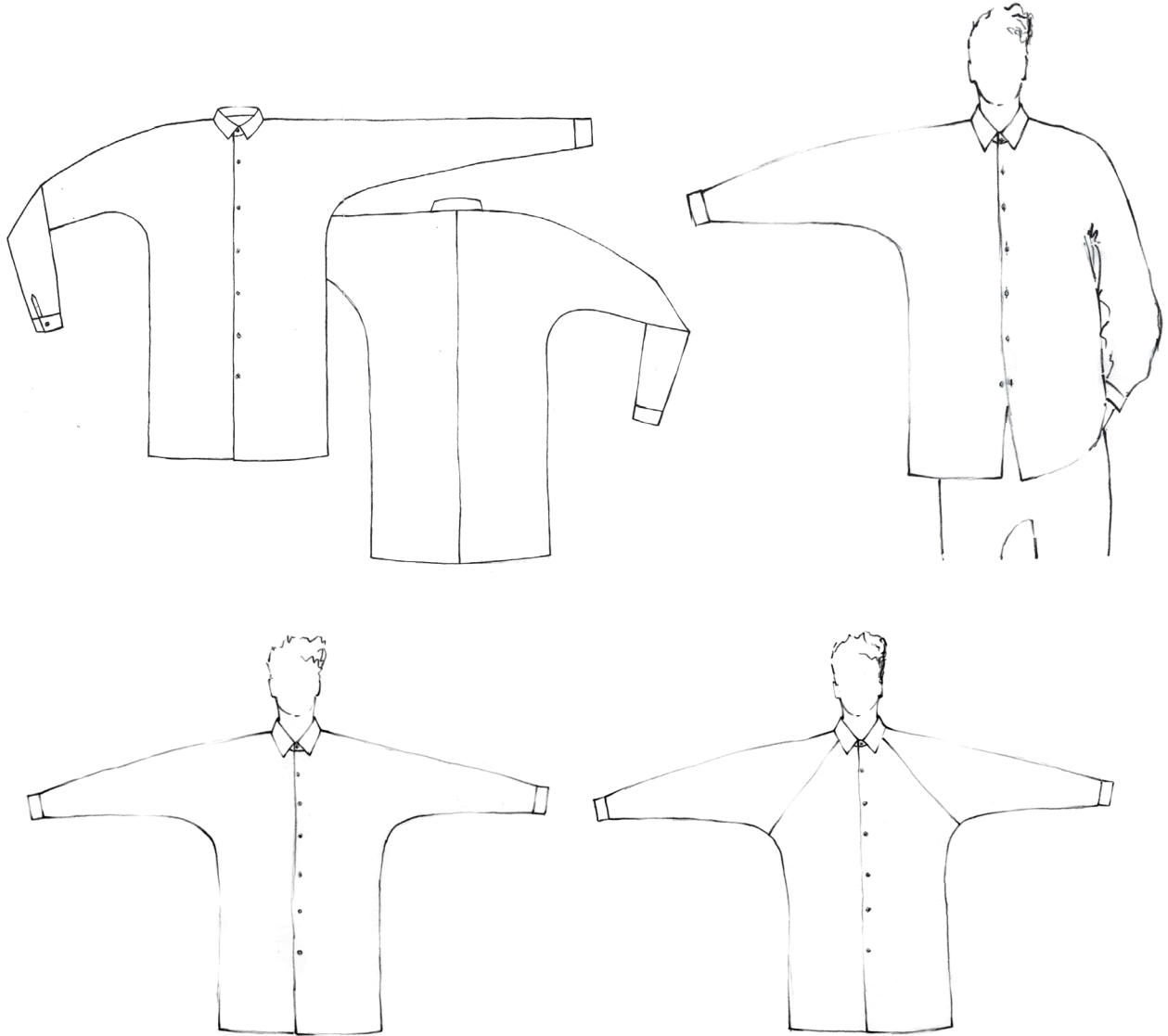


Figure 82. G. Yungnickel, Initial shirt concept developments. Designers Sketch. 2013. At this stage I was thinking about ways of pattern development.



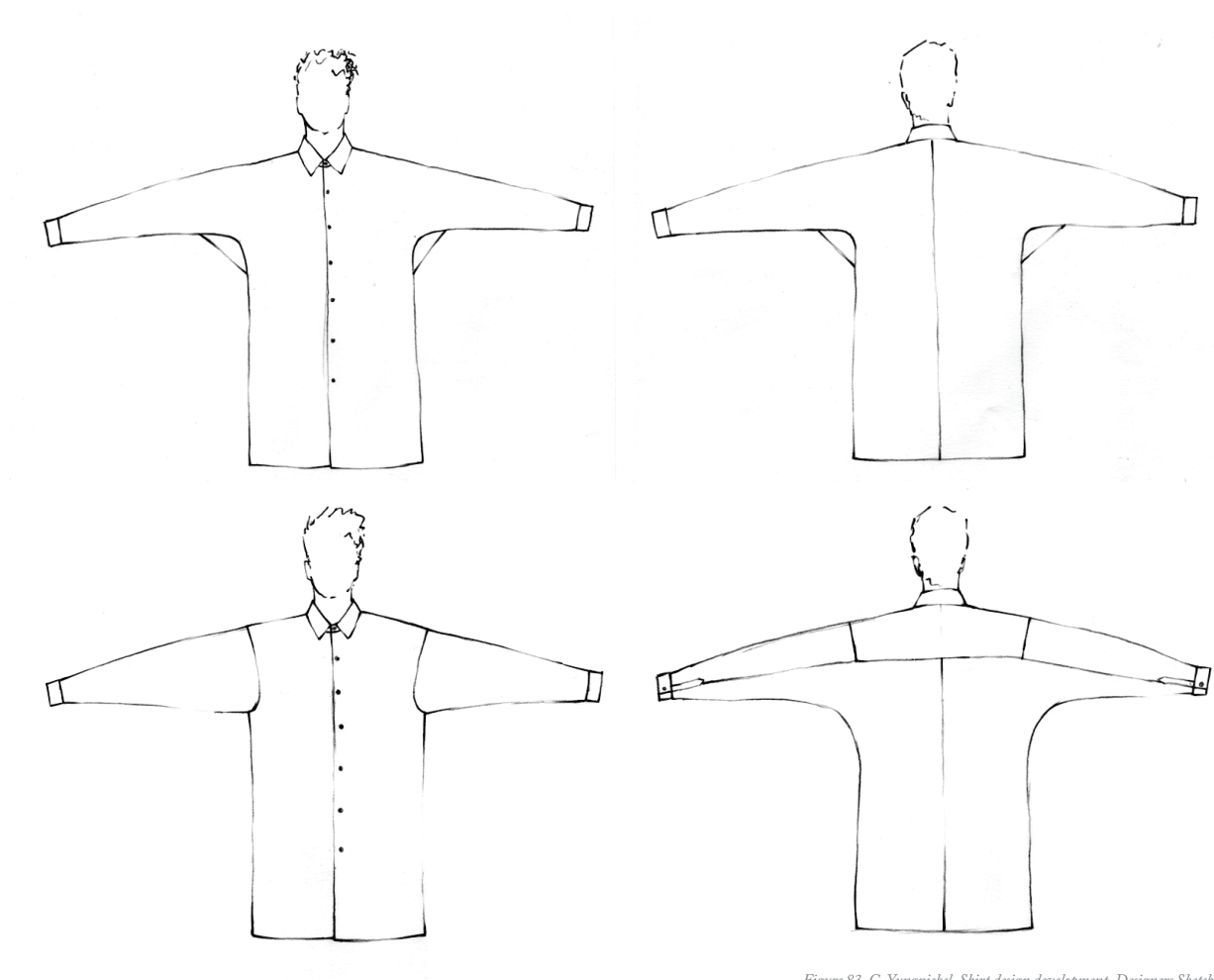


Figure 83. G. Yungnickel. Shirt design development. Designers Sketch. 2013.

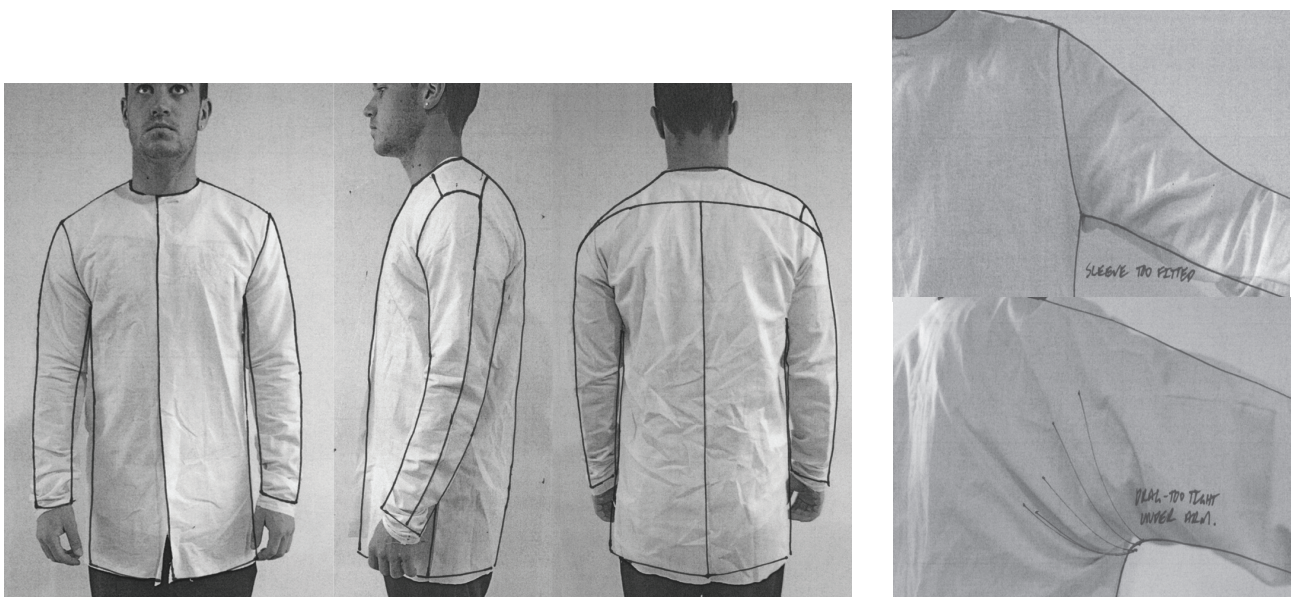


Figure 84. G. Yungnickel. Initial shirt prototyping. Digital Photograph. 2013.

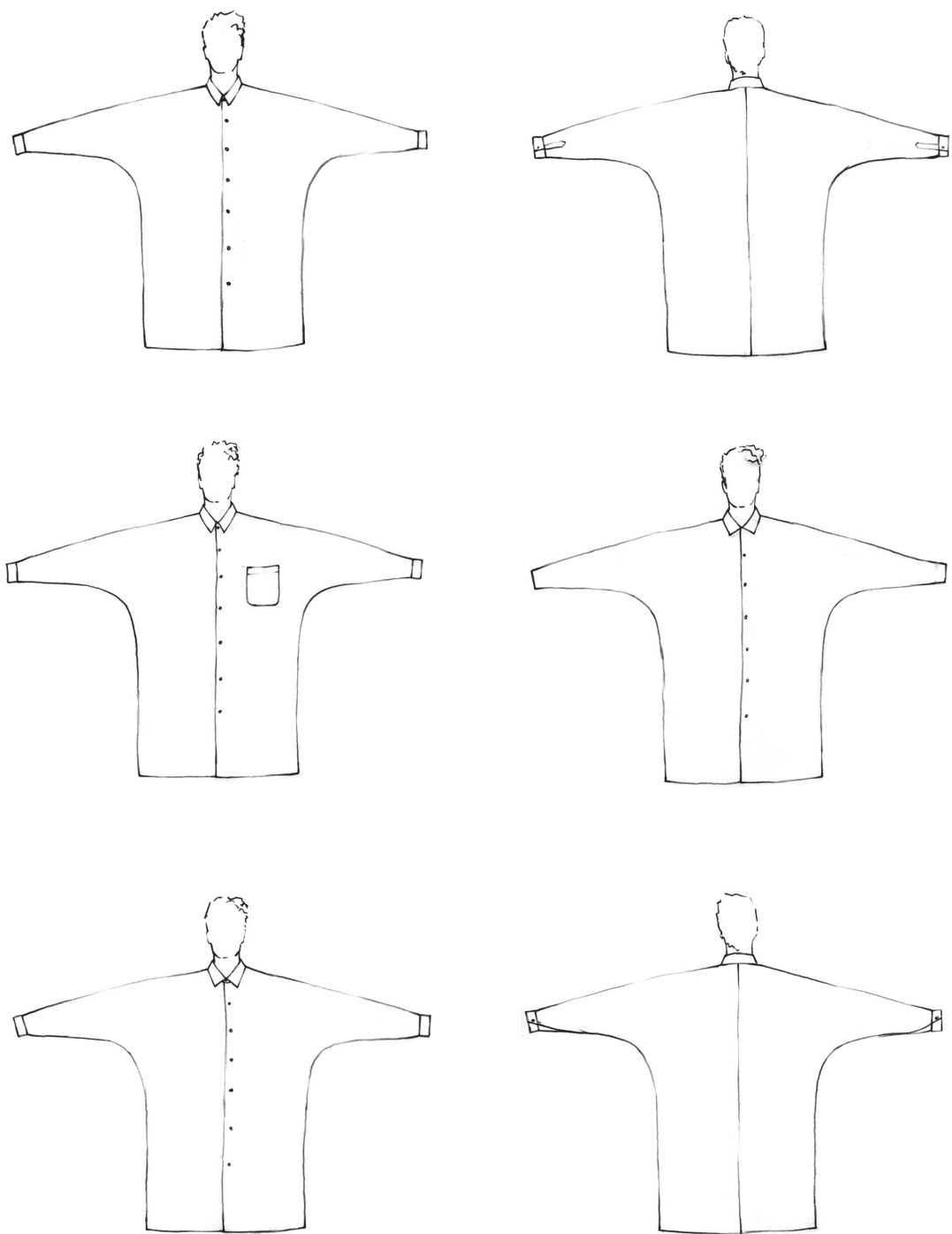


Figure 85. G. Yungnickel. Shirt design development. *Designers Sketch*, 2013.



Figure 86. G. Yungnickel. Longsleeve shirt working drawing. Designers Sketch. 2013.

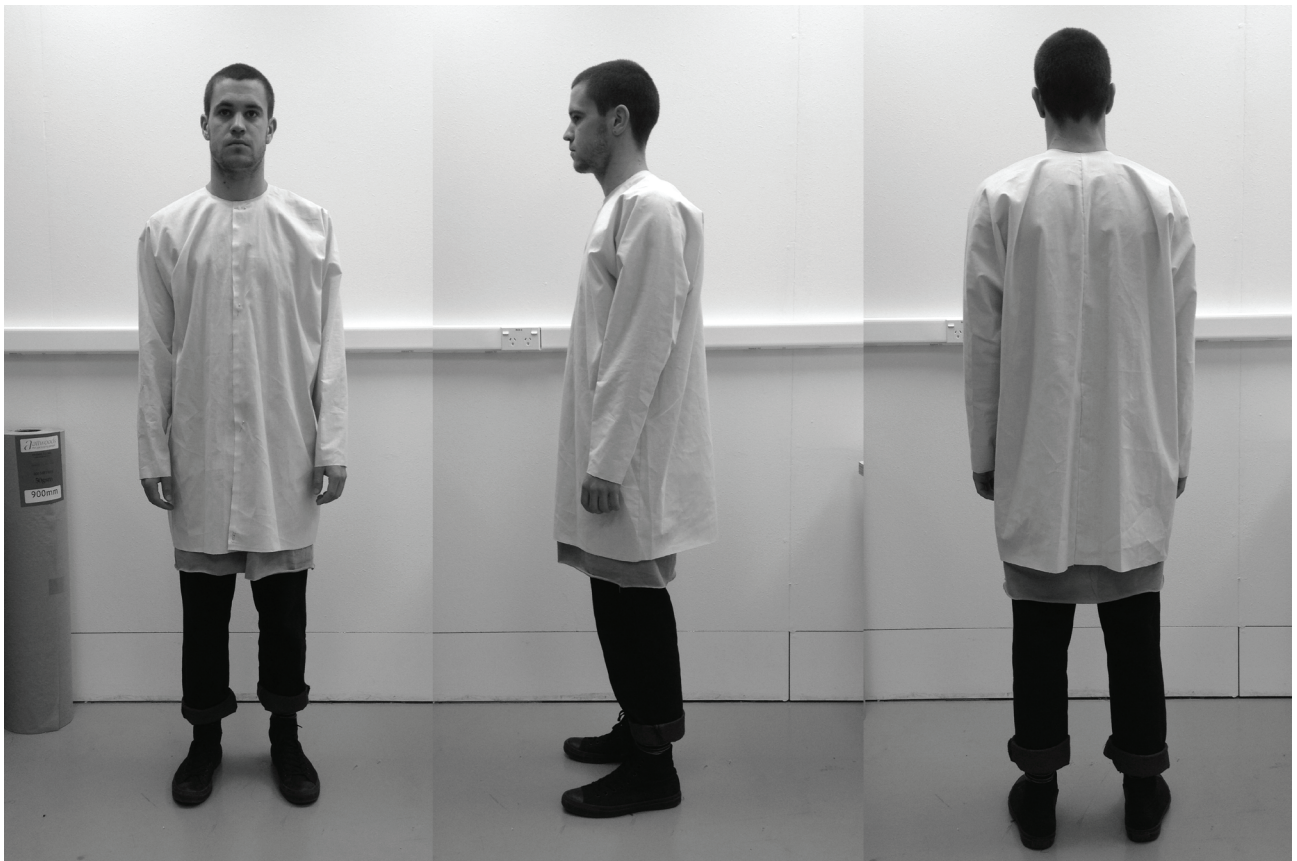
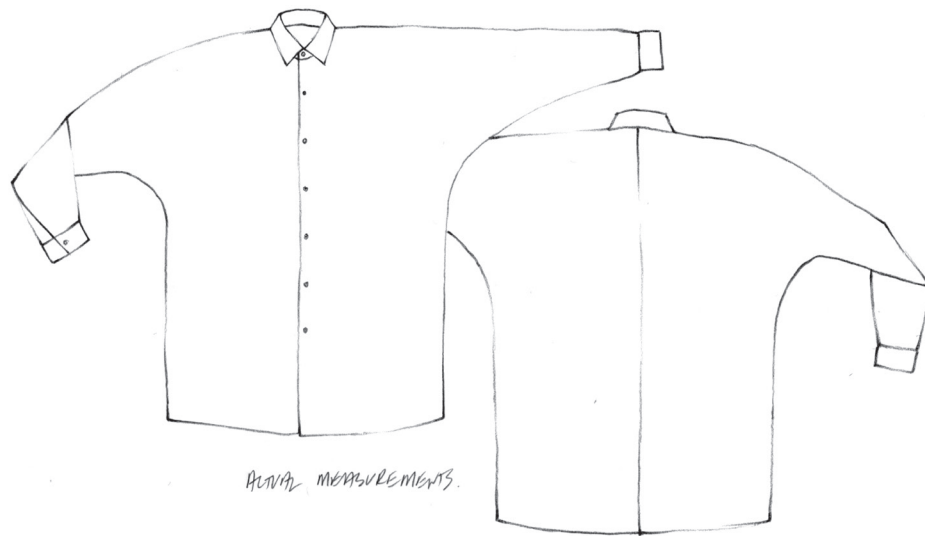


Figure 87. G. Yungnickel. Longsleeve shirt prototype. Digital Photograph. 2013.



Figure 88. G. Yungnickel. Initial fabric selection. Digital Photograph. 2013.

SHIRT #1

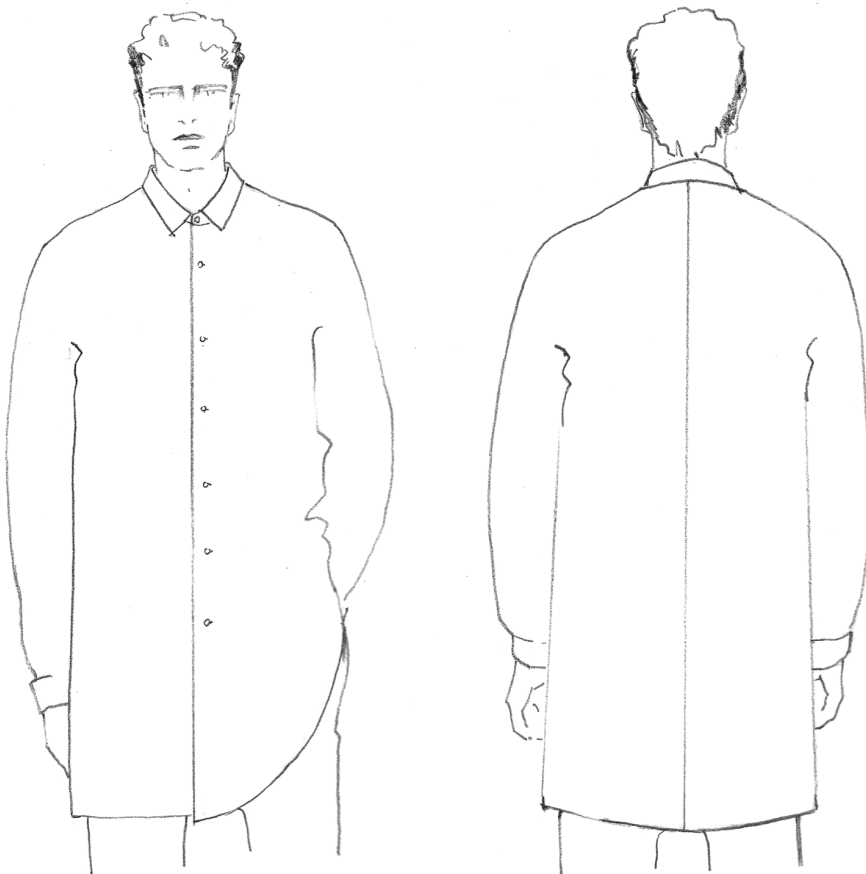
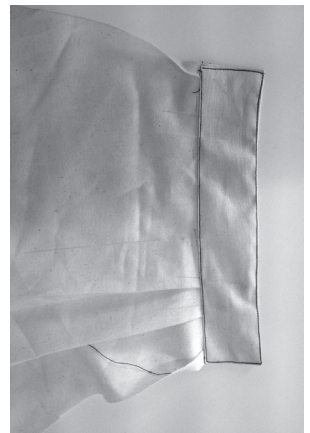
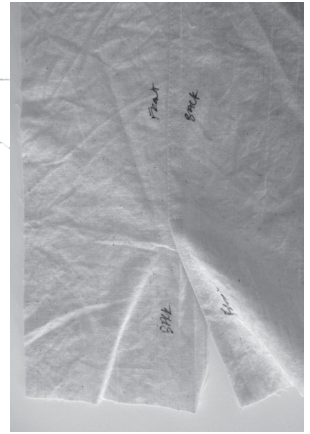
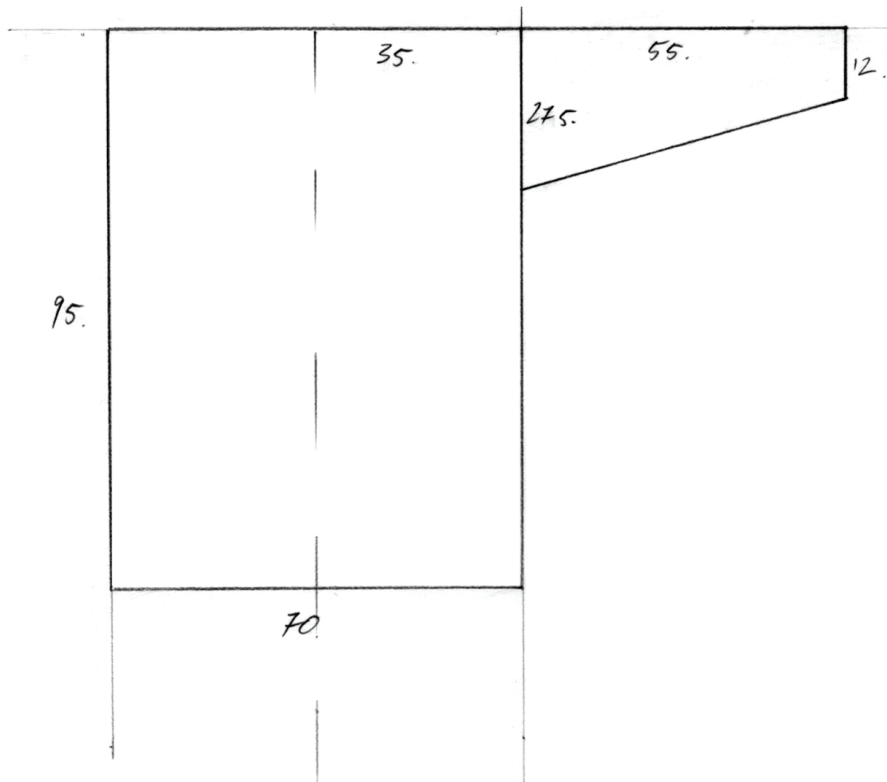


Figure 89. G. Yungnickel. Longsleeve shirt proportion sketch. Designers Sketch. 2013.

Figure 90. G. Yungnickel. Longsleeve shirt illustration. Designers Sketch, 2013

Figure 91. G. Yungnickel. Longsleeve shirt cuff development. Digital Photograph. 2013.

SHORT SLEEVE SHIRT #1

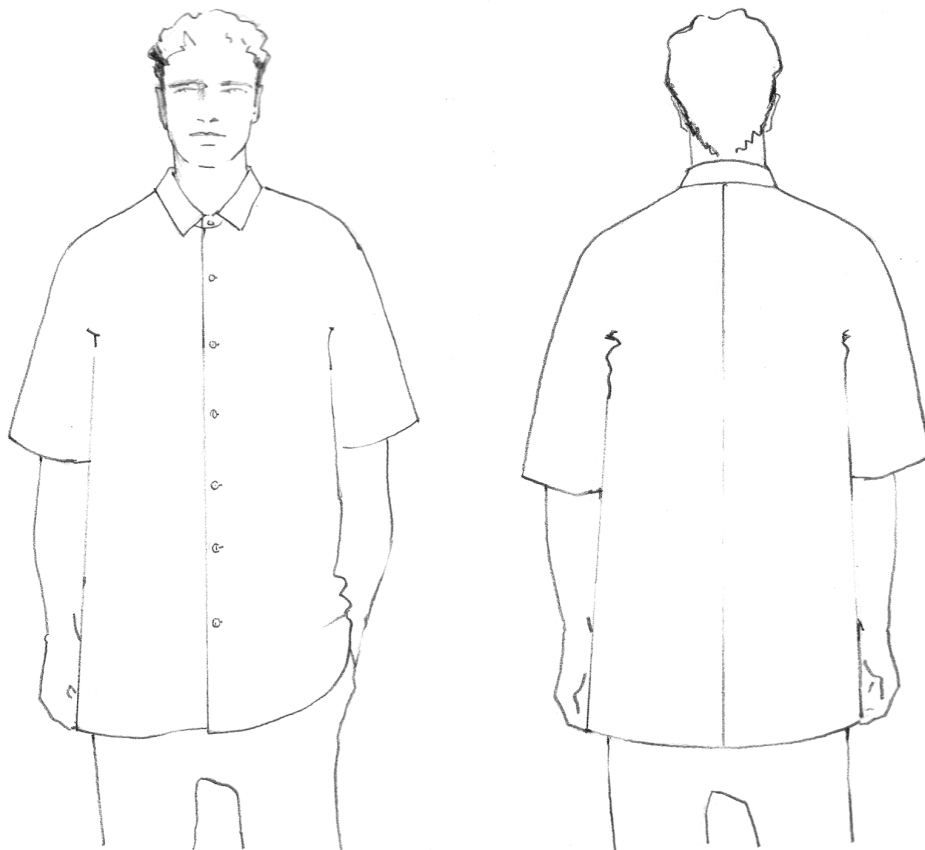
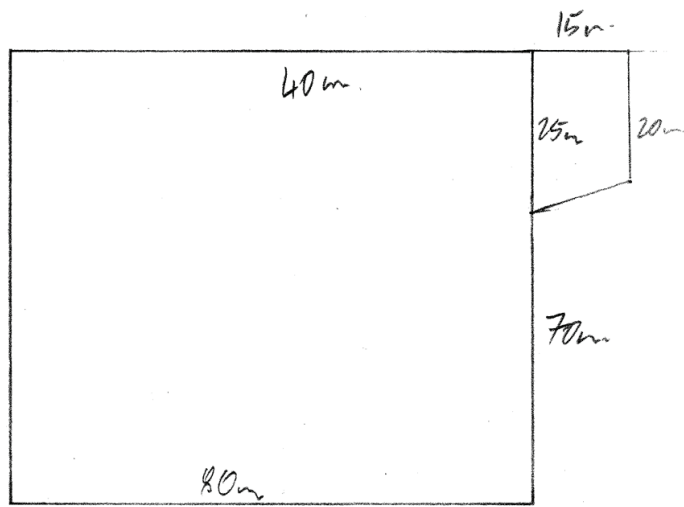


Figure 92. G. Yungnickel. Shortsleeve shirt proportion sketch. Designers Sketch. 2013.

Figure 93. G. Yungnickel. Shortsleeve shirt illustration. Designers Sketch. 2013

Figure 94. G. Yungnickel. Shirt collar development. Digital Photograph. 2013.

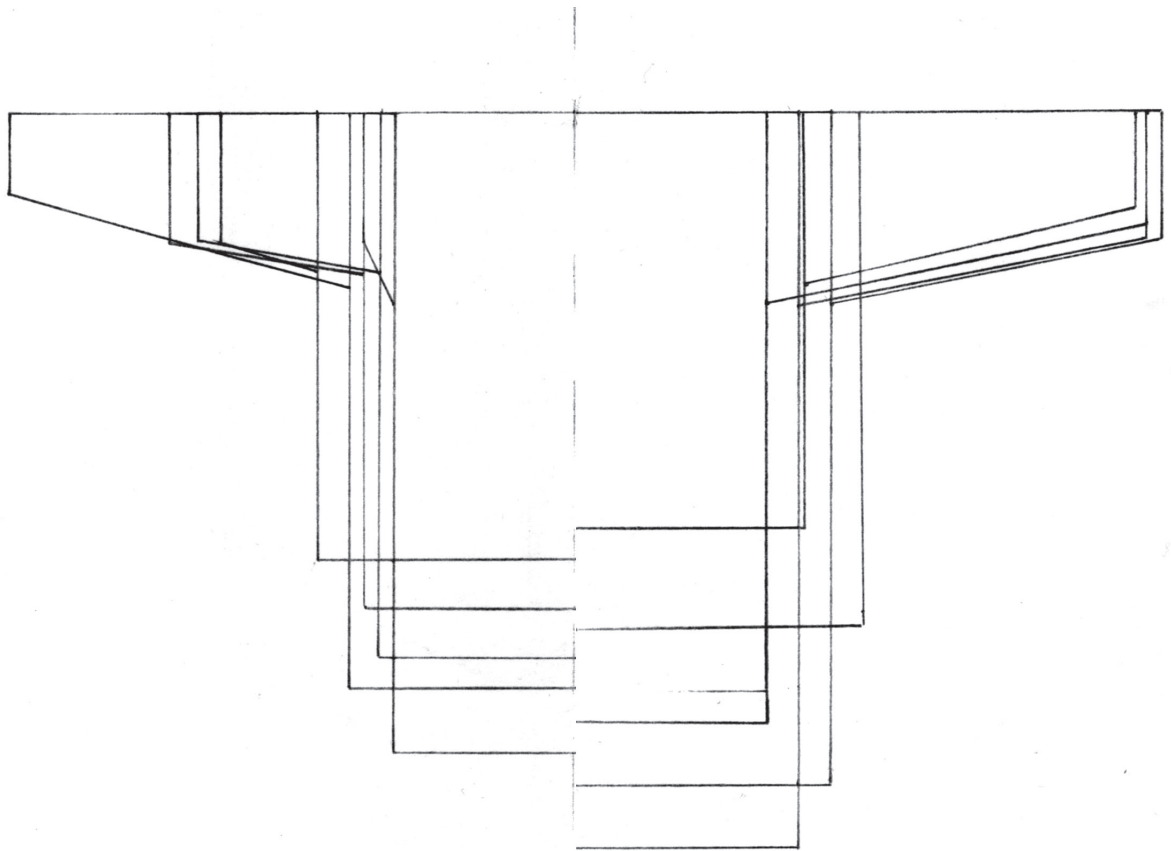


Figure 95. G. Yungnickel. 'Top' garment proportions. Designers Sketch. 2013.

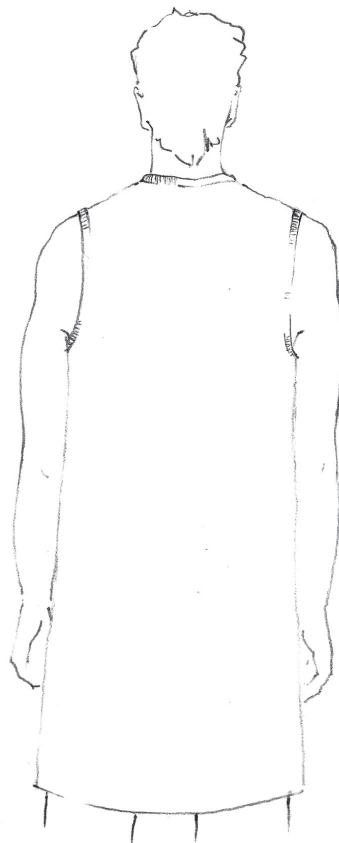
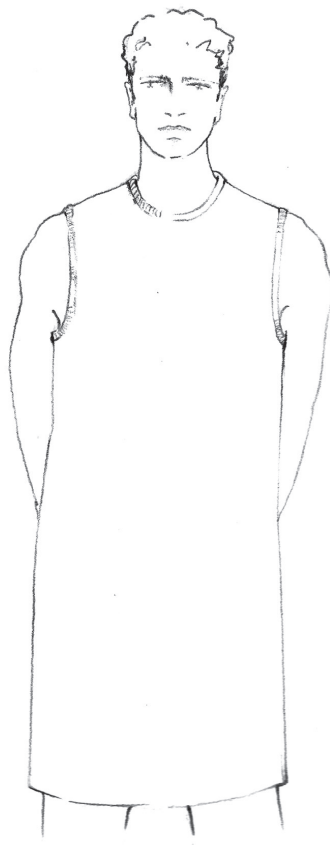
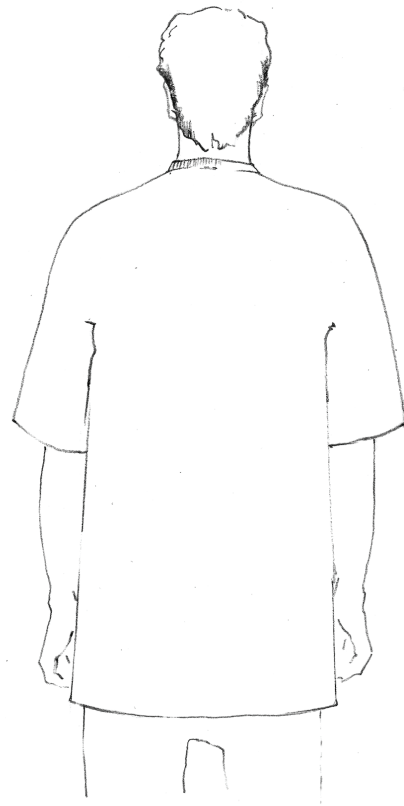
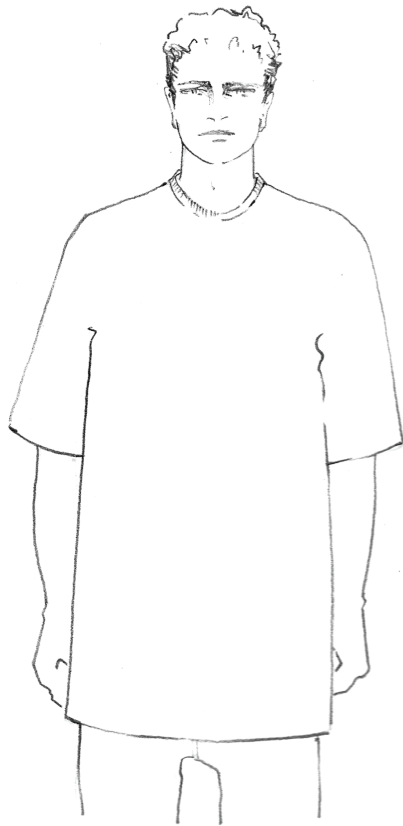
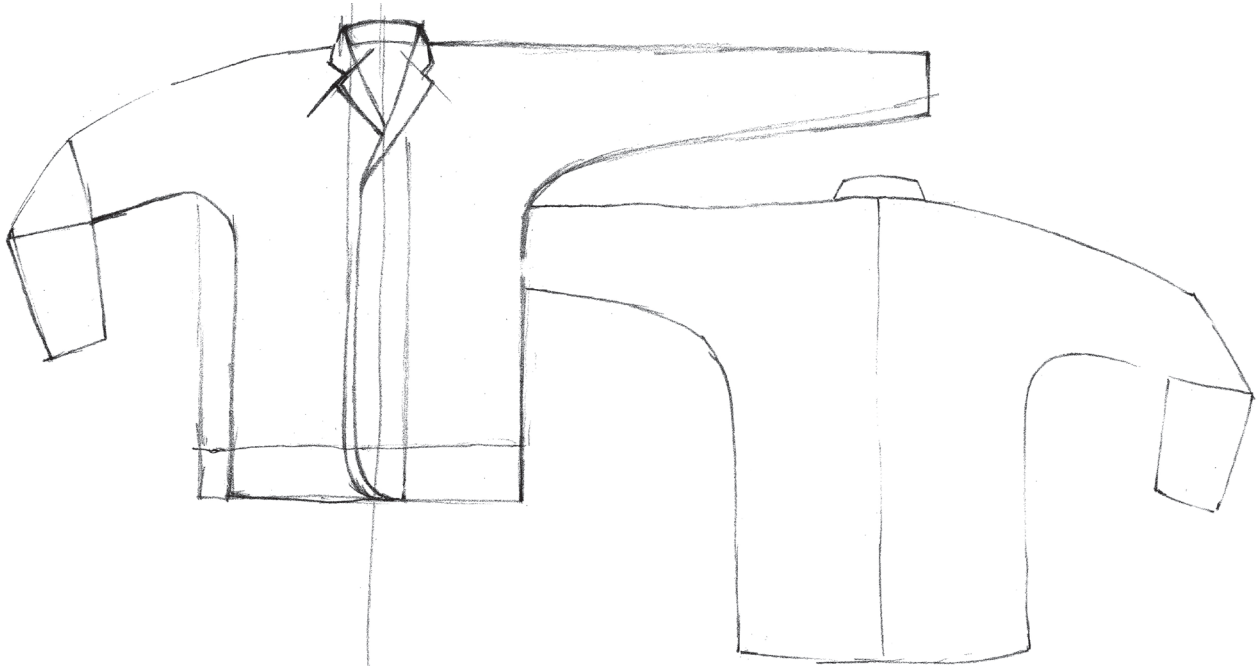
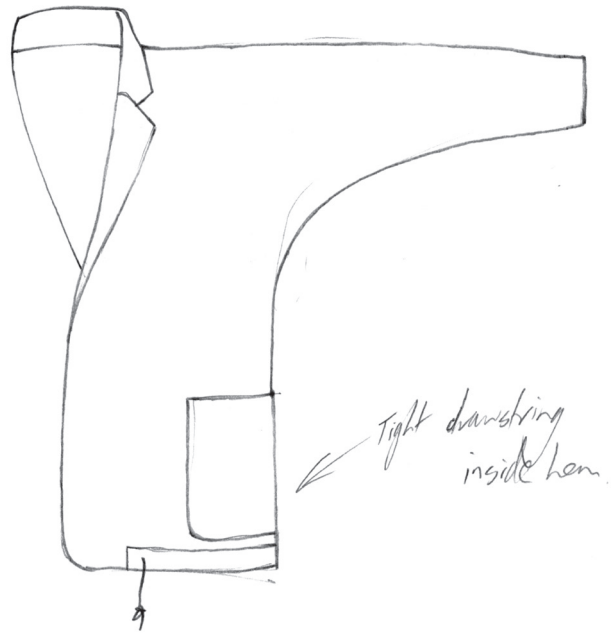


Figure 96. G. Yungnickel. T-shirt & singlet illustrations. Designers Sketch. 2013.



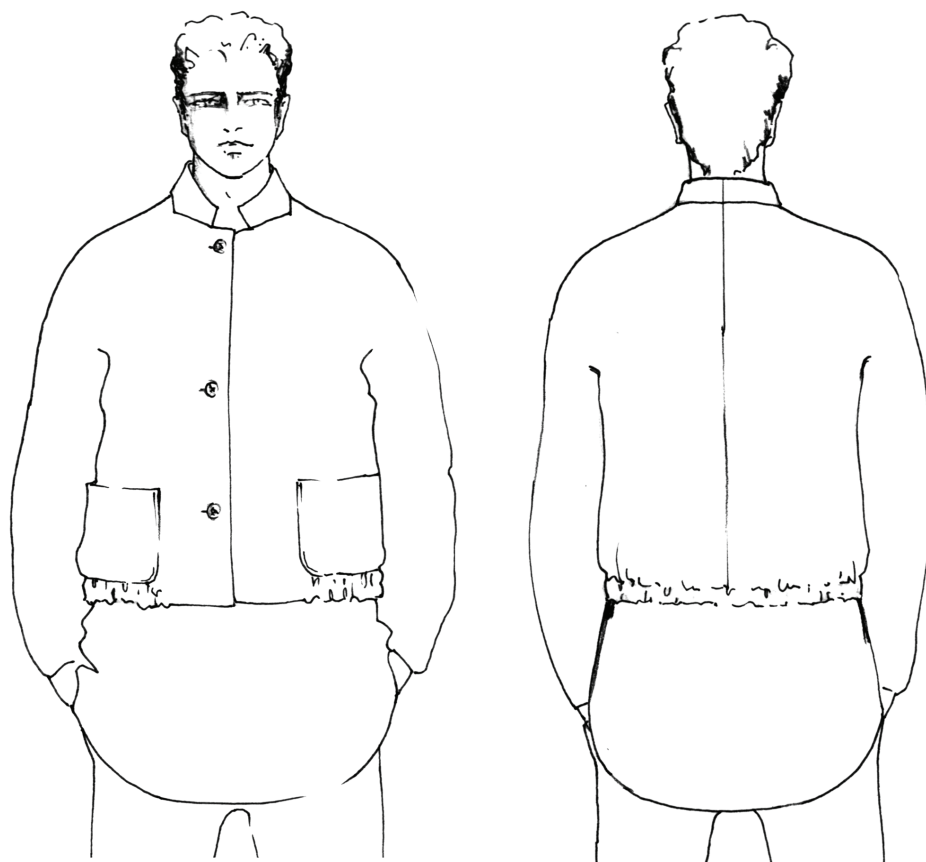


Figure 97. G. Yungnickel. Blazer development. *Designers Journal*. 2013.

Figure 98. C. Blackmore. *Pilots wearing bomber jackets in 1944*. 2009. In *One Hundred Years of Menswear*, London, England: Laurence King.

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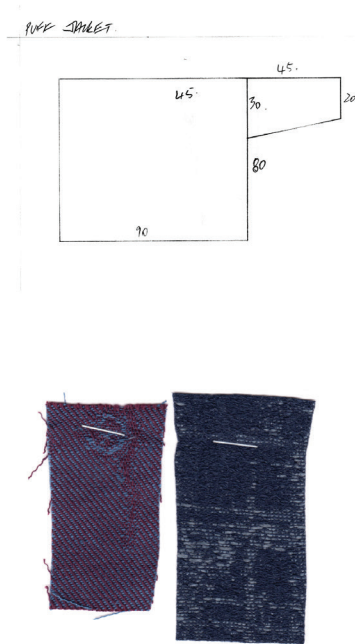


Figure 99. G. Yungnickel. *Jacket development*. *Designers Journal*. 2013.

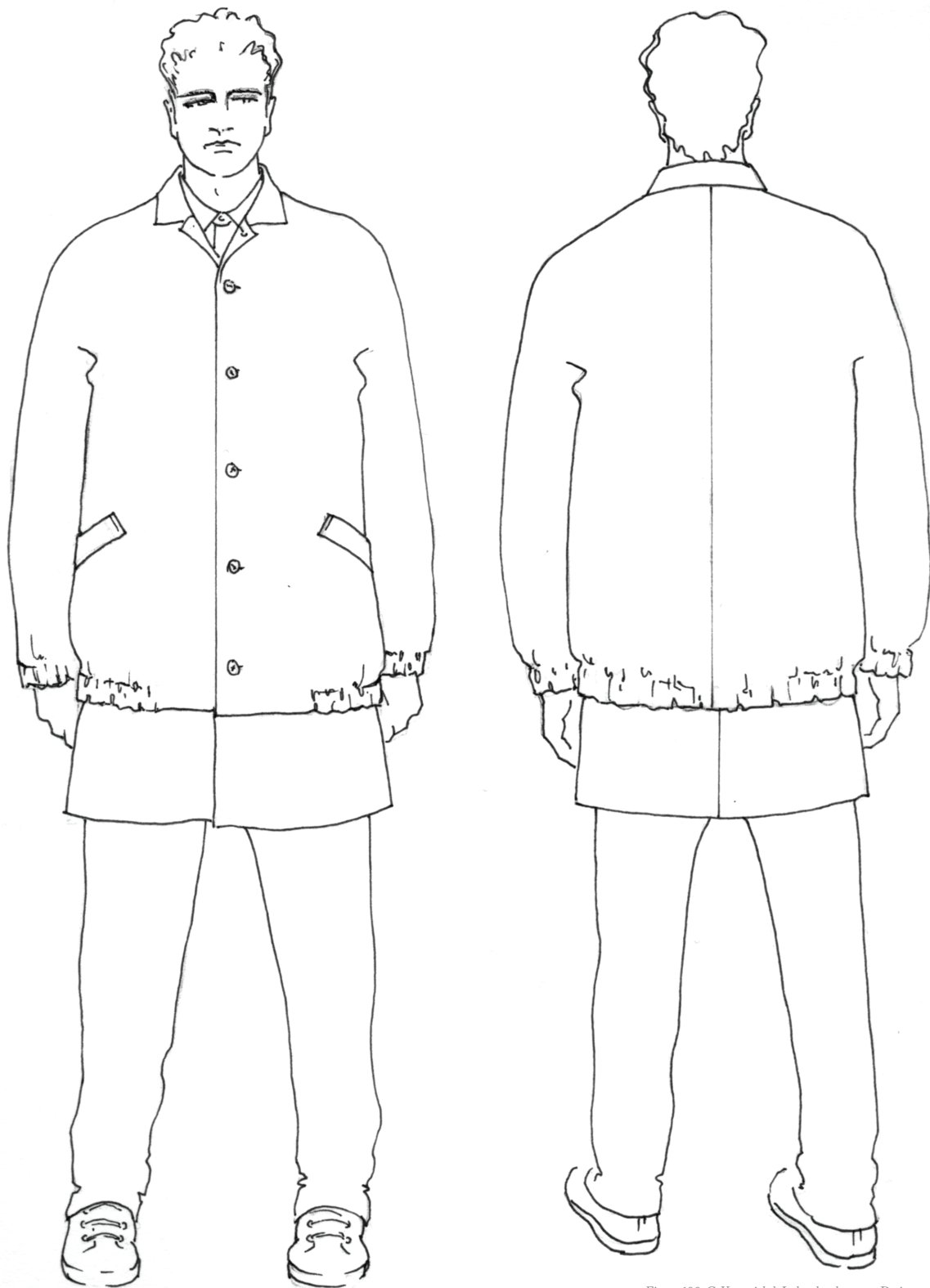


Figure 100. G. Yungnickel. Jacket development. Designers Sketch. 2013.

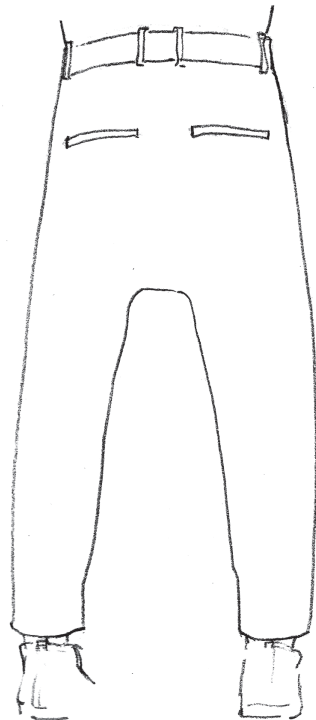
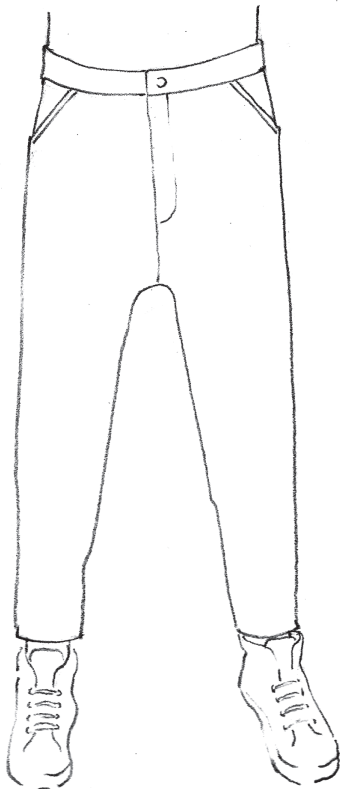
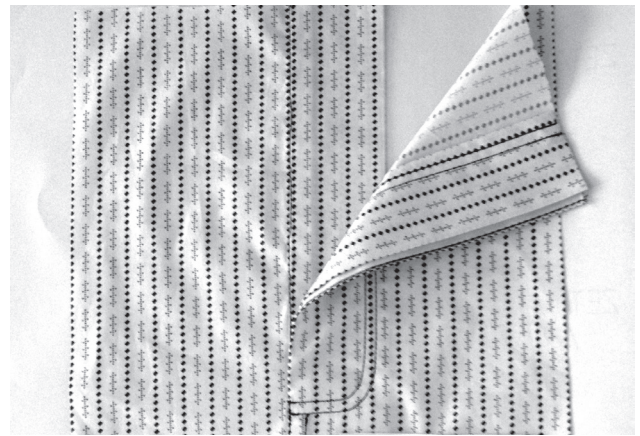


Figure 101. Thai Fisherman Pants. 2013. Burda Style.

Figure 102. L. Dystant. Natural Selection jean fly. 2013.

Figure 103. G. Yungnickel. Trouser fly sample, Digital Photograph. 2013.

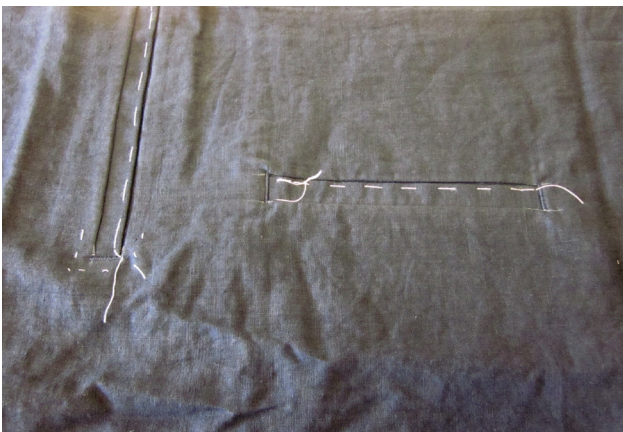
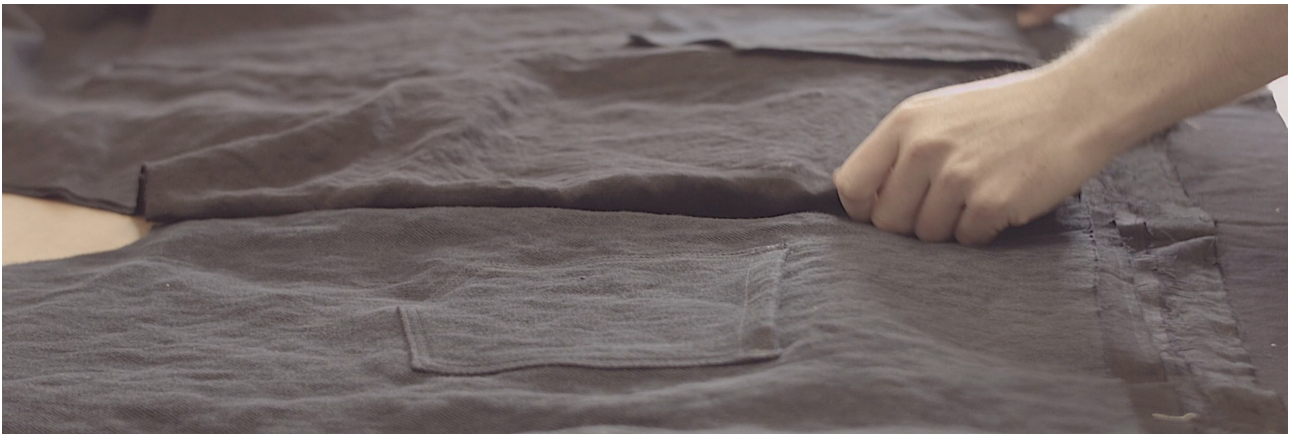
Figure 104. G. Yungnickel. Slim trouser illustration. Designers Sketch. 2013.

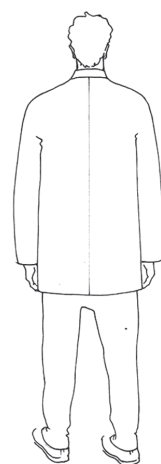
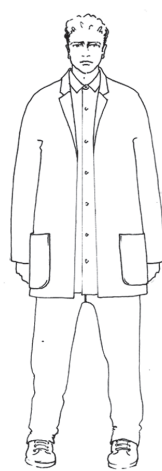
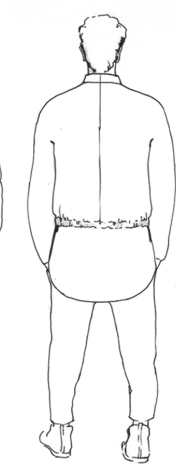
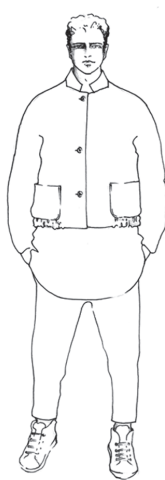
Figure 105. G. Yungnickel. Trousers pattern. Digital Photograph. 2013.

Figure 106. G. Yungnickel. Trouser garment construction. Digital Photograph. 2013.

Figure 107. G. Yungnickel. Trouser garment construction. Digital Photograph. 2013.

Figure 108. G. Yungnickel. Trouser garment construction. Digital Photograph. 2013.





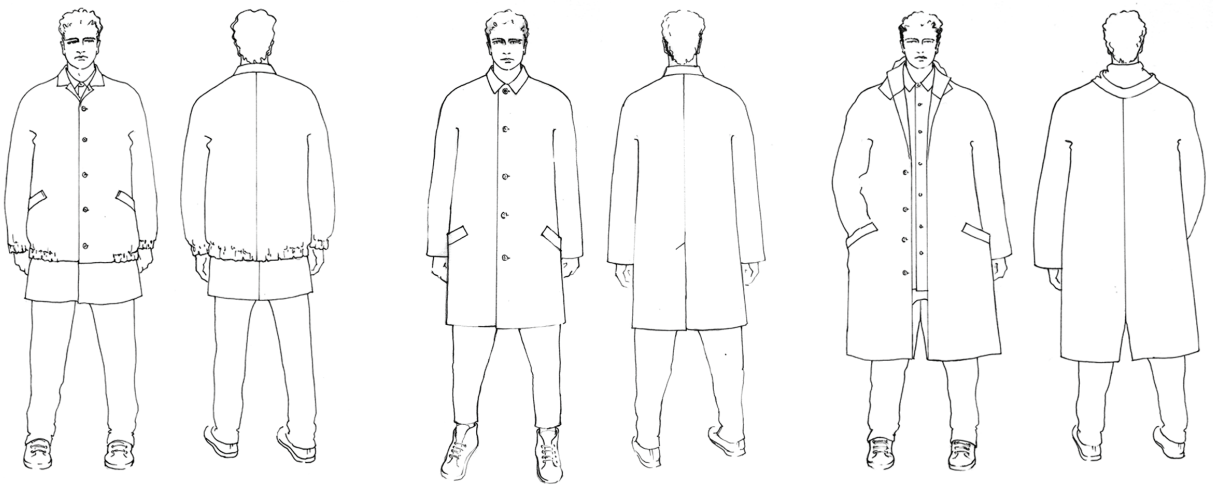


Figure 109. G. Yungnickel. Range Lineup. Designers Sketch. 2013.

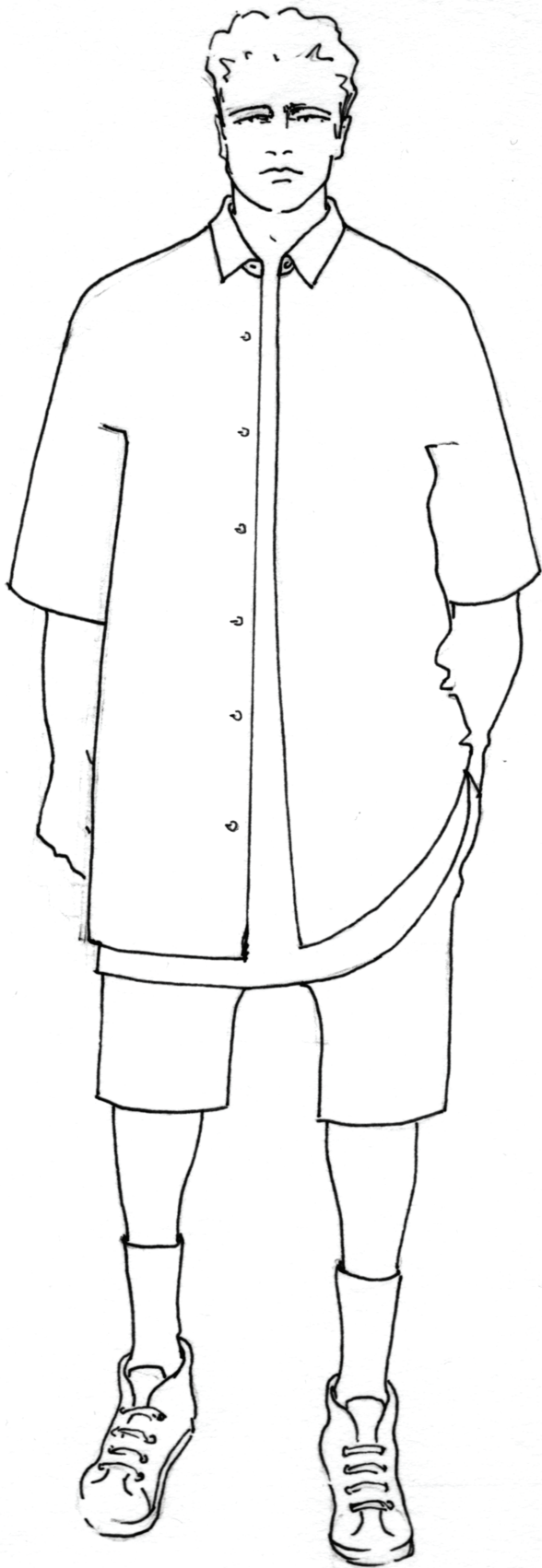


Figure 110. G. Yungnickel. Shortsleeve shirt fabric selection. Digital Photograph. 2013.



Figure 111. G. Yungnickel. Final outfit. Digital Photograph, 2013.



Figure 112. G. Yungnickel. Final outfit. Digital Photograph. 2013.

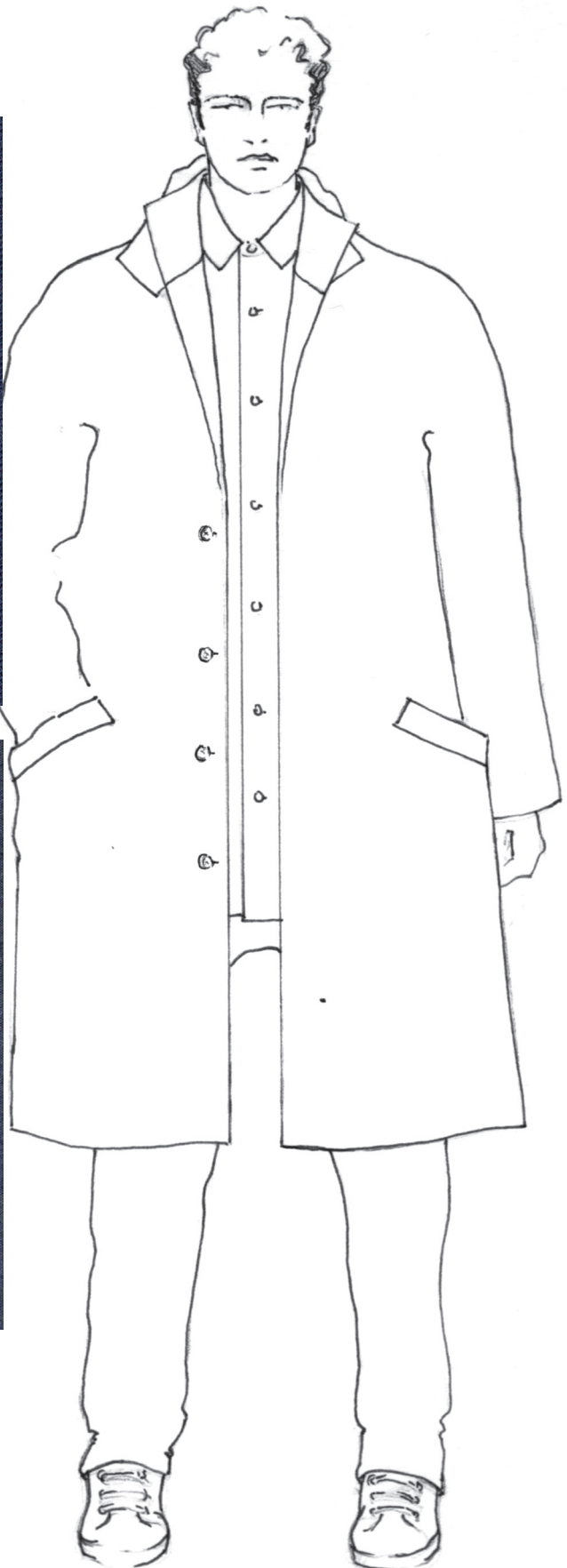


Figure 113. G. Yungnickel. Parka fabric. Digital Photograph. 2013.

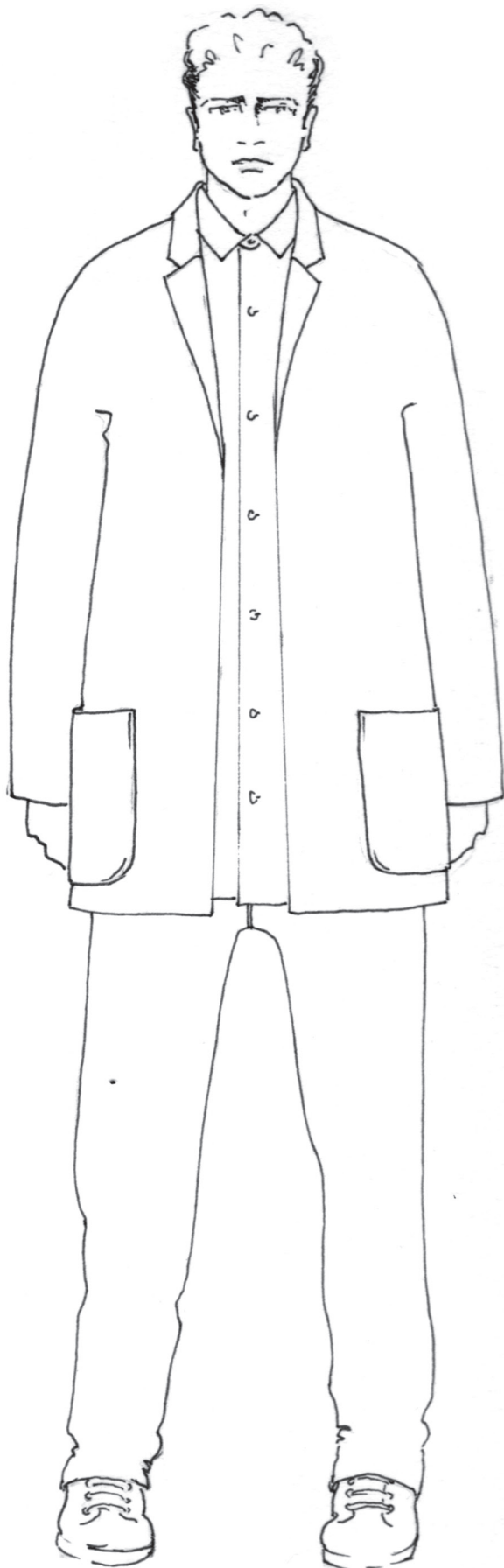


Figure 114. G. Yungnickel. Cardigan fabric. Digital Photograph. 2013.



Figure 115. G. Yungnickel. Final outfit. Digital Photograph. 2013.



Figure 116. G. Yungnickel. Final outfit, Digital Photograph. 2013.

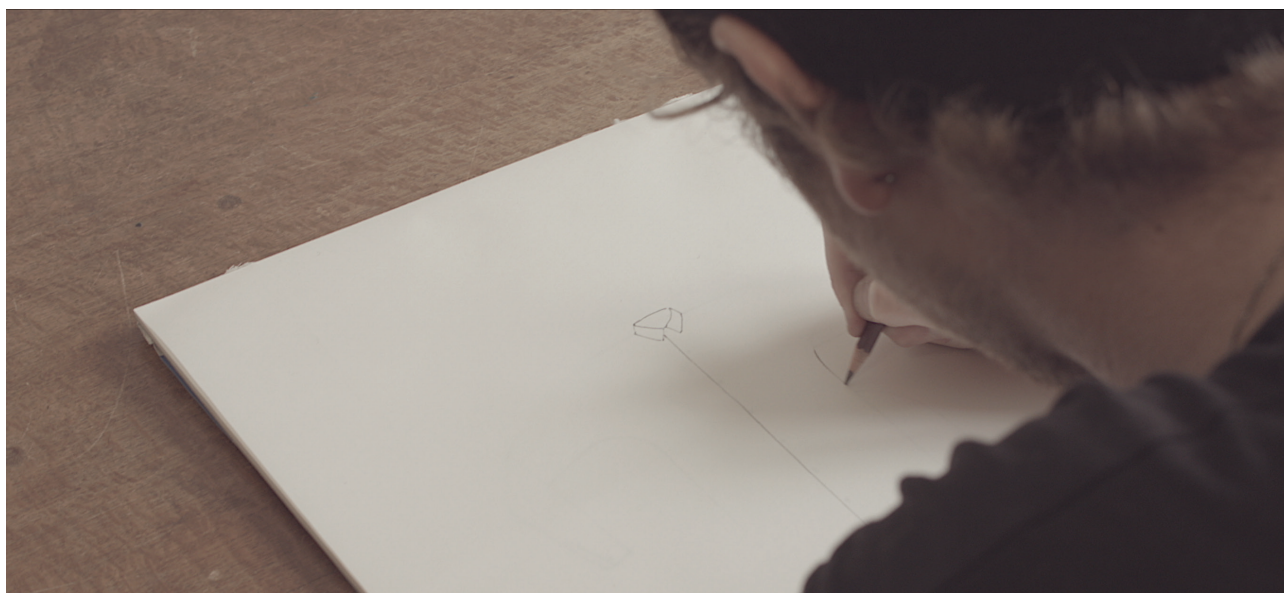
Figure 117. G. Yungnickel. Final outfit, Digital Photograph. 2013.



Figure 118. G. Yungnickel. Final outfit. Digital Photograph. 2013.

VIDEO STILLS FROM SHORT FILM MADE SHOWING DESIGN PROCESS

Figure 119 – 134. G. Yungnickel. Stills from short film, *Digital Image*, 2013.













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