



Care Making

Practices of Gleaning, Using, and Future Fashioning

Tania Splawa-Neyman

School of Architecture and
Design

College of Design and Social
Context

RMIT University

December 2014

Declaration

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

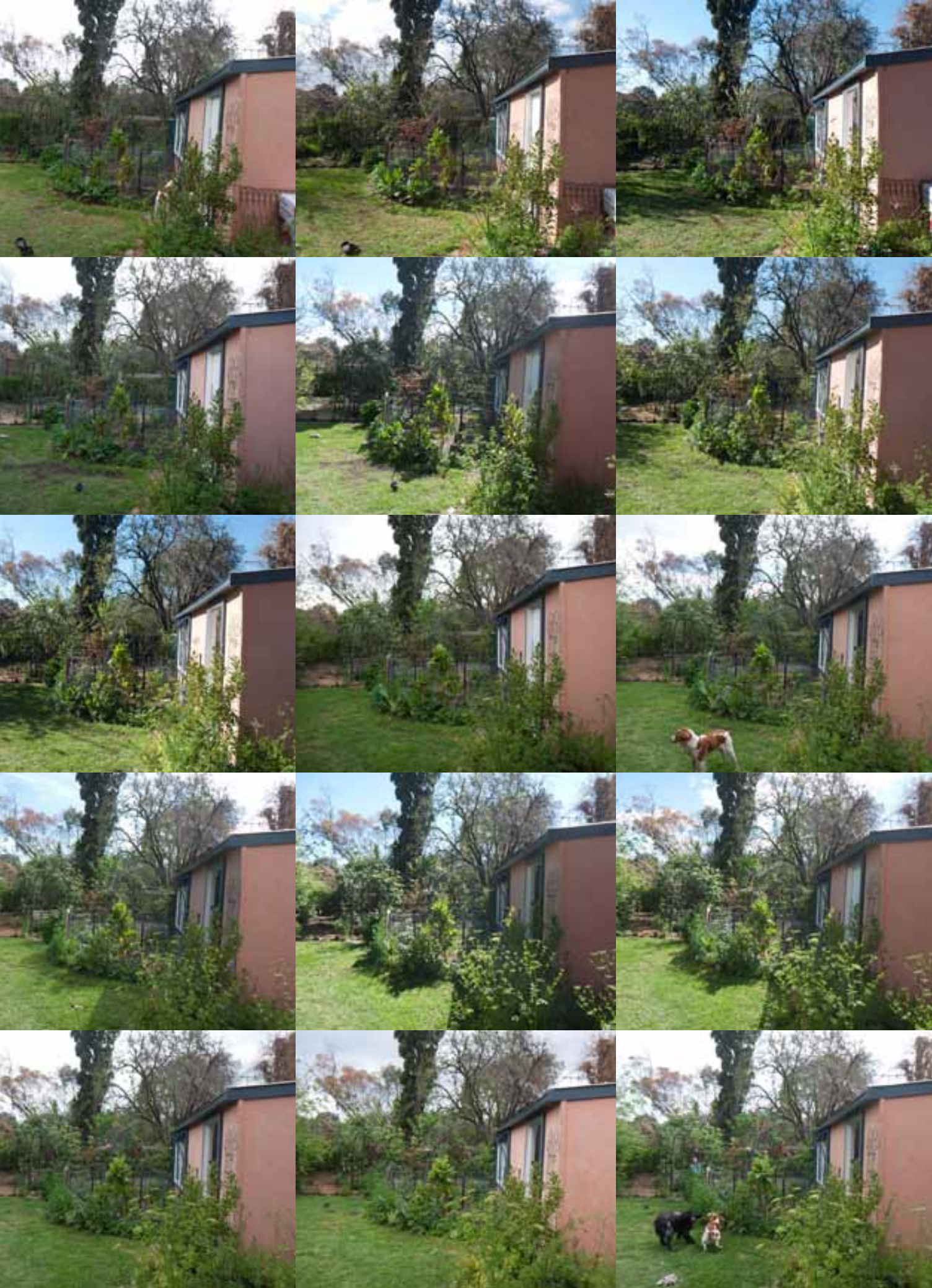
Tania Splawa-Neyman

December 2014

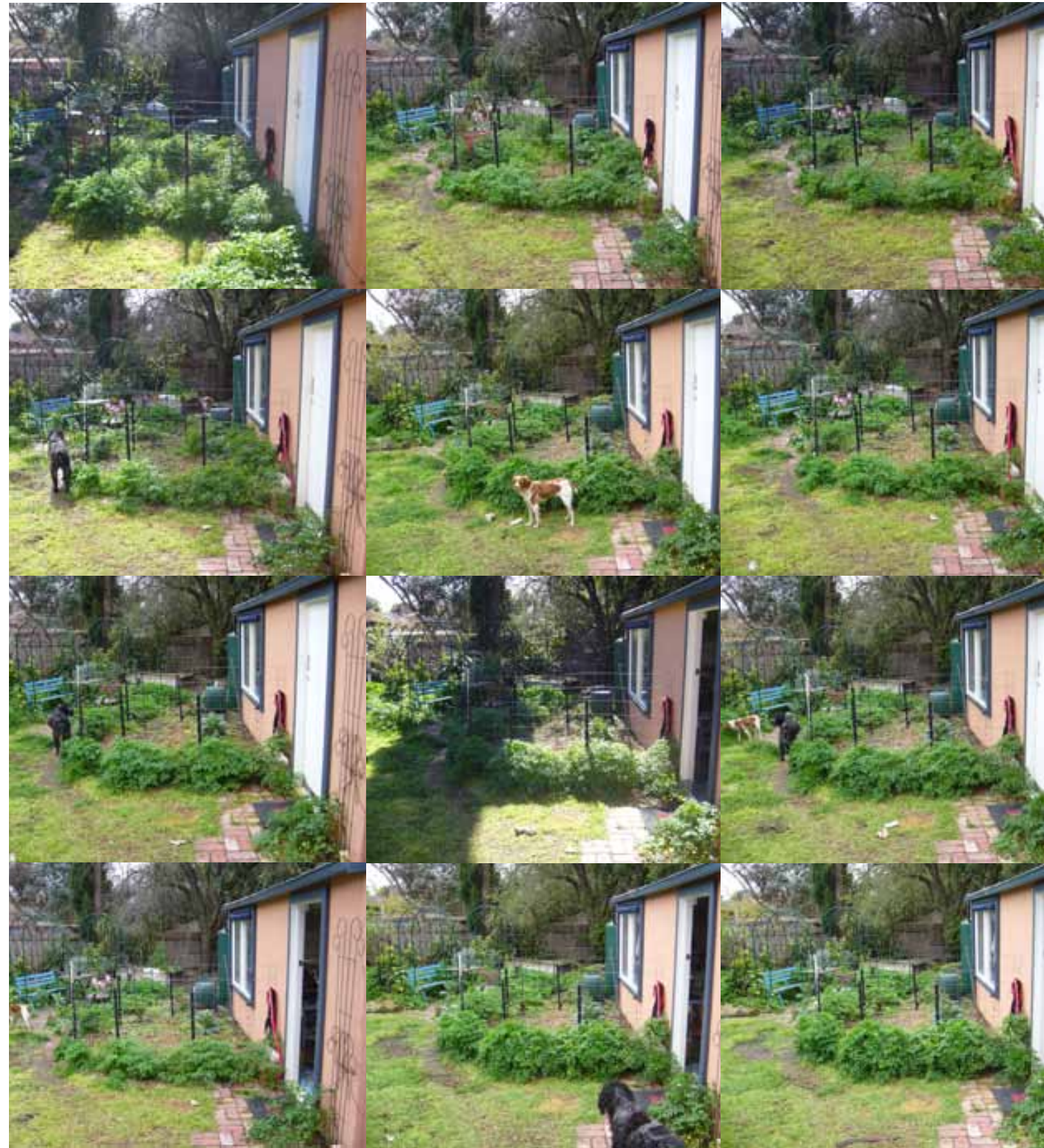
care making

PRACTICES OF GLEANING, USING, AND FUTURE FASHIONING

TANIA SPŁAWA-NEYMAN - DOCTOR OF PHILOSOPHY - RMIT UNIVERSITY - AUGUST 2014



care making PRACTICES OF GLEANING, USING, AND FUTURE FASHIONING TANIA SPŁAWA-NEYMAN - PhD - RMIT - 2014



care making

PRACTICES OF GLEANING, USING,
AND FUTURE FASHIONING

Tania Spława-Neyman

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

School of Architecture and Design
RMIT University
August 2014

Supervisors ...
Associate Professor Pia Ednie-Brown
Professor Peter Downton
Denise Sprynskyj

declaration

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

Tania Sława-Neyman
August 2014

acknowledgements

I wholeheartedly extend my gratitude and thank you to all those from whom I have received advice and encouragement during the time of my candidature.

Most particularly I would like to mention ...

Peter Allan and Ross McCloud, for your excellent guidance during my early research days. Peter ... you put me on the path to becoming a gleaner!

Sean Ryan, for your role as an unofficial supervisor, always there to offer support and distinct, refreshing perspectives ... most especially on the topic of Martin Heidegger.

All of the generous panel members who have been kind enough to give their time to review my work at the GRC/PRS conferences over the years ... Peter McNeil, Juliette Peers, Ranulph Glanville, Robyn Healy, Cecilia Heffer, Sand Helsel, Craig Bremner, Dean Brough, and Andrea Mina (RIP).

My very patient and cooperative 'team glean' members ... Peter Allan, Charlz Chan, George Chan, Jo Cramer, Pene Durston, Georgia McCorkill, and Liam Revell ... you did a wonderful job!

The very talented photographer Peter Ryle for all your time and effort in producing beautiful images of my work ... and also to Johanna Howe for your excellent modelling.

The students who collected rubbish for three weeks on level ten ... Clementine Day, Marco Agosta and Alex McCloud-Gibson.

Peter Ho, for allowing me to play with his treasured Green Jacket.

My fellow PhD travellers, Jo Cramer, Georgia McCorkill and especially Winnie Ha, Jason Ho, Tarryn Handcock and Jordan Lacey for holding my hand and brightening my low lights of isolation during the writing process.

Danielle Wilde, for helping me through the very messy middle when I was stumbling my way through ... most especially in encouraging me to keep asking questions.

Rebecca Pohlner, for your most excellent, intuitive assistance during my examination.

All of those by whom I am continually inspired — many of you are sprinkled throughout the work, but most particularly Jackie French, Linda Woodrow and Marjorie Bligh (RIP).

My sisters who have been about on the periphery during this time, always offering an encouraging word ... especially Lisa, you embroider a very good horse!

My parents-in-law Joan and Walery for all the support and excellent meals.

Our Brittany Spaniels Gemma and Hugo, who teach me through their innate knowledge of who they are, what they must do and how they must do it.

And of course, my magnificent supervisors who have given me all the support that I could ever need ...

Denise Sprynskyj, for being with me from the beginning and always managing to divert my nervy turns.

Pia Ednie-Brown, for taking up the reins at the very end, and being a great support at the hardest of times.

And Peter Downton ... it has been a privilege and a pleasure to learn from your wisdom ... thank you.

... And very last of all, but not the least ... you are the very most ... my husband Patrick ... for being so very good at using clothes well and wearing them out ... for making all my lemons into lemonade and ... for being the most unshakable and adorable rock ever.

abstract

The scene of this research is a fashion design practice centred on immersive material engagement. Professional skills honed through the crafting of intimate, body-based garments and objects, find new relevance within the maker's everyday living space, where craft practices emerging from domestic concerns reside. The professional, the domestician and the gardener, as personified practitioner modes, entwine through their inherent care of, and response to, materials when making. The mingling that ensues within this co-residency of skills, folds into the creation of a micro, home-based, artisanal practice.

The quest is to redirect away from the unsustainable, aiming to shake the systemic roots of practices and products that negate future existence. The terrain explored lies beyond technocratic fixes to make existing products and their systems of production more efficient and less environmentally damaging; beyond creation motivated by capitalist growth. Taking a redirective approach, the exploration follows in the traces of the originating practice. An overgrown path, stuffed with too much stuff, is discovered: unused materials yet to be made; under-utilised skills, wasting away; made things yet to be used; and used things that now lay stagnant.

The way is shown through a series of iterative making experiments in a domestic environment, seeded by the initial concern for a bagged, abundance of inactive leather remnants. Via intentional anthropomorphising and a process of empathetic, materially attuned making, the leftovers become companions in making, appreciated in all of their unique, imperfect and unexpected states. When gleaned, materials and knowledge that lack a palpably useful life are reactivated and given a potential future life. A barbecue, clothed in a covering fashioned from husband's degraded jeans, reinforces a future life of barbecuing together, expressed in the sharing of the garment form. The letters written to the maker's own red jacket, while in the process of the jacket's remake, tell of balances between retention and surrender, in the remade form. Crocheted lettuce forms created using the maker's own post consumer waste fold into questioning of the surrounding practices that generate this waste. Linkages are formed through making and using, merged as one practice.

Practicing the care required for this iterative making, functions as a bridge, connecting narratives of the objects, their maker and the surrounding artificial ecology. Created and intermingled *through care*, these stories tell of capabilities afforded, lives honoured and beauty discovered and used well. Preoccupation with physical transformation — making waste material into functional, usable products — dissolves, as its endpoints are superseded by the most salient point, that making, and a newly developed *fashion ability*, function to critique, and to critique themselves. Objects and ways are fashioned that in turn, engendering further care, fold into an ecology of objects: a personal system for making and living, that like a garden, is a curated life, imbued with care.

caremaker |ke(ə)r'mākər|

noun

A person engaged in iterative actions of looking after, through processes of making, emanating from the impulse, obligation or instilled trust to care.

“For we are of it, partly as makers, partly as content. In a sense we are the world we invent – it is both our project and our projection of meaning, it is our discourse – and it is nothing without us”

– Tony Fry, *A New Design Philosophy: An Introduction to Defuturing*¹

¹ Tony Fry, *A New Design Philosophy: An Introduction to Defuturing* (Sydney: UNSW Press, 1999), 72.

contents

XVII

prelude

01
exposition

03 1. and beginnings
11 2. where is care?
23 3. making care
33 4. to the chickens

41

characters of my making

49
part one: making with

53 5. of materials
65 6. life of materials
79 7. leftovers
99 8. known

117
interlude

119 9. seven stories about lettuce
135 10. after lettuce

143
part two: making that

147 11. what's the use?
159 12. fashion ability
175 13. on relationships
195 14. making change

207
finale

213
list of illustrations

219
references

prelude



beginning

It begins with a plastic shopping bag, of the ordinary supermarket kind, filled to stuffing point with leather scraps. The leather is mostly black, mostly light and pliable, mostly small pieces, but most of all, mostly never used. This has concerned me for a long time. This concern is where I start.

For seven years (and for a few years as a freelancer after that) I was employed as a designer and maker of fetish wear. This was a world of garments and accessories made to support erotic fantasy, inclusive of things such as leather underwear, corsetry, variations of harness-like wearables and pseudo-uniforms and biker gear. Despite the novelty of such things, the subject matter of the objects produced was not the motivation behind my interest in this work. This was an opportunity to make and learn through making, particularly in close (and often very intimate) proximity with the body. As I progressed, the intimacy I found most compelling was not that between the product and the body; it was the intimacy between the material and I, my hand in relationship with what it was to shape. I gained a professional type of craftsmanship. I was compelled to make, and make well, but within the time-sensitive and customer-driven constraints of a small business. I cared as much as I could for the things I made whilst in the process of making, but on reflection, my concern did not extend to the happenings of these made things after leaving my hands. I would strive for good design and construction in regard to utility and durability, fit for the purpose of the item, but did I really care about *what* these things would do beyond their immediate and obvious use, *where* they would go, *what* their future would be? I don't think so. Or perhaps I did very slightly when I made intermittent jokes about how all the hundreds of blindfolds we had made must be languishing in the bottom of many suburban drawers. Perhaps this joking might have revealed a glimmer of some underlying discomfort ... perhaps.

Despite this lack of care for the destiny of the objects of my making, I must have found some empathy in relation to stuff not used, or at least, not used well. I have the physical evidence that attests to this (returning to my initial concern) the bag of leather scraps. There are in fact many such bags that I collected during this time and have kept for many years. It is a compulsion that divulges the definite discomfort I felt within this wasteful situation, albeit founded in an obvious place, close to the act of making itself and motivated by the dread of rubbish tip relegation. When I embarked on this research, my approach towards making with these leftovers was through pragmatic engagement with the material. How could it be shaped, what could it be made or remade into, given its specific physical affordances? However, by itself, the practical possibility for transformation quickly became unsatisfying. I wondered about the surrounding ecology of this particular waste. Why was it even here to begin with (beyond my impulse to rescue)? What impact might it have as it continues to be in the world, be it in a reconstructed state, or in continued stagnation? What of the (already eluded to) life of the object? Through the rumination of these questions I am changed. I am on the brink of a different kind of practice, or perhaps in my case, a practice truer to the core of my personal convictions, only previously glimpsed as little idiosyncrasies.

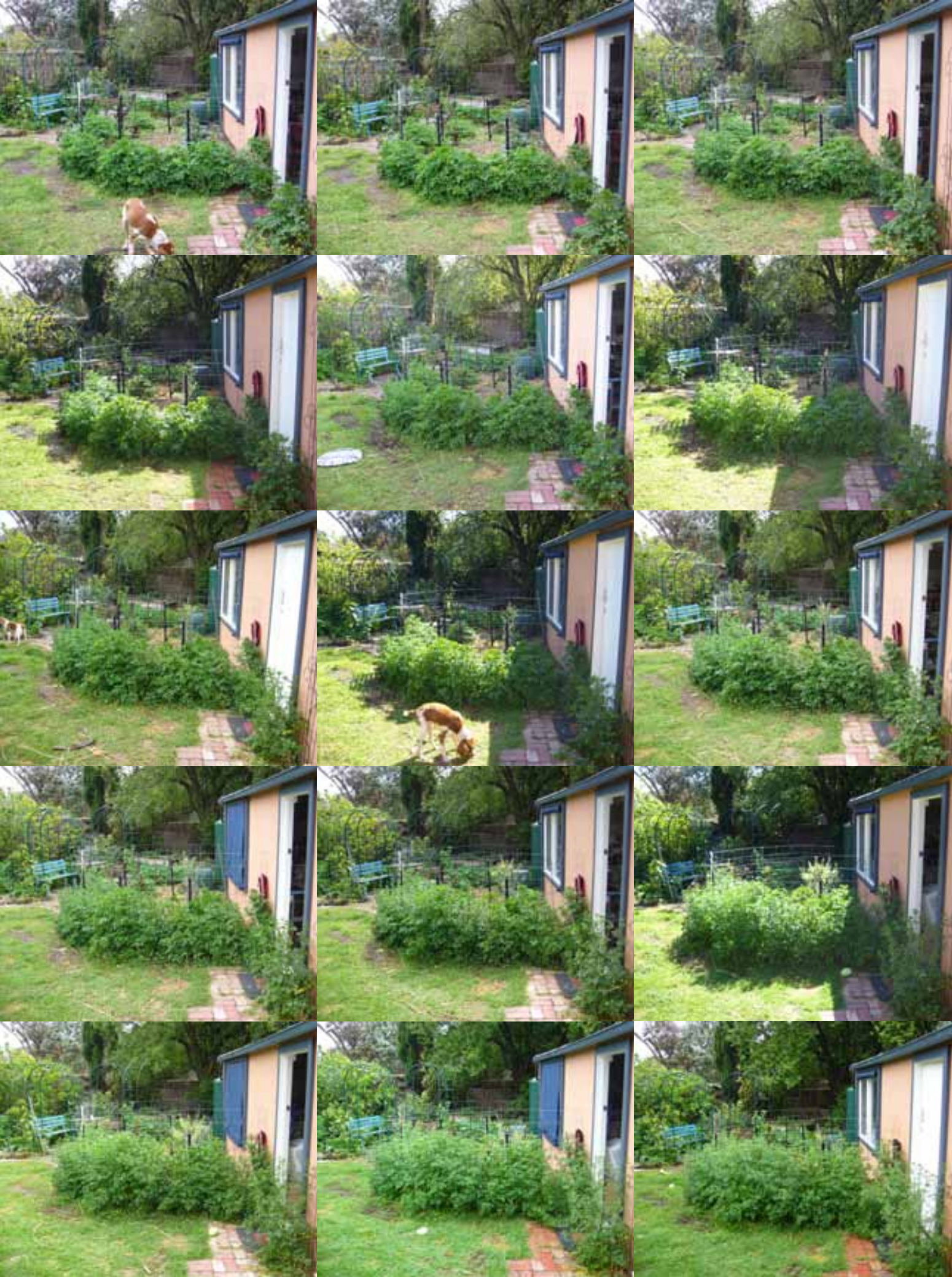
All of this is forefront in my mind as I sit down and attempt to make sense of what I have produced through this research. Settling into my workroom to begin writing this exegesis on July the 8th 2013, I am surrounded physically by stuff — and lots of it! Some is of my own making; these are fashioned objects, made by my own hands, using a certain selection of raw material, but much is not. In the category of 'not' is a myriad of matter crammed into this compact room; the debris from the kinds of practices that might be broadly labeled as collecting, and of course including bags of leather scraps. Although *this* stuff is not physically made by me, the fact that it is here *is* of my making. It is here, by my hand, and I am responsible for its making of my immediate surrounds; the palpable calling to make 'with me', and the dreaded burden of making not done. This is in many senses, a story of stuff, but unlike Annie Leonard's story that follows the lives of material goods on a global scale, it occurs in a place that is small, personal and intimate; a micro practice.²

² Louis Fox and Annie Leonard, "The Story of Stuff", The Story of Stuff Project, <http://www.storyofstuff.org/movies-all/story-of-stuff/> (accessed January 2, 2014); Annie Leonard and Ariane Conrad, *The Story of Stuff: How our obsession with stuff is trashing the planet, our communities, and our health — and a vision for change*, (New York: Free Press, 2010).

Fast forward to another day; September the 24th, still 2013, and it is an indubitable spring day, happening within the second to last springtime of my candidature. The garden that I have tended during the past three and a half years is settling into a balance. It takes care of itself, but also gives way to my gentle persuasion, as a complement to its own autonomy. It has a routine, as I have at this time too. I write until lunchtime, seated in the workroom, facing outwards, looking through the window onto the adjoining half circle that is the veggie patch. This particular day, a lush clump of broad beans, propitiously planted during autumn using saved seed, is within my direct line of sight. Every now and then I look up and see a quivering flower, divulging the presence of a bee, and I slowly realise that there is a steady succession of nectar-seeking visits going on. It occurs to me — the stuff I felt bogged down by in July is not the stuff of this kind. While I wait for fresh beans to eat, the bee has already taken (and given) something. Perhaps I won't even eat all the beans myself, some will be eaten by others and some might even hide themselves away in the foliage, evading my detection and drying on the plant. Those beans could be used as dried beans, either eaten, or sown to become next year's plants. But besides these purposes, right now I know that the bean plants are rejuvenating the ground with their power to fix nitrogen in the soil and then in the end the beanstalks will make great mulch. Here, upcycling and downcycling all merge and it doesn't matter. These processes don't need to be named as such. They just are, and life goes on.

I take a break for lunch and another plant that has accompanied my moments of musing as I peer out the window provides part of my meal. The tall and quite perished looking silver beet stalks sprout bunches of tender new leaves, bursting forth from the woody old stems, and making for suitable salad greens. Often I see flocks of sparrows lurching on them too, but not today. The elderly silver beet plants are strange looking, tied up and leaning against the wire fencing, but then I never like to pull out anything that is still growing. With the addition of some other leaves from the garden, lunch is ready. A faithful red and white spaniel, my tenacious shadow, follows me towards the garden seating, then earnestly watches, waiting for her chance to lick the bowl. We share the time with a little wattle bird (officially known as *Anthochaera chrysoptera*, but dubbed "slim grey birds" by my father-in-law) and the little fellow shows me that not only do they like to extract nectar from the pink flowered fruit salad sage, but also from nasturtium flowers and orange blossoms. I'm seated under a bower of early blooming pink roses (an Alistair Clark hybrid named Amy Johnson for the famous female aviator), and the heavenly scent of the citrus blossoms, along with general wafts of spring, are intoxicating. I finish my lunch with a pear and mandarin (not from the garden this time, but from the local farmers' market, as the trees are too immature, *yet*) and the core and peels go directly into the newly emptied compost bin. Its lovely rotted-down goodies are now spread onto the patch where tomato and pumpkin seedlings will most likely sprout and prosper, and the empty void is quickly filling with all of our organic leftovers — my food scraps along with overly enthusiastic stuff from the garden such as excessively self-sown parsley and other prolific vegetation.

Within this place, the site of my emergent practice, relationships are mutually beneficial. All life forms and materiality matter; hierarchies blur and shift; and parts of living, making and using fold into one another. This might be stating the obvious, and concurrently establishing an unexpected dichotomy, *but* this most definitely is *not* a sweatshop.



exposition

1. and beginnings

An alternative account of my beginnings also commences with handfuls of waste; the leather contained within plastic bags, and the tacit knowing contained within my hands, finely attuned to making what I no longer had any interest in continuing to make. Setting out to hunt down precedents set by others before me, I sought on the one hand examples of how others had used or eliminated waste, and on the other, how the application and adaptability of practical know-how was understood. Through this quest I found myself on the periphery of the sustainability discourse and mostly dissatisfied with what I found — a perplexing paradigm where we are painted as planet destroyers but must somehow find a way to continue on. It is an area where design and production practices have been dominated by eco-efficiencies, recycling and the scrutiny of embedded energy and its impacts (i.e. LCA — Life Cycle Analysis). It was heartening to find that many others before me have responded to the inadequacies in the field. While it is recognised that eco-improvements of current ways are of importance, inherently bad systems often continue under the guise of being sustainable whilst merely being only less bad, calling into question what is truly being sustained. Design futures philosopher Tony Fry would critically answer “the excesses of the present”, which under the veil of “the guiding forces of the status quo continue to sacrifice the future”.³

This doing of the wrong things better is named by the *Cradle to Cradle* pioneers McDonough and Braungart as “eco-inefficiency”, insufficient in its tendency to encourage us to stick with poor design.⁴ Emotionally durable design advocate Jonathan Chapman and industrial ecologist John Ehrenfeld both agree that sustainable design is symptom focused, treating only the effects of our underlying, flawed systems.⁵ Chapman also notes that the scramble to comply with environmental legislation works in steering us away from the human behavioural basis for our inherent unsustainability.⁶ In their everyday lives many are “actively concerned about sustainability whilst shopping avidly”,⁷ while others have a mindset that we can consume our way out of trouble; “that if we just buy greener, if we buy this instead of that, everything will be OK”,⁸ with the accompanying side effect of the product that is “‘greened’ to give it a competitive edge”.⁹ Recycling is increasing but is a dirty process in itself,¹⁰ offers “only a ‘least bad’ solution to waste”,¹¹ and often becomes a conduit for faster and guilt-free acquisition and discarding.¹² The focus on a suite of ‘eco’ approaches can result in savings, but are easily

³ Tony Fry, *Design Futuring: Sustainability, Ethics, and New Practice*, English ed. (Oxford, UK; New York, NY: Berg, 2009), 2.

⁴ William McDonough and Michael Braungart, *Cradle to Cradle: Remaking the Way We Make Things* (New York: North Point Press, 2002); William McDonough and Michael Braungart, *The Upcycle: Beyond Sustainability — Designing for Abundance* (New York: North Point Press, 2013), 17.

⁵ John Ehrenfeld, *Sustainability by Design: A Subversive Strategy for Transforming Our Consumer Culture* (New Haven: Yale University Press, 2008), 12-17; Jonathan Chapman, *Emotionally Durable Design: Objects, Experiences and Empathy* (London: Earthscan, 2005), 9.

⁶ Jonathan Chapman, “Subject/Object Relationships and Emotionally Durable Design,” in *Longer Lasting Products: Alternatives to the Throwaway Society*, ed. Tim Cooper, 66 (Surrey: Gower, 2010).

⁷ Cameron Tonkinwise, “Ethics by Design, or the Ethos of Things,” *Design philosophy papers*, no. 2 (2004), under “Prelude: Polite Ethos and Unsustainable Akrasia,” http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper4_TonkinEthics/dpp_paper4.html (accessed September 11, 2013).

⁸ Leonard and Conrad, *The Story of Stuff*, 175.

⁹ Fry, *Design Futuring*, 54.

¹⁰ Leonard and Conrad, *The Story of Stuff*, 228-30.

¹¹ Tim Cooper, “The Significance of Product Longevity,” in *Longer Lasting Products: Alternatives to the Throwaway Society*, ed. Tim Cooper, 12 (Surrey: Gower, 2010).

¹² Chapman, *Emotionally Durable Design*, 10.

¹³ Tony Fry, *Remakings: Ecology, Design, Philosophy* (Sydney, NSW: Envirobook, 1994), 16.

¹⁴ Fry, *Design Futuring*, 243.

¹⁵ Stuart Walker, *The Spirit of Design: Objects, Environment, and Meaning* (London; Washington, DC: Earthscan, 2011), 42.

¹⁶ Stuart Walker, *Sustainable by Design: Explorations in Theory and Practice* (London; Sterling, VA: Earthscan, 2006), 33.

¹⁷ Leonard and Conrad, *The Story of Stuff*, xxv.

¹⁸ As discussed by Tony Fry, McDonough and Braungart's upcycling practice of circular looping techno-nutrients at its root doesn't question the nature or speed of what is being produced; Tony Fry, "Sustainability: Inefficiency or Insufficiency," *Design philosophy papers*, no. 1 (2009), under "3. Thinking, Unthinking and Confusion," http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper2_FryInsufficient/dpp_paper2.html (accessed March 13, 2014).

¹⁹ While this is a worthwhile initiative for recirculating stagnant clothing it relies on the overriding system through which the clothing exists; The Clothing Exchange, "The Clothing Exchange: About Us," <http://clothingexchange.com.au/index.php/about-us> (accessed March 7, 2014).

²⁰ Donald A. Norman, *Emotional Design: Why We Love (or Hate) Everyday Things* (New York: Basic Books, 2004), 3-5.

²¹ On a recent trip to London, my travel companion ordered a new knob for hers, which promptly arrived by post at my sister's address during our stay.

²² Kate Fletcher, *Sustainable Fashion and Textiles: Design Journeys* (London; Sterling, VA: Earthscan, 2008); Kate Fletcher, "Post-Growth Fashion and the Craft of Users," in *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*, ed. Alison Gwilt and Timo Rissanen, 165-175 (London; Washington, DC: Earthscan, 2011); Kate Fletcher, "Durability, Fashion, Sustainability: The Processes and Practices of Use," *Fashion Practice: The Journal of Design, Creative Process and the Fashion Industry* 4, no. 2 (2012): 221-38; Kate Fletcher and Lynda Grose, *Fashion and Sustainability: Design for Change* (London: Laurence King Publishing, 2012); Kate Fletcher, "Sustainable Fashion," in *The Handbook of Design for Sustainability*, ed. Stuart Walker and Giard Jacques, 283-98 (London; New York: Bloomsbury Academic, 2013).

²³ Fletcher, "Durability, Fashion, Sustainability," 231.

overturned if the result, as noted by Fry back in 1994, is an increasingly "rapid metabolism by which to consume the earth's resources".¹³ This focus is at its worst, if, as elucidated by Fry a further fifteen years later, it fuels money-makers towards "finding a way to maintain 'business as usual'".¹⁴ Framed within the dictate of a growth economy, sustainable design academic and product aestheticist, Stuart Walker notes that "such approaches tend to endorse and bolster, rather than challenge, the current consumerist model of a totally commodified material culture — a model that is manifestly destructive".¹⁵ Elsewhere he asserts that when the key criteria for success are monetary gains and growth, "whether the product is capable of making a meaningful and responsible contribution to material culture is often not even a consideration".¹⁶

Given that unsustainability is so systemically embedded, many reachable solutions seem to be futilely individualistic and isolated. Stuff analyst Annie Leonard notes that those practising frugality or downshifting — through simpler living with less work and procurement are "largely unable to get cultural traction beyond their communities".¹⁷ Furthermore, thriftiness, like other approaches that aim to reduce the quantities of stuff in our lives, such as the design of longer enduring products and communal sharing, whilst encouraging in their potential to forge different relationships with products and alternative consumption cultures, still operate under the shadow of a system predicated on growth. Being always pitched as counter to the dominant norm can make these practices parasitic in that they depend on this dominant paradigm being in place and still operational. This may be in a physical sense — in being dependent on the feed in of leftovers from the overarching system (i.e. material re-use and upcycling¹⁸ and schemes such as the clothing exchange¹⁹), or in an ideological way — that diametrical positioning is required to give meaning to the opposing practice; the statement of 'this and not that' is an attribute essential to its fabric (i.e. in its most severe form, the already mentioned phenomenon of purposive, competitive greening). The underlying practices that generate our needs and desires are not always questioned. A longer lasting kettle, perhaps in the class of Norman's enduring but rarely or never used teapots²⁰ or a robust dualit model with replaceable parts²¹ does not interrogate our need to boil water in our usual manner and what for — having said that, the capability to make my own cup of tea at home is not something I would be willing to give up!

The ongoing ethnographic research of Kate Fletcher and her ground breaking global project *Local Wisdom* seeks to engage with the practices that lurk within the use-phase of fashion²². In reaction to the insight that durability is of no use unless it is used, she seeks an understanding of everyday people's abilities — their "craft of use",²³ in regard to interactions with the material objects — their clothing, via which their personal fashion statements are expressed. Through this focus on us-

ing rather than having, Fletcher glimpses a new kind of commerce, one predicated on quality rather than quantity.²⁴ Fashion experiences are found within what is already possessed,²⁵ a challenge to fashion's steadfast linkage with consumerism and capitalism where its inherent changeability is predominantly expressed and physically manifested through an increasingly rapid flow-through of materials and resources. I wonder, along with Fletcher; what would fashion in a 'post-growth' economy be like?

The practices of frugality, reuse and using well, spanning both the design inception and consumption phases of a product's life, were common in the past but have only lingered on in much reduced forms counter to the recent mainstream norms of fast acquisition and disposal. As discussed, contemporary revivals of these alternative approaches towards meeting our needs through our material surrounds operate predominantly under the grip of a growth economy, however, perseverance with and continued learning through these practices may collectively reveal ways to release this grip. As example, within her uncovered localised wisdoms for creating individualised fashion assertions, Fletcher recognises the potential in the "cultural capital and users' knowledge" for creating "a new layer of exchange or commerce that is measured in terms broader than growth".²⁶ These shifts in practice, which rely upon while also affecting deep reflections on evolving relationships with materiality,²⁷ may give the practitioner a propensity towards comprehending and accordingly acting within an awareness of the ontological nature of design.

In a straightforward manner, design philosopher Anne-Marie Willis describes ontology as "belonging to the understanding of being" and ontological as referring to "the condition or behaviour of what is".²⁸ In coupling design with this interpretation, she describes an orientation that assists in revealing design's agency; not only the utilitarian affordances of what is designed, but more crucially, what is allowed or even forced to unfold through what design is "directing-itself-towards".²⁹ This perspective is affiliated with Fry's assertion that design designs,³⁰ essentially that design outputs are not endpoints. Design is directional, reliant on past/present prefiguration and future projection, and so does not "create a finalized object or product. Rather all that design brings into being remains in process within a particular kind of ecology of things, organic or inorganic".³¹ All design contains "horizons of possibility"³² which fold into surrounding lifeworlds;³³ "we literally live in a designed and designing world of designed object-things",³⁴ and we are designed by these designed worlds, we are ontologically changed, our very being is changed. A conventional understanding of the design intentions and process of the creators of the keyboard and screen that Willis uses to write, does not offer insight as to how this equipment designs what she is doing.³⁵ Engaging with ontological design affords the ability to grasp this kind of insight.

²⁴ Fletcher particularly sites the work of Herman Daly, a forerunner of 'post growth' economic theory; Fletcher, "Post-Growth Fashion," 172.

²⁵ *ibid*, 174-5.

²⁶ *ibid*, 175.

²⁷ I am using the word *materiality* to encompass the character of being *material*, both as a noun and an adjective; that is matter describing that from which a thing can be made, and denoting that consisting of physical objects. In other words, I mean stuff and the stuff that stuff is made from.

²⁸ Anne-Marie Willis, "Ontological Designing," *Design philosophy papers*, no. 2 (2006), under "Ontology, the Ontic and the Ontological," http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper1_WillisOnto/dpp_paper1.html (accessed September 10, 2010).

²⁹ *ibid.*, under "From Worlding and Thinging to Ontological Designing."

³⁰ Fry, *Design Futuring*, 34, 190.

³¹ *ibid*, 30.

³² Willis, "Ontological Designing," under "From Worlding and Thinging to Ontological Designing."

³³ Willis reaches her understanding of this "worlding" through the reading of a suite of Heidegger's late essays; in brief summary that *being*, in relation to humans and things, is present in accord with the "covert throng of a surrounding into which they are linked". We are pervaded and our worlds created by what comes before to allow us to conceive of our dwelling or the potentiality to pour from a jug, the physical form of which is shaped around this very action of gathering and outpouring in itself; *ibid*, under "From Worlding to Thinging."

³⁴ Tony Fry, *Becoming Human by Design* (London; New York: Berg, 2012), 158.

³⁵ Willis, "Ontological Designing," under "Ontological Designing's Difference."

³⁶ *ibid.*, under “From Worlding to Thinging.”

³⁷ This question is posed by design and sustainability philosopher Cameron Tonkinwise in relation to the accumulation of modern day stuff when unpacking the potentialities of unfinished and changeable material things; Cameron Tonkinwise, “Is Design Finished? Dematerialisation and Changing Things,” *Design philosophy papers*, no. 3 (2004), under “Introduction,” http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper2_TonkinFinish/dpp_paper2.html (accessed December 31, 2013).

³⁸ Tony Fry, “Redirective Practice: An Elaboration,” *Design philosophy papers*, no. 1 (2007), under “Practices of redirective practice,” http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper1_FryRedirective/dpp_paper1.html (accessed January 8, 2013).

³⁹ The overarching premise of *Becoming Human by Design* is that our anthropocentric self-made selves is the only frame from which we are able to act; Fry, *Becoming Human by Design*.

⁴⁰ Fry, *Design Futuring*, 43.

⁴¹ Tony Fry, “The Gap in the Ability to Sustain,” *Design philosophy papers*, no. 1 (2008), under “A new ‘development’ paradigm,” http://www.desphilosophy.com/dpp/dpp_journal/back_issues/feature_FryGap/dpp_feature.html (accessed March 13, 2014).

⁴² As elucidated by Fry, “the planet will ‘live’ on in some transmogrified form. What is really at risk, what will not survive, are some, if not all, of our worlds”; Fry, *Becoming Human By Design*, 133.

⁴³ Fry, *Design Futuring*, 44.

⁴⁴ *ibid.*, 1.

⁴⁵ *ibid.*, 11.

Design placed in an ontological frame is inherently redirective. Like Willis’s untended garden that pervades during her week away, evoking a sense of her weeding, even in absence,³⁶ ontological design’s pervasiveness is not easily denied; it acts back upon the practitioner themself. When engaging with materiality throughout this research, the slow reveal of its behaviours and impacts, and my own then in consequence, has at times been a crippling discovery. I have queried, like Tonkinwise: “why do designers keep making things?”³⁷ and accordingly why I am compelled to keep making things myself when the world (and my world) is already stuffed with stuff. When confronted with the inherent unsustainability within my practice, it is impossible to un-know and I feel at once like a balloon suddenly loosened from its string; I sense the string is bad, however its now slackening grip kept me in a place that I understood — where to now?!

Redirective practice, as advocated by Fry, is a possible way forward for practitioners who in turning away from design motivated by growth, grapple with the loosening grip of the status quo. Redirection as a process works within the recognition of existing conditions and practices that have potential in their sustaining ability. It is not a dislocation from established ways, but rather an interrogation of the dynamics and constitution of the practice, to understand what must be uncoupled, modified, remade or reframed.³⁸ This aims towards the continued existence of the practice, practitioner and its/their surrounding lifeworlds; in essence, to make more time. More broadly, the imperative of making time for ourselves collectively, from the perspective of our undeniable anthropocentrism³⁹ is how Fry comes to reframe sustainability as sustain-ability; as the capacity to maintain a “qualitative condition of being over time ... wherein all that supports and extends being exceeds everything that negates it”.⁴⁰ This acknowledges that finding pathways towards sustain-ability must be an “anthropocentric preoccupation”,⁴¹ that our unsustainability puts us and our created worlds at risk, not ‘the planet’ as affirmed by the environmentalists cry.⁴² “There is nothing that is more important for *us* — without sustain-ability we human beings have no future, have nothing, are lost”.⁴³

Redirection demands the elimination of actions that are implicated in defuturing — “the material condition of unsustainability as it acts to take futures away from ourselves and other living species”;⁴⁴ whilst concurrently requiring processes for generating future making ways — “new forms of knowledge and action that have sustain-ability”.⁴⁵ Detecting the futuring/defuturing ramifications of actions is assisted through understanding that within all creation there is destruction — as a character of design’s ontology. Our anthropocentric desire to make also un-

makes,⁴⁶ and working within this insight enables the informed selection of pathways with sustaining ability over those that defuture. Like the designing of design itself, this denotes an ever changing and evolving process, rather than the elusive grail within common discourse, that sustainability is an endpoint able to be achieved.

“Rematerialization”,⁴⁷ as a particular kind of remaking, is one of the key strategies for the redirection of practice that strongly resonates with my initiating concerns at the beginnings of the research; my own personal, excessive waste. In one sense rematerialization denotes the intelligent displacing of machines via their replacement with human effort,⁴⁸ but in addition it concerns the creation of a sustaining culture through the revitalisation of traditional and/or localised practices, knowledge and material solutions from the past.⁴⁹ The potential here lies in the linkage between the lifeworlds of humans, other living entities and object-things⁵⁰ and the surrounding re/emergent practices to “recreate a sustaining social ecology as a foundation of change”.⁵¹

Following the initial grounding phase of the research: my theoretical discoveries as outlined thus far, alongside the early experimentation with my leftovers in hand; I embraced the process of rematerialization as the driver for moving towards redirective practice. This pathway was taken via a rendezvous with Agnès Varda and her gleaners. In the explorative documentary *The Gleaners and I*, Varda reveals a world of gleaning; some in the traditional, rural vein where gleaners pick over harvest leftovers in the fields, and others in urban settings where the gleaned encompasses other types of modern detritus alongside food. Besides the varied settings, all examples are contemporary and probe attitudes towards consumption through the practices that spring from the leftovers, following in the wake of overarching systems that seem not to care for the waste.⁵² I wondered what the adoption of gleaning in my practice could offer to the rematerialization process in my aim towards redirection. It was through this speculation that my research questions were formed:

1. Which parts of my existing practice are potentially defuturing?
2. What is the design potential of the embodied knowledge and material properties of my gleaned remnants?
3. How can appropriate remnants gleaned from my existing practice aid in the remaking of a design practice with a viable future?
4. Which parts of my existing practice are potentially futuring?

⁴⁶ This is discussed by Fry in relation to: the deeper understanding of this unmaking in connection to better “ethical judgement and socio-environmental accountability”; *ibid.*, 28; new products and the obsolescence they cause, not only of the objects themselves, but the practices and material cultures which they support; *ibid.*, 192; and the undermining of what we biologically depend upon through our world-making; Fry, *Becoming Human By Design*, 133.

⁴⁷ Fry, *Design Futuring*, 79.

⁴⁸ *ibid.*

⁴⁹ *ibid.*, 102, 219.

⁵⁰ Fry describes the object-thing as what designing brings into being, not just as that which is “present-to-hand” and a thing of use, but that which also uses us in “mutual acts of construction”; Fry, *Becoming Human By Design*, 161; A good example of an object-thing is Willis’s computer, as cited earlier; Willis, “Ontological Designing,” under “Ontological Designing’s Difference.”

⁵¹ Fry, *Design Futuring*, 102.

⁵² Agnès Varda, *The Gleaners and I*, directed by Agnès Varda (2002; Australia: Madman Cinema, 2003), DVD.

These questions, which have remained consistent throughout the duration of the research, have guided the examination of the stuff that I know — the character of familiar materials, the character of my making practice, and the character of the stuff that my making makes. These questions have guided the discovery of my own sticking-by — in turning back to my wasted stuff, I now cannot turn away from it. But significantly, these questions have answers that I did not expect. Throughout the story of this study, my answering through iterative making has revealed the pervasiveness of the parts of my practice that are relevant, vibrant and sustaining for itself, myself and its/my surrounds. Concurrently, everything that defutures gradually slips away as its life slowly dissolves with each iteration of making. The answers are lived; present in the materiality of the practice, and it is now through reflection on my research making, which has enacted the rematerialization of my own culture, that I am able to understand what they are.

Before moving onwards to the unfolding of this story, from these beginnings I now make a brief leap to the end where I find this research enquiry has founded my own salient potential for futuring: the propensity to care.

2. where is care?

I

When Italo Calvino takes out his rubbish it is the one task among the special domestic practices occurring in his Parisian apartment that he can be trusted to do. This task, as his special way of taking care, requires special care. He must be careful of his timing; that the evening's happenings in the kitchen have come to their natural end so that all possible refuse has made its way into the kitchen bin — the small *poubelle*. And he must be careful of the tricky *poubelle* itself, which by way of the snappy mouth of its lid never quite conceals the refuse or allows easy entry when there is more to deposit. The retrieval of the rubbish from the small *poubelle* also requires care, even when aided by the shiny plastic rubbish wrapping that has replaced the previous practice of lining inside the *poubelle* with a thick fold of leftover newspaper. This plastic, besides its inherent suitability for clean containment, poses its own challenges when being installed inside the bucket — it must stick to the rim without a bubble of air behind that renders it like an impossible sail. Further vexation ensues at rubbish retrieval time when carefully choreographed movements are required to handle the precariously held refuse as the bag is pulled away from the *poubelle* and secured by a tying implement that by some uncertain convenience and curious design lives at the base of the plastic bag. The performed ritual aids the family with their vital dispossession, since it is supposed that “the gesture of throwing away is the first and indispensable condition of being, since one is what one does not throw away”.⁵³

⁵³ Italo Calvino, *The Road to San Giovanni*, trans. Tim Parks (London: Penguin Books, 2009), 72.

Besides ruminating over the pragmatics of coping with the idiosyncrasies of the small *poubelle*, it is through the name of the particular civic model of the large version, the *poubelle agréée* — a pleasing dustbin, that Calvino comes to ponder what makes the *poubelle* agree. Brushing away the French with the English verb, he then questions, who is this agreement with? He suggests the city, evidenced by the service of unburdening provided for those who pay taxes, on condition of the correct positioning of the *poubelle agréée* at the designated time and place. Agreement is also founded in his own completion of the task of appropriation through the decided allocation of leftovers to the *poubelle*. Its agreeable collection by the presumably less privileged dustbin man, gives access to the excess from a preeminent sphere of living only accessible as remains. But the most fundamental agreement here could be seen as the accord with an “economic process that multiplies new products fresh out of the factory and likewise their worn-out remains

⁵⁴ *ibid.*, 77.

⁵⁵ *ibid.*

to be thrown away”, leaving Calvino and the dustbin man “the sole task of lifting up this container to fill and to empty”.⁵⁴ Unlike the “cyclical completion peculiar to the agricultural process, in which — so they say — nothing was lost: what was buried in the earth sprouted up again”,⁵⁵ this is a system that agrees to something being lost.

In the wane of my last summertime with this study, my own experience with rubbish contrasts with Calvino’s account penned forty years ago. When carrying out one of my ordinary morning tasks, cleaning my teeth, I am faced with a dilemma posed by the tube from which I have frugally extracted the last of the white paste. Every time previously in my life, anonymous toothpaste tubes would go in the bin with no specific thought. This time *this* tube pulls at me in a provocative manner and I find that this simple act cannot be done. What is this strange material I hold in my hand? What mysterious forms of excavation, chemistry, fabrication and transportation made this thing possible and to whose benefit and expense? It has granted me with teeth cleaning capability, being conveniently at my finger tips everyday for the month or so that it had been in use. Now following the performance of this dutiful service, can I turn my back on this frankensteinean fusion of baffling plastics and metal? Can I simply throw it away? Under obligation to what I now know, my hand does not loosen its grip: I know that there is no away.

The alternatives for giving myself teeth cleaning capabilities swirl around my mind. I firstly think of Kevin McCloud’s “off-grid” toothpaste concoction made from cuttlefish and urine⁵⁶ then go down a convoluted track following my recollection that strawberries can be used to clean your teeth. I’m stuck somewhere between considering the embedded energy involved in strawberry cultivation — by me or within various agricultural systems; and wondering if an improperly cleaned tooth going bad would be worth the resulting dentist bill — with its own associated energy expenditure, and my own physical pain. Perhaps an alternative clean and convenient method for making toothpaste ready-to-hand would be best, but on casting my mind’s eye to the toothpaste shelf at the supermarket I know that different options do not currently

⁵⁶ In the second season of the television show recounting the creation of his *Man Made Home*, McCloud attempts this among other “off grid” projects with various degrees of robustness in regard to the use of contemporary technologies and power supply. I believe that the strength in his approach is his resourcefulness and the fostering of making capabilities, which is sometimes muddled by an ambiguous adherence to the “off grid” ideology and an uncritical reliance on the mainstream system that is very much *on grid*; Kevin McCloud, Eve Kay and Sue Murphy, *Kevin McCloud’s Man Made Home*, season 2, episode 3, directed by Patrick Furlong, screened January 22, 2014 (Melbourne, VIC: Australian Broadcasting Corporation, 2014). Television Broadcast.

exist, and this particular problem is most definitely outside of my sphere of influence.

Meanwhile, the tube continues to plead. If I were to anthropomorphise the tube it might tell me that it helped me to such a great extent that perhaps now I should do something to help it ...

“If not for my sake, then perhaps for everything and everyone that I touched and that touched me, before I became part of your life world?”

Yes, I do appreciate the sacrifice that you and your connections have made for my benefit, but you’re only supposed to be with me for a short time, just for this amount of toothpaste to be dispensed, then your job is done.

“But it seems like I could keep going, I mean, I’m still strong!”

Yes, but what for? I can’t put toothpaste back in you, that’s not my business. I do sometimes use odd materials to make other things, but I’m not sure about you — you’re so...tube like!

“Hrrmmmm! Well, I see. I’m an ephemeral thing aren’t I? I just feel so strong though, I might still go on for 500 years!”⁵⁷

Yes yours is an ephemeral life, a life to be short lived. But then there is the reality of your materiality. You will continue on. This is ... a disagreement?!

“Yes I will keep going. I disagree!”

And so it is that unlike Calvino, I cannot agree.

⁵⁷ The break down time of plastics in landfills is generally said to be 20 years for plastic bags and 450 years for plastic bottles, although as a fact sheet by the Western Australia Department of Environment and Conservation attests, “petrochemical products never truly breakdown and remain in the environment forever”; Keep Australia Beautiful WA, “Litter — How Long Does It Take to Break Down?,” Western Australia Department of Environment and Conservation, www.kabc.wa.gov.au/downloads/doc_download/111-litter-how-long-does-it-take-to-breakdown.html (accessed May 13, 2014).



II

On reflection, I now perceive that my latent attitude, the one that has driven my practical efforts when responding to my research questions, has been one of sanctimoniousness. The leftovers that no one else cared to save, could be saved by me! It was a quest to find, or perhaps more pointedly to *show* value in what had been wrongly discarded; to rescue and use to its fullest capacity, any material that came to my hand. Through my transformative making practice, I aimed to demonstrate my vision and righteousness. This may have remained the culmination of the research, and it probably would have been okay (I wouldn't have known any alternative in that case), however, true to the nature of redirective practice, the result cannot ever be an endpoint.

My attitudinal unraveling began with the planning of this writing, and more specifically with the tentative naming of this section as *absent care*. I was convinced that the proliferation of material stuff and its affiliated waste streams must be triggered by an inherent lack of care. On the surface I see the evidence of this everywhere. It is in the cheap bargain shops that commonly proliferate in large and small townships alike, offering, as recalled by Fry, "products that are badly designed, often badly made, frequently from shoddy material, some for dubious uses and with almost all having a short life expectancy".⁵⁸ It is in my immediate locale here in suburban Melbourne where I am unable to traverse any neighbourhood street without observing expelled household goods, often still usable, deserted on nature strips.⁵⁹ It is at refuse-disposal centres; for example a facility in Great Britain visited by the advocate for downsizing, John Naish, which resells many unused (or close to) items dumped there, including flat packed Ikea furniture, never even opened.⁶⁰ And evidence was most definitely to be found in the milk crate full of abandoned clothing and shoes that I discovered last autumn on the specific nature strip of the house next door. However, I have come to wonder — does this apparent lack of care for materials; their inappropriate and fleeting use and disposal, indicate an absolute absence of care? Or is it just that it is situated somewhere else?

One way of understanding the reasons behind this blatant wasting of resources, which must certainly be seen as wrong when actively aiming towards sustain-ability,⁶¹ despite the semblance of abundance, is to place the blame with the users who discard — including makers who use materials for production. This aligns with the common paradigm within the sustainability discourse; that if we could only be more aware and try harder, we can be *good*, *better* and more *sustainable*. This has been named by some as *akrasia* — "the weakness of will" or "failure to do what one knows to be right",⁶² which suggests that the ability to sustain requires a judgement of 'rightness' and the strength of character to act in accordance with this 'rightness'. While the authors suggest that this condition of *akrasia*, as a disposition that blocks sustainable action, may be overcome by active engagement with design and designed

⁵⁸ Fry, *Design Futuring*, 71-2.

⁵⁹ Nature strips are also known as verges, tree lawns or berms in other parts of the world. While 'hard rubbish' does sometimes act as a conduit for moving goods onto new owners, there are inherent problems within such a system, as noted by Lewis et al. in a report prepared for Moreland council on the subject. Over recent months in my own locale I have noticed goods dumped on nature strips being rendered useless by soaking winter rain; Tania Lewis et al., "Cultural Economies of Hard Rubbish," report prepared for Moreland City Council, School of Media and Communication RMIT University, Swinburne Institute for Social Research, http://apo.org.au/files/Resource/smc_culturaleconomiesofhardrubbish_mar_2014.pdf (accessed March 19, 2014).

⁶⁰ John Naish, *Enough: Breaking Free from the World of More* (London: Hodder & Stoughton, 2008), 94-6.

⁶¹ I am differentiating between sustainability and sustain-ability as discussed in my beginnings. When I specifically articulate sustain-ability or the ability to sustain, I am explicit in meaning a process that is working towards achieving a "qualitative condition of being over time", meaning a future that is not undermined and degraded by the practices of the present. When using the term sustainability I refer to the popularised premise that current trajectories for living and design practices may be uncritically allowed to progress if they are made to be less environmentally damaging; Fry, *Design Futuring*, 43.

⁶² Susan Stewart and Jacqueline Lorber-Kasunic, "Akrasia, Ethics and Design Education," *Design philosophy papers*, no. 4 (2006), http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper2_StewAkrasia/dpp_paper2.html (accessed December 16, 2013); Anne Marchand, Craig Badke and Stuart Walker, "Sustainability and the 'Weakness of the Will,'" in *Cumulus Proceedings, Shanghai: Young Creators For Better City & Better Life, 2010* (Helsinki; Shanghai: Aalto University School of Art and Design; College of Design and Innovation Tongji University, 2010), http://www.cumulusassociation.org/images/stories/Working_papers/Cumulus_Proceedings_Shanghai.pdf (accessed December 14, 2013).

⁶³ Stewart and Lorber-Kasunic, "Akrasia, Ethics."

⁶⁴ Marchand, Badke and Walker, "Sustainability and Weakness."

⁶⁵ Willis, "Ontological Designing," under "Thinging Now."

⁶⁶ *ibid.*

⁶⁷ This is Fry's recounting of care by way of Heidegger's ontological theory as conveyed in *Being in Time*; Fry, *Remakings*, 126.

⁶⁸ Tony Fry, *Design as Politics* (New York: Berg, 2011), 207.

⁶⁹ Jane Howarth, "Neither Use nor Ornament: A Consumer's Guide to Care," *Thingmount working paper series on the philosophy of conservation* (1996): 6, http://www.lancaster.ac.uk/users/philosophy/awaymave/onlineresources/neither_use_nor_ornament.pdf (accessed September 19, 2013).

⁷⁰ *ibid.*

objects which otherwise make us mindlessly disburdened⁶³ and design for behavioural change and the reorganising of daily lives,⁶⁴ it is my belief that the diagnoses of *akrasia* as the instigating problem is in error. It supposes that rightness and wrongness can be clearly established, a difficult task given the complexities within modern supply chains and LCA. But more problematically, it fails to recognise that rightness and wrongness is not unequivocal — it might depend upon individual value systems, localities, and particular relationships between users and objects, let alone the question of what is actually being sustained through the continuation of the practice. The right/wrong dichotomy within the sustainability discourse leads to endpoint solutions, an attitude that sustainability is a destination to be reached and is achievable through a 'perfect' sustainable product, often with a technocratic focus that goes nowhere close to the fundamental and systemic changes that might be afforded through engaging with ontological design and redirective practice. As noted by Willis, attempted behaviour change through design often appeals to reason, reliant on "presenting people with arguments as to why they should do things differently";⁶⁵ the failure of which is blamed on ineffective communication, resistance to change, or human weakness.⁶⁶

Focusing on right and wrong alienates us from the roots of our unsustainability, particularly when many of our apparently weak ways are instinctive acts that *seem* to take care for ourselves and our personal environment. These acts preserve and conserve our individually created ecologies, comprised of the network of relations between us and the things we bring into our immediate surrounds that seem appropriate and even indispensable. Care, from a Heideggerian view, is positioned in a similar way: as the fundamental requisite for humanness. As imparted by Fry, care is "a going before oneself in the world with concern to guide the detail of one's existence in order to exist".⁶⁷ Through care, ourselves and our things and environment as essential supports for life, are made possible in the now and in the future. As further elucidated by Fry; care is the "inscribed performative quality of the being of all human beings: it is both that care of the self that intuitively anticipates danger and acts; and it is also the intrinsic performative qualities of things (that care)".⁶⁸ However, despite the cruciality that care holds for our being, "care is not an obvious feature of modern culture"⁶⁹ when considered in relation to the care we might take for objects and materials that support us in our life, and particularly for me, the care taken in carefully crafting and using the objects that I make and share my life with. Environmental philosopher Jane Howarth makes this observation when examining care, and more specifically cherishing, in connection with values that guide practices of consumption and use. She notes that the common criticism of modern society's selfish and individualistic consumption does not resolve the question: is care absent or "merely covered up"?⁷⁰ She posits that in relation to the individual care that might be taken for objects and materials, care is made to be (and must

be within a system predicated on growth), a rare occurrence, since irregular replacement is bad for business,⁷¹ and moreover is often specifically discouraged by design, particularly within the realm of fashion. This statement may be supported by the notion of planned obsolescence as detailed in Packard's oft cited *Wastemakers*;⁷² or in relation to fashion design, by understanding fashion's mechanisms as being "almost exclusively organized around industrial capitalism and consumerism based on rapid product obsolescence and continually increasing throughput of resources".⁷³ The cynical view often put forward is that through the creation of novelty, the primary function of fashion "is to make commodities prematurely obsolete and to accelerate the circulation of goods".⁷⁴ However in her sociological study of the "ethos of disposability",⁷⁵ Gay Hawkins positions use practices as the key within this mechanism, recognising that the "mass production of objects and their consumption depends on widespread acceptance of, even pleasure in, exchangeability; replacing the old, the broken, the out of fashion with the new".⁷⁶ This view aligns with one theory put forward by fashion theorist Ingrid Loschek as to when it is that fashion occurs: that "fashion is something about which a community or group within society has reached agreement".⁷⁷ It seems that collectively we do *agree*; with the *fashionable* practices of quick appropriation and disposal (which if not the essence of fashion, could certainly be named as a fashion), and so by default with the broader, "active world-making"⁷⁸ of these practices, inclusive of occurrences we might not in theory care for at all, such as ecological crisis, and exploitative labour. Nevertheless, in accordance with its intrinsic qualities for preserving our being, care must be present within the core of our practices, as verified by Calvino's own agreeable and vital gestures of disposal that maintain the part of him that remains.⁷⁹

Through her extensive sociological research into the motivations behind everyday practices, Elizabeth Shove makes a convincing argument that care in daily life revolves around maintaining the self through comfort and cleanliness, and doing so as conveniently as possible.⁸⁰ She moves environmental enquiry away from the typical resource and efficiency based focus to engage with critical directions in consumer culture,⁸¹ showing how consumption plays a large part in creating and preserving social boundaries, self-identity and psychological well being.⁸² As extrapolated by interdisciplinary designers Gill and Lopes: "when we mow our lawns, iron our clothes, and bleach our surfaces we are visually demonstrating our care of the bodies, things, and spaces in our charge".⁸³ This offers insight regarding the acts of care inherent within consumption practices, as opposed to the broader condemnatory observation that consumer culture is perpetuated by the individualistic desire for status and happiness that is only ever momentarily satisfied.⁸⁴ Significantly, Shove finds that our expectancies of convenience have shifted from merely easy use and time saving, to the "capacity to shift, juggle and reorder episodes and events".⁸⁵ Thus what we seem to want,

⁷¹ *ibid.*

⁷² Vance Packard, *The Waste Makers*, 4th ed. (Great Britain: Pelican Books, 1964).

⁷³ Fletcher, "Durability, Fashion, Sustainability," 223.

⁷⁴ Jukka Gronow, "Fads, Fashions and 'Real' Innovations: Novelties and Social Change," in *Time, Consumption and Everyday Life: Practice, Materiality and Culture*, ed. Elizabeth Shove, Frank Trentmann and Richard Wilk, 130 (Oxford; New York: Berg, 2009).

⁷⁵ Gay Hawkins, "Plastic Bags: Living with Rubbish," *International Journal of Cultural Studies* 4, no. 1 (2001): 10.

⁷⁶ *ibid.*, 9.

⁷⁷ Ingrid Loschek, *When Clothes Become Fashion: Design and Innovation Systems* (Oxford; New York: Berg, 2009), 154.

⁷⁸ The "worlding" action inherent within ontological design as discussed in my *beginnings*; Willis, "Ontological Designing," under "Thinging Now."

⁷⁹ Calvino, *Road to San Giovanni*, 72.

⁸⁰ Elizabeth Shove, *Comfort, Cleanliness and Convenience: The Social Organization of Normality* (Oxford: Berg, 2003).

⁸¹ *ibid.*, 9.

⁸² *ibid.*, 11.

⁸³ Alison Gill and Abby Mellick Lopes, "On Wearing: A Critical Framework for Valuing Design's Already Made," *Design and Culture* 3, no. 3 (2011): 315.

⁸⁴ This view put forward by Walker, Ehrenfeld and Naish among others is an important recognition of a problem requiring attention and change, however I believe that emphasising this position towards consumption issues curbs the seeking of redirective opportunities within; Walker, *The Spirit of Design*, 43; Ehrenfeld, *Sustainability by Design*, 131; Naish, *Enough: Breaking Free*, 75-90.

⁸⁵ Shove, *Comfort, Cleanliness Convenience*, 170.

⁸⁶ *ibid.*

⁸⁷ Gregory Bateson, *Steps to an Ecology of Mind* (Chicago; London: University of Chicago Press, 2000), 439.

⁸⁸ Shove, *Comfort, Cleanliness Convenience*, 180.

⁸⁹ Susan Strasser, *Waste and Want: A Social History of Trash* (New York: Henry Holt and Company, 2000), 173.

⁹⁰ Nicky Gregson, Alan Metcalfe and Louise Crewe, "Moving Things Along: The Conduits and Practices of Divestment in Consumption," *Transactions of the Institute of British Geographers, New Series*, Vol. 32, no. 2 (2007): 187.

⁹¹ *ibid.*, 198.

⁹² *ibid.*

⁹³ Hetherington quotes Mary Douglas's famous definition of pollution or dirt which is determined in relation to its incongruence with boundary and order; Kevin Hetherington, "Secondhandness: Consumption, Disposal, and Absent Presence," *Environment and Planning D: Society and Space* Vol. 22 (2004): 161; Mary Douglas, *Purity and Danger: An Analysis of the Concepts of Pollution and Taboo*, 1966 (reprint, London; New York: Routledge, 1995).

⁹⁴ Hetherington, "Secondhandness: Consumption, Disposal," 171.

⁹⁵ Howarth, "Neither Use nor Ornament," 7-8.

⁹⁶ Jonathan Chapman, "Emotionally Sustaining Design," in *The Handbook of Design for Sustainability* ed. Stuart Walker and Giard Jacques, 371 (London; New York: Bloomsbury Academic, 2013).

and what therefore becomes the focus of everyday practice, is "control over the scheduling of activity".⁸⁶ In regard to fulfilling desires through consumption, this attention to moments of *when* in our lives, rather than *how* or *why*, aligns with a Batesonian outlook on conscious action: "it is organized in terms of purpose. It is a short-cut device to enable you to get quickly at what you want; not to act with maximum wisdom in order to live, but to follow the shortest logical or causal path to get what you next want".⁸⁷ Attention to this capability takes precedence, so "that what might once have been defined as a short-cut or an unacceptable form of outsourcing may, in due course, become perfectly normal".⁸⁸ This is supported by historian Susan Strasser's account of how the rise of disposable products displaced practices of careful use, re-use and repair, fostering "a new kind of relationship to the material world, to production, and to disposal",⁸⁹ that in everyday lives today is rarely contended. Other sociological research focuses specifically on normalised disposal practices, named by Gregson et al. as "divestment": the vital act of separation of people from their things.⁹⁰ Through their case studies, Gregson et al. find that divestment practitioners "narrate their identities"⁹¹ via what and how they dispose, entailing the use of different disposal conduits according to the nature of the object to be disposed: specifically the bin if it is perceived as too "'disgusting', 'wornout' and 'shot through'"⁹² to be affiliated with or passed onto others for further use. For sociologist Kevin Hetherington, the care inherent in disposal emerges from the need for absence, specifically that "matter out of place",⁹³ must be made absent to us, for the sake of our own stability. However, this absence is achieved primarily through inattention rather than physical awayness, so that the classification of waste is detached from physical states and always mutable, even when it is thrown *away*. As in Gregson et al.'s cases of divestment, this obliteration of value is determined by relevancy to both the creation and maintenance of identity and so is divorced from the appraisal of worth via the physical traits or fitness of the goods in question. This applies equally to the acquisition of material goods, as well as our parting purge, as noted by Hetherington: "issues of social membership, recognition, order, acceptance, status, honour, self-worth are based not just on how one consumes but also on how one disposes".⁹⁴ Within these practices, our paramount objective — the care for ourselves, is largely separated from the concern that we might have towards the materials and objects that support us in this quest. While we do cherish some particular things, it is a minor sideline to our preoccupation with keeping our cycles of consumption and divestment functioning conveniently — an obsession that in reality can incline practices towards blind expediency. As indicated by Howarth, the care that is covered up is that for the "individuality and the origins of objects, and of the fact that our desires, purposes, actions and perceptions are moulded by these objects".⁹⁵ Alongside the evolution and creation of ourselves, our made things, incongruous with their physical durability, are rendered as "fleeting, transient and replaceable orphans of circumstance".⁹⁶

Many lament this failure to connect with material things. In her work exploring the political ecology of things, political theorist Jane Bennett names this tendency as "antimateriality",⁹⁷ whereby "the sheer volume of commodities and the hyperconsumptive necessity of junking them to make room for new ones, conceals the vitality of matter".⁹⁸ This is echoed by Juliette Schor in her article calling for more careful relationships with clothing, noting through the insight of cultural critic Raymond Williams "that we are not truly materialist because we fail to invest deep or sacred meanings in material goods".⁹⁹ Many others offer perspectives regarding the origins of this lack of materiality, proposing how and why our care is misdirected in this regard, besides being oriented through consumption practices towards individualistic care, as discussed. Susan Yelavich believes that deficiencies in our haptic knowledge of materials renders things less potent in their own right, and only operational as "new shells for experience",¹⁰⁰ while Willis expresses the problem more broadly: "that we no longer know how to dwell among things".¹⁰¹ Fletcher observes that we abide by "fashion conventions, habits, social norms, and industry structures that reflect a vision of ourselves as consumptive individuals, not as users",¹⁰² thus we are consistently absorbed in *ownership* rather than *user-ship*,¹⁰³ as evidenced by the "increasing numbers of rarely used garments stockpiled in homes".¹⁰⁴ Furthermore, there is a tendency here for procurement to become the dominant aspect of owning, as affirmed in the manifesto for enduring products by *Eternally Yours*:¹⁰⁵ when wealth moves us beyond the exchange of money to satisfy basic wants and needs, purchased value becomes less about the material object itself and more about an addictive condition of acquisition where we end up with "far more things around us than we have time to handle".¹⁰⁶ Tonkinwise notes also that we "spend so little time with things"¹⁰⁷ and that our "thingly" relationships are eroded by mass production,¹⁰⁸ a view paralleled by fashion 'hacktivist' Otto Von Busch¹⁰⁹ who emphasises the interpassivity generated in consumer culture by a streamlined but inherently closed "'overlocked' mode of production".¹¹⁰ For Von Busch the metaphor of the 'overlocked' seam, which by nature is "closed, contained and efficient, fast and with a little stretch — but no allowance, no room for modification, no chance for user intervention",¹¹¹ exposes the inaction in consumer actions, whereby difference and choice are superficial veneers for homogenous products that in reality encourage a lack of material engagement and non-commitment.¹¹² In this way, produced things come to us as finished; "they are alienated from their production and reified as sheer stuff".¹¹³ As asserted by technology philosopher Peter-Paul Verbeek in his study of *What Things Do*, the forming of attachment between people and products depends on transparency; that a product is "not only functionally present but it exhibits *how* it is functioning".¹¹⁴ In this regard, Walker observes that contemporary products "are made using processes, materials and fastenings that are unfamiliar to the user or owner",¹¹⁵ distancing us from our manufactured objects and practices that foster lasting engagement, rendering activities such as repair,

⁹⁷ Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham; London: Duke University Press, 2010) 5.

⁹⁸ *ibid.*

⁹⁹ Juliet B. Schor, "Cleaning the Closet: Toward a New Fashion Ethic," in *Sustainable Planet: Solutions for the Twenty-First Century*, ed. Juliet B. Schor and Betsy Taylor, 55 (Boston: Beacon Press, 2002).

¹⁰⁰ Susan Yelavich, "Making Repairs, Making (Environmental) Amends," *Design philosophy papers*, no. 1 (2011), http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper4_Yelavich/dpp_paper4.html (accessed February 4, 2014).

¹⁰¹ Willis, "Ontological Designing," under "From Worlding to Thinging."

¹⁰² Fletcher, "Durability, Fashion, Sustainability," 235.

¹⁰³ *ibid.*

¹⁰⁴ *ibid.*, 224.

¹⁰⁵ The Netherlands based Eternally Yours Foundation existed from 1995-2005 and was formed to "gather and disseminate knowledge about the way to extend cultural product lifespan"; Ed van Hinte, *Eternally Yours: Time in Design: Product, Value, Sustenance* (Rotterdam: 010 Publishers, 2004) 451.

¹⁰⁶ *ibid.*, 61.

¹⁰⁷ Tonkinwise, "Is Design Finished?" under "Introduction."

¹⁰⁸ *ibid.*, under "Mis-taking Things."

¹⁰⁹ Through practice driven research Busch explores how fashion as an ability might be used to empower individuals, rather than accepting fashion as an exclusive, top down dictate; Otto Von Busch, "Self Passage," <http://www.kulturservn.se/wronsov/selfpassage/index2.htm> (accessed April 30, 2013).

¹¹⁰ Otto Von Busch, "Generation Open: Contested Creativity and Capabilities," *The Design Journal* 15, no. 4 (2012): 447.

¹¹¹ *ibid.*

¹¹² *ibid.*

¹¹³ Tonkinwise, "Is Design Finished?" under "Disposing of What is Taken for Granted."

¹¹⁴ Peter-Paul Verbeek, *What Things Do: Philosophical Reflections on Technology, Agency, and Design*, trans. Robert P. Crease (University Park, Pennsylvania: Pennsylvania State University Press, 2005), 227.

¹¹⁵ Walker, *Sustainable by Design*, 96.

¹¹⁶ On April 24th 2013, 1127 Bangladeshi workers were killed in the collapse of an eight story building housing many garment factories that manufactured clothing for well known department stores and brands; Syed Zain Al-Mahmood and Rebecca Smithers, "Matalan Supplier among Manufacturers in Bangladesh Building Collapse," *The Guardian*, 25 April, 2013, <http://www.theguardian.com/world/2013/apr/24/bangladesh-building-collapse-kills-garment-workers> (accessed November 16, 2013); Press Association, "Primark Offers Long-Term Compensation to Rana Plaza Factory Collapse Victims," *The Guardian*, 25 October, 2013, <http://www.theguardian.com/world/2013/oct/24/primark-compensation-rana-plaza-factory-collapse-bangladesh?INTCMP=ILCNETTXT3487> (accessed November 16, 2013).

¹¹⁷ Kevin Murray, "Head and Hands in the Cloud: Cooperative Models for Global Trade to Be Found in Traditional Crafts," in *People and the Planet: Transforming the Future Conference, 2-4 July 2013* (Melbourne, Australia: RMIT University, 2013), <http://global-cities.info/wp-content/uploads/2013/11/Head-and-Hands-in-the-Cloud1.pdf> (accessed July 8, 2013); Four Corners, Sarah Ferguson, and Mary Ann Jolley, "Fashion Victims," Australian Broadcasting Corporation, 2013, <http://www.abc.net.au/4corners/stories/2013/06/25/3785918.htm> (accessed May 7, 2014).

¹¹⁸ Lucy Siegle describes a sweatshop in a number of ways, recognising that it has transcended simply meaning "a system that outsourced or subcontracted labour", in other words, away (and increasingly so) from local manufacturing. She goes on to say that: "the term is generally extended, applying to any production facility where the house menu includes long hours, unsafe working conditions and low pay, and where workers are not permitted to join unions or form an organisation to represent their interests"; Lucy Siegle, *To Die For: Is fashion wearing out the world?* (London: Fourth Estate, 2011), 41.

¹¹⁹ Walker, *Sustainable by Design*, 80-1.

¹²⁰ Leonard and Conrad, *The Story of Stuff*, xxvi.

¹²¹ Kate Fletcher, "Slow Fashion: An Invitation for Systems Change," *Fashion Practice: The Journal of Design, Creative Process and the Fashion Industry* 2, no. 2 (2010): 262.

inaccessible and outside of the ordinary. The mysteries of our products also encompass where and by whom they are made. Craft curator Kevin Murray asserts that the enduring issue of invisible production makes careless consumption easier, quoting this reflection on an Australian current affairs television report regarding clothing manufactured at Rana Plaza in Bangladesh:¹¹⁶ "They are easier to buy if you don't have to think too much on how they got here".¹¹⁷ Walker points out that externalities, such as sweated labour,¹¹⁸ pollution and resource depletion are not fully accounted for in modern mass-production costings and so the retail prices of products are kept artificially low.¹¹⁹ This troubling issue forms the cornerstone of Leonard's story of stuff, who implores that we must give our things respect in recognition of the resources and labor behind their making, declaring that: "someone mined the earth for the metals in your cell phone; someone unloaded the bales from the cotton gin for your T-shirt. Someone in a factory assembled that pair of sunglasses and they might have been exposed to carcinogens or forced to work overtime".¹²⁰ Since we don't pay appropriately for these things, we undervalue them, and true to the ontological nature of design, this cheapness changes us. Specifically in relation to clothing, "low price has overseen a change in purchasing and wearing habits",¹²¹ which amounts to a normalised expectancy of fastness — in regard to the nature of products and how they are acquired and handled in ownership, making it "easier for a consumer to discard a garment and replace it with little consideration".¹²² But moreover, our disconnect with those who conceive and make our products, as well the place where they are made, generates culturally impoverished goods,¹²³ and apathy on part of the user for things that may lack true relevance to their locality and with their lives. This was noted some 125 years ago during the inception of mass production by the key protagonist of the Arts and Crafts Movement, William Morris, and is still highly pertinent today. In regard to emerging machine and capitalist driven systems of production he said, "almost all goods are made apart from the lives of those who use them; we are not responsible for them, our will has had no part in their production".¹²⁴ We accept and agree with this disconnect between ourselves and our products, and this is the undeniable thread running through this summation of our *antimaterial* foundations; we are devotees to the myth of *awayness*. This principle of *away* is embraced in regard to the inception and acquisition of our products — they are made in far away places using foreign materials outside of our experience; and their divestment — the termination of our time together is through disposal conduits that conveniently take them away. However, many remind us

that *away* is an illusion, both physically and literally: as affirmed by Leonard and Hawkins, that whether buried, burnt or recycled, stuff does not go away,¹²⁵ "disposability is a technical and spatial fantasy";¹²⁶ and by Bennett and Hetherington, that vitality within material, even when discarded can never really be diminished,¹²⁷ "it has a tendency to stick, even if only as a trace of what has passed".¹²⁸ While the realities behind how our things come to be and pass are out of sight and out of mind, and as much as convenience and fashionable practices seem to absolve us from responsibility, it cannot be denied — there is no away.

In this strange environment of ostensible abundance and illusionary awayness, finding and sustaining a meaningful connection with materials and using them wisely is challenging. Like zero-waste practitioner, Timo Rissanen,¹²⁹ I believe that clothing and textiles should be cherished on account of that which went into their making — "fibre generation, design and manufacture", and investments such as "water, material resources, energy and time".¹³⁰ This is not the most obvious everyday position for the lay person to take given the cheap, plentifulness of fashion items today, however, attitudes in former times have been different. This is shown in Strasser's history of waste management, where conditions of material scarcity at particular times in the past engendered profound materiality.¹³¹ Practices of product stewardship, encompassing sorting, repair and adaptation, were employed in both professional and domestic domains to organise and utilise waste as a resource, rather than throwing away. These systems were environmentally sound, localised and relevant to, whilst maintaining the cyclical ecology of their place; however they were also of their time and coupled with hardship and poverty. The consumerist drive towards quantity is a consequence of individual and collective wealth (along with the luxury of waste¹³²), and by correlation the inverse would appear to be true, that less must denote poorness, and moreover, poor must mean less. Frugality carries these negative connotations; for example, at the time when old practices of thrift were being displaced by modern, mass manufactured convenience products, the changing tone of advice within a household guide of 1913 sent the message that "mending and reuse were associated with poverty and shame".¹³³ Frugality is not fashionable in a system predicated on growth, however, perhaps in a 'post-growth' economy it could be. Can we truly care for materials when in abundance? What practices might make materiality agreeable and perhaps even fashionable?

¹²² Alison Gwilt and Timo Rissanen, *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes* (London; Washington, DC: Earthscan, 2011), 141.

¹²³ As noted by Walker, the designer of mass produced products is "physically, culturally and economically 'removed' from the people who will actually be using them"; Walker, *The Spirit of Design*, 33.

¹²⁴ William Morris, *Architecture, Industry and Wealth: Collected Papers* (New York: Garland, 1978), 131.

¹²⁵ Leonard and Conrad, *The Story of Stuff*, 206-7.

¹²⁶ Hawkins, "Living with Rubbish," 10.

¹²⁷ Bennett, *Vibrant Matter*, 6.

¹²⁸ Hetherington, "Secondhandness: Consumption, Disposal," 162.

¹²⁹ Rissanen produces garments that employ innovative cutting techniques to eliminate waste material and are also designed to be adapted and repaired; Holly McQuillan, and Timo Rissanen, *Yield: Making Fashion without Making Waste* (Brooklyn, New York: Textile Arts Center, 2011), 18-19.

¹³⁰ Timo Rissanen, "Designing Endurance," in *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*, ed. Alison Gwilt and Timo Rissanen, 127 (London; Washington, DC: Earthscan, 2011).

¹³¹ Strasser, *Waste and Want*.

¹³² As stated by Strasser, "the wealthy can afford to be wasteful"; *ibid.*, 9.

¹³³ *ibid.*, 112.

3. making care

I

I am not certain that care can be *made*, but I do know that through distinct practices care can be tended towards particular directions, which could be considered, if not the same, a very similar occurrence. In relation to the life span of an object-thing, care might exist within the process of its making, through the attitude and actions of the maker and origin of its materials; it might emanate from its thingly characteristics that solicit special attention back towards itself; or perhaps it is to be found within the user of the object-thing and their own lifeworlds as independent influences. The most robust of care for an object-thing would conceivably incorporate all of these aspects in maintaining a special human connection across its life. However, the real potency in attempting to incite care in relation to practices and object-things is firstly understanding the mercurial nature of care, then recognising that through design — our own making, we can enable it to shift.

Within a Heideggerian understanding, as recapitulated by Fry and discussed earlier, care is an “essential feature of our ability to be”.¹³⁴ We cannot *be human* without care being at our core. It is a structure, “but not one reducible to singular forms”, thus it is not “a state of mind” or a “moral disposition of the performance of the act of caring”.¹³⁵ Care in this sense compels our innate attributes of self preservation (as also discussed previously), but also of prefiguration; our “fundamental characteristic that enables us to prefigure the outcome of an action prior to undertaking it”.¹³⁶ This is an ability to imagine ahead of ourselves — “a proximity to ‘the thing’ before it materially comes into being”,¹³⁷ thus we have a unique relationship to (and responsibility for) the artificial things and environments that emerge through our making; prefiguration is an essential part of making. Care, inclusive of prefiguration, as a structure that is *us*, should ensure our survival as it “directs us to act *carefully* by taking care of ourselves, of how and what we make, plus the manner of use of all we use”.¹³⁸ The prevailing of this kind of care, with preservation and conservation at its heart, is what I believe is mandatory within design practice given the duty that accompanies our power of prefiguration — as alternatively put by McDonough and Braungart we “have the ability to see beyond our species, and that ability confers a responsibility”.¹³⁹ Via design we make agreements — as to where we concentrate, where our overt signs of care bubble up and materialise, and thereby to how the future will be. However, our agreements are not always obvious or knowingly considered.

¹³⁴ Fry, *Remakings*, 86.

¹³⁵ *ibid.*

¹³⁶ Fry, *Becoming Human by Design*, 42.

¹³⁷ *ibid.*

¹³⁸ Fry, *Remakings*, 82.

¹³⁹ McDonough and Braungart, *The Upcycle*, 47.

¹⁴⁰ This involves the study and formulation of moral standards that regulate ethical action; James Fieser, "Ethics," *The Internet Encyclopedia of Philosophy*, <http://www.iep.utm.edu/ethics/> (accessed May 20, 2014).

¹⁴¹ Maureen Sander-Staudt, "Care Ethics," *The Internet Encyclopedia of Philosophy*, <http://www.iep.utm.edu/care-eth/> (accessed November 18, 2013).

¹⁴² Berenice Fisher and Joan C. Tronto, "Toward a Feminist Theory of Care," In *Circles of Care: Work and Identity in Women's Lives*, ed. Emily Abel and Margaret Nelson, 40 (Albany, NY: State University of New York Press, 1991); Joan C. Tronto, *Moral Boundaries: A Political Argument for an Ethic of Care* (New York: Routledge, 1993), 103.

¹⁴³ Robin S. Dillon, "Respect and Care: Toward Moral Integration," *Canadian Journal of Philosophy* 22, no. 1 (1992).

¹⁴⁴ The 'objects' in Dillon's article include both persons and things towards which feelings of respect and care are directed. She considers care respect in relation to different kinds of objects, such as elements in which a mountain climber finds themselves, the *Mona Lisa* to an art lover, and the mutual feelings between colleagues. My use of the word 'object' throughout this exegesis relates to physical artefacts, and I use Dillon's concepts here in relation specifically to the object-thing; *ibid.*, 110-11.

¹⁴⁵ *ibid.*, 108.

¹⁴⁶ *ibid.*

¹⁴⁷ *ibid.*

¹⁴⁸ *ibid.*, 121.

¹⁴⁹ Chapman, *Emotionally Durable Design*, 88.

¹⁵⁰ *ibid.*, 131-2.

¹⁵¹ Cameron Tonkinwise, "Beauty-in-Use," *Design philosophy papers*, no. 2 (2003), http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper2_Tonkin/dpp_paper2.html (accessed September 11, 2013).

Within the field of normative ethics¹⁴⁰ the moral theory "ethics of care"¹⁴¹ is based on the notion that morality arises from experiences of empathy and compassion, and that an ethical position may be formulated in connection with interpersonal relationships. Care, as interpreted by a leading theorist in the field, Joan Tronto, is positioned as a practice, as part of everyday living, rather than purely an ethical standpoint. She describes it as: "... a species of activity that includes everything that we do to maintain, continue, and repair our 'world' so that we can live in it as well as possible. That world includes our bodies, our selves, and our environment, all of which we seek to interweave in a complex, life-sustaining web".¹⁴² Whilst differing from Heidegger's equation of care with existence, this interpretation shares in the principle that care is foremost within our lifeworlds and their continuous nurture. Notably, an *ethics of care* also emphasises practices that make care detectable and knowingly influential in governing action. A particularly useful concept in this regard relates care to respect. Ethics theorist, Robin Dillon's notion of "care respect"¹⁴³ involves cherishing a particular object¹⁴⁴ in regard to its profound and unique value, and so perceiving it as fragile or calling for special care. She affirms that care is reliant on the presence of respect, which she understands through its etymological origin "'respicere', meaning 'to look back at' or 'to look again'".¹⁴⁵ She thus proposes "that respect is not merely *about* its object but is *focused* on it. So *attention* is a central aspect of respect: we respect something by paying careful attention to it and taking it seriously. To ignore, neglect, or disregard something, or to dismiss it lightly, thoughtlessly, or carelessly is to not respect it".¹⁴⁶ Thus, to respect (and ultimately care for) something, the presence of attention is crucial. As Dillon asserts, this is a special kind of attention, not just "a matter of staring long and hard at something";¹⁴⁷ there is something particular about the object that makes us look again, see it as valuable, and thus worthy of our prolonged attention. But what is this *something particular* that is worthy of this attention? As suggested by Dillon, perhaps the key is in the uniqueness of the individual, not only in what they are, but as they are — "ordinary, imperfect, limited, incomplete, and always under construction".¹⁴⁸ Being as is, warts and all and amenable to change, perhaps then draws and keeps attention (and thus inspires care). This brings to mind the "attention-grabbing capability" of the dysfunctional, misbehaving objects that Chapman describes;¹⁴⁹ an extreme example of user engagement garnered through imperfection. A mellower means of coercing attention and care might be through an object's patina; the physical evidence of time, visible as abraded or augmented layering, steadily formed through cumulative interaction.¹⁵⁰ Alternatively, an object of delicate beauty, beautiful in both appearance and use, such as the one hundred year old tea cup described by Tonkinwise, might inspire usage regardless of the risk of breakage, with each connection "adding layers of care to its use that will compensate for its unavoidably increasing fragility" and intensifying its value.¹⁵¹ In a Heideggerian sense, these things are elevated beyond being merely equipment — those things

that we relate to purely through their use function; thus they avoid "blank usefulness", becoming usual, and equipmentality that "wastes away, sinks into mere stuff".¹⁵² Thus, the simple actions of attention and respect fold into expanded familiarity and materialistic connections that are more akin to Carol Gilligan's description of care as "a way of knowing ... the ability to perceive others on their own terms"¹⁵³ or Nel Noddings' fundamental aspect of care: "'engrossment': the receptive apprehension of another's reality 'from the inside'".¹⁵⁴

Any profound connection with materials and object-things has these qualities at its core; our attention is drawn, we become connected and engrossed and our respect is gained. However, regardless of our ability to prefigure through design, this is not a state that is easy to purposively arrive at; as noted by Niinimäki and Koskinen when studying emotional bonds between users and garments: "meaningful attachments are not easy to embed in design, as they are personal and connected to an individual's history or personal experiences".¹⁵⁵ This is supported by Chapman who observes that "designers cannot craft an experience but only the conditions or levers that might lead to an intended experience",¹⁵⁶ deducing that a solution lies in making the user less passive.¹⁵⁷ Residing within a world of abundant stuff and the homogeneity of its multiples makes this reduction of passivity difficult — as declared by *Eternally Yours*: we are "addicted to acquiring and collecting far more things around us than we have time to handle"¹⁵⁸ and "the more products someone has, the more coincidental it will be if she or he feels a bond with one of them".¹⁵⁹

Strategies for creating connections through attention and respect, despite the overwhelming glut of stuff vying for our care, do exist within emergent practices in the field. Adaptability is one key approach whereby objects can change with us and keep our attention for longer. This encompasses objects made with adaptation in mind (with inbuilt multi-functionality or ability to transform); and the adaptation of existing unwanted products into new forms, such as the remodelling of garments as exemplified by "wardrobe surgery" proponents *Junky Styling*.¹⁶⁰ Such approaches often operate within a production system that is inclusive of stewardship, whereby the designer/maker continues a relationship with the user and their product. They may offer further changes and/or repair as part of an extended service, further enriching the narrative of the piece; or even a take-back scheme when the product has ceased to be of use.¹⁶¹ The designer's role then becomes more like that of a service provider, rather than purely a creator of new product — a role more akin to traditional forms of dressmaking and tailoring.¹⁶² This extension of the designer's act of 'making' may also come to encompass facilitation, whereby other kinds of intangible resources are made available such as tuition and providing the opportunity for clients to collaborate in the design process. Within her evolving practice and label *Keep and Share*,¹⁶³ Amy Twigger Holroyd takes on this dual role of designer and

¹⁵² Martin Heidegger, *Poetry, Language, Thought*, trans. Martin Hofstadter (New York: Harper Perennial Modern Thought, 2013), 34.

¹⁵³ Carol Gilligan, "Moral Orientation and Moral Development," in *Women and Moral Theory*, ed. Eva Feder Kittay and Diana T. Meyers, 29 (Totowa, NJ: Rowman and Littlefield, 1987).

¹⁵⁴ Nel Noddings, *Caring: A Feminine Approach to Ethics & Moral Education* (Berkeley; London: University of California Press, 2003), 14.

¹⁵⁵ Kirsi Niinimäki and Ilpo Koskinen, "I Love This Dress, It Makes Me Feel Beautiful! Empathic Knowledge in Sustainable Design," *The Design Journal* 14, no. 2 (2011): 171.

¹⁵⁶ Chapman, "Subject/Object Relationships," 65.

¹⁵⁷ *ibid.*, 71.

¹⁵⁸ Hinte, *Time in Design*, 61.

¹⁵⁹ *ibid.*, 81.

¹⁶⁰ Fletcher and Grose, *Fashion and Sustainability*, 105; Sandy Black, *Eco-Chic: The Fashion Paradox* (London: Black Dog Publishing, 2008), 198-202; Sass Brown, *Refashioned: Cutting-Edge Clothing from Upcycled Materials* (London, UK: Laurence King Publishing, 2013), 56-9.

¹⁶¹ This is key within the *Cradle to Cradle* approach where "waste equals food" and material flows are managed carefully according to their value and recyclability as technical nutrients or their ability to safely biodegrade and feed back into the environment; McDonough and Braungart, *Cradle to Cradle*, 92-117.

¹⁶² In *Shaping Sustainable Fashion*, tailoring in a contemporary setting is presented as a potential model for sustainable practice. As a bespoke service, it offers a slow and personalised production process, as well as alteration and repair for the life of the garment. Another benefit of this practice model is the reduction of waste within the production and use phases of a garment — the tailor is able to manage their own waste streams more effectively than in systems of large production through careful, individual cutting and reuse of fabric and the client is likely to appreciate and favour fewer well-crafted pieces that are not prone to divestment; Gwilt and Rissanen, *Shaping Sustainable Fashion*, 75.

¹⁶³ Amy Twigger Holroyd, "Keep & Share," <http://www.keepandshare.co.uk/> (accessed December 12, 2013).

¹⁶⁴ This involves laddering (undoing sections of the knitted stitches) and reconfiguring to create new personalised patterns or words in the knitting with contrasting colours or differently textured stitches. This has the effect of a changed garment appearance while also affecting her "own relationship with the piece in the process"; Amy Twigger Holroyd, "Fashion Diggers: Transgressive Making for Personal Benefit," *Making Futures* Vol 2 (2011): 57.

¹⁶⁵ A full list and links to details of his projects are available on Von Busch's website, including workshops where he acts in a facilitatory capacity to discover possibilities with others for subverting the powerful structures found within fashion, and written creative works that explore similar themes; Von Busch, "Self Passage."

¹⁶⁶ Otto Von Busch, "Recyclopedia Reforms," <http://www.kulturservern.se/wronsovf/selfpassage/reforms/reforms.htm> (accessed May 24, 2014).

¹⁶⁷ Fletcher, *Sustainable Fashion and Textiles*, 195.

¹⁶⁸ A key goal within Von Busch's PhD research projects is to support his participants by offering pathways towards finding their own fashion abilities, thereby they will "reform fashion from a phenomenon of dictations and anxiety to a collective experience of empowerment, in other words, to make them become fashion-able"; Von Busch, Otto. "Fashion-Able: Hacktivism and Engaged Fashion Design" (PhD thesis, School of Design and Crafts (HDK), Faculty of Fine, Applied and Performing Arts, University of Gothenburg, Göteborg, 2008), 21.

¹⁶⁹ Both of Walker's solo publications present an array of these works, accompanied by extensive theoretical grounding and discussion; Walker, *Sustainable by Design*; Walker, *The Spirit of Design*.

¹⁷⁰ Walker, *The Spirit of Design*, 63-4; depicted in photo essay, 72-82.

¹⁷¹ *ibid.*, 65.

¹⁷² Fletcher, "Post-Growth Fashion," 174.

¹⁷³ *ibid.*, 170.

facilitator. She creates new knitwear designed for adaptability alongside reactivating old knitted garments through "stitch-hacking",¹⁶⁴ but also holds workshops to teach these skills to others and foster their capabilities to make their own changes. Fashion 'hacktivist' Von Busch has originated a wide array of workshops and interventions in a similar vein, but with a strong political intention to incite a fashion democracy that is open and accessible to all.¹⁶⁵ One example is his freely downloadable "recyclopedia"¹⁶⁶ which he describes as a cook-book with making instructions for reforming garments, aiming to "liberate the 'chef' from the buying of ready-made pre-packaged items"¹⁶⁷ inciting personal empowerment and abilities within an expanded context for fashion.¹⁶⁸ Within his practice, Walker also employs strategies for adaptability and accessibility, but focuses most specifically on developing a localised approach to design. Through the creation of propositional objects from simple manufactured parts and materials at hand he explores possibilities for rendering products more comprehensible and locally relevant to the user. Significantly, the pieces are constructed using simple craft techniques and are easy to rearrange and recombine over time with alternative, locally sourced components. They are beautifully straightforward and draw attention not only due to their beauty, but also because they are easy to understand.¹⁶⁹ An example exemplifying the essence of his approach is the "simple 'tallying device'" comprised of stones gathered from a stream bed nearby to Walker's rural home, placed onto a small cloth made by a local weaver from the fleece of her own sheep.¹⁷⁰ In contrast with many of the alien modern day things in our lives, this is "an artefact of place, which emerges from a gentle rearrangement of the elements within the local environment" and is easily absorbed back at the end of useful life.¹⁷¹

Other practices for heightening the attention to and respect for materials and object-things occur within the realm of using. Via individual stories regarding the use of enduring and cherished garments, Kate Fletcher's *Local Wisdom* project uncovers within this use, acts of craftsmanship and making. This *craft of use* sometimes involves physical manipulations of the garment such as alterations or mending, but is also characterised by the making of emotional connections with and developing special ways of caring for the garment, a unique object that often acts as a conduit to others or remembered experiences.¹⁷² Thus the ingenuity discovered through this evolving project shows a combining of "practical technique and emotional skill; that is, head and hand, jointly employed to negotiate the symbolic rules and roles fashion and clothes play in people's lives".¹⁷³ Likewise, projects showcasing adaptable and creative wearing, such as 'The Uniform Project' by Sheena Mathiken, show how fashion might be made without the acquisition of new product. The same dress was worn by Mathiken for 365 consecutive days, but continually reinterpreted using different accessories (from her own

existing collection or borrowed from friends) and visually documented and communicated using expressive and attractive photography.¹⁷⁴ These examples of skilful user-ship show the ordinary being made extraordinary, not only through the careful management and coordination of garments to develop personal style and unique narratives, but also through the creation and expression of individualised fashion moments. This subversion of fashion's mechanisms through the cultivation of fashion-ability¹⁷⁵ that is distinct to person and place, provides a vision as to the potential nature of fashion practice within a space of 'post-growth'.

These emergent practices all draw attention to and garner respect for materials, but most significantly, they do so through actions of craft — the "workmanship of risk, or the knowledge of personal know-how",¹⁷⁶ wherein success relies on the application of human judgement and skill in action.¹⁷⁷ This is not only within its most commonly understood forms of physical making and the made, but also as an attitude when creating intangible services and values. Craft has an easy connection with care. In a fashion similar to how care might be revealed through an *ethics of care*, craft involves attentiveness to and engrossment with *something particular* that might always be under construction, through which we come to deeply know and thereby care. In *The Craftsman*,¹⁷⁸ sociologist Richard Sennett unpacks these meticulous aspects of craft in the context of their broader relevance — how they might bring us closer to qualitative states of living. His key premise — that craft is doing "a job well for its own sake"¹⁷⁹ folds into a set of values centred on quality, implicating willingness to devote the time required to firstly develop attuned making skills, then applying them to make well. Refining craft skill involves a knowing of and heightened engagement with the particulars within material through its hands-on shaping, the presence of the maker in the made (a classic example being an explicit maker's mark), and through "virtue discovered in the material",¹⁸⁰ expressed via anthropomorphising metaphors, such as the honest, friendly brick.¹⁸¹ For the practitioner, this is particularly compelling since, as observed by Sennett: "we become particularly interested in the things we can change".¹⁸² Likewise, this characteristic is what makes craft practice within participatory models for design, such as those offered by Twigger Holroyd and Von Busch, so relevant — the client is also engaged by the powers of transformation afforded by craft. Furthermore, qualities of attention, respect and care for its materials and process of making permeate the crafted object. If this is sensed and understood by its eventual owner, these are layers of value that might inspire practices of using well, including appreciation, cherishing and maintaining, that all form part of care. Walker describes such an object; a pair of forty year old walking shoes that in being initially well made, have endured and been worthy of their extensive repair,¹⁸³ inciting the kind of craft within use practice as documented by Kate Fletcher's *Local Wisdom* project.

¹⁷⁴ Kathleen Dombek-Keith and Suzanne Loker, "Sustainable Clothing Care by Design," in *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*, ed. Alison Gwilt and Timo Rissanen, 110-11 (London; Washington, DC: Earthscan, 2011).

¹⁷⁵ Fletcher uses this term to describe the expertise she uncovers whereby people are able to achieve "the satisfying use of garments" and "the creation of fluid appearance in dress appropriate to both time and place that is expressed in a fashion "moment"; Fletcher, "Durability, Fashion, Sustainability," 235.

¹⁷⁶ Peter Dormer, "Craft and the Turing Test for practical thinking," in *The Culture of Craft: Status and Future*, ed. Peter Dormer, 150 (Manchester, UK; New York: Manchester University Press, 1997).

¹⁷⁷ *ibid.*, 138.

¹⁷⁸ Richard Sennett, *The Craftsman* (London: Penguin Books, 2009).

¹⁷⁹ *ibid.*, 9.

¹⁸⁰ *ibid.*, 135.

¹⁸¹ *ibid.*, 136.

¹⁸² *ibid.*, 120.

¹⁸³ Walker, *The Spirit of Design*, 12-3.

¹⁸⁴ Christopher Frayling, *On Craftmanship* (London: Oberon, 2011), 69.

¹⁸⁵ Dormer, "Craft and the Turing," 147.

¹⁸⁶ Peter Downton, *Design Research* (Melbourne: RMIT Publishing, 2003), 62.

¹⁸⁷ Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, 1983), 50-4.

¹⁸⁸ *ibid.*, 49.

¹⁸⁹ This term is coined by the scientist and philosopher Polanyi, who is accredited (by Schön) with the invention of the phrase "tacit knowing"; Michael Polanyi, *Personal Knowledge: Towards a Post-Critical Philosophy* (London: Routledge and Kegan Paul, 1962), 55; Schön, *The Reflective Practitioner*, 52.

¹⁹⁰ Polanyi, *Personal Knowledge*, 55.

¹⁹¹ These observations are explicated within both of Polanyi's two texts that explore the nature of tacit knowing; *ibid.*, 55-6; Michael Polanyi, *The Tacit Dimension* (Gloucester, Mass.: Peter Smith, 1983), 12-3.

¹⁹² Schön, *The Reflective Practitioner*, 55.

¹⁹³ *ibid.*

¹⁹⁴ *ibid.*, 56.

As asserted by cultural historian Christopher Frayling, craft "is a distinction between types of knowing";¹⁸⁴ the tacit qualities within craft knowledge are one of its identifiers. Craft commentator, Peter Dormer, notes that "craft relies on tacit knowledge",¹⁸⁵ that which can only be learned through experience and demonstrated by doing, much like the notion of "knowledge-how" as related by Design Research Professor Peter Downton, who notes that the showing of such knowledge is much more convincing than how it could be spoken of or written about.¹⁸⁶ Through his seminal work on reflective practice, Schön shows that cultivating this "knowing-in-action"¹⁸⁷ relies on acute attentiveness and special "feel for the stuff with which we are dealing".¹⁸⁸ This leads to a heightened state of "focal awareness",¹⁸⁹ whereby familiarity with tools for making and tacit abilities, both internalised expertise that guides ability to make, are not objects of our awareness, but "instruments of it",¹⁹⁰ thus allowing intense focus on the task at hand.¹⁹¹ Thus this depth of connection with components within the practice situation, as required by the craft based practitioner (such as material perception and skills in making), aligns the craft-based approach perfectly with the necessary conditions for making with care. Furthermore, "knowing-in-action" is intrinsic to "reflecting-in action", where having an attuned "feel for" material¹⁹² coupled with experience of what worked previously, is essential for the flexibility and adaptability that also characterise craft practice. Like the improvising jazz musicians described by Schön, a good crafts-person needs to make "on-the-spot adjustments"¹⁹³ in relation to what is sensed, involving not only the employment of, but perhaps also the experimental application of capabilities appropriate to the situation. As summarised by Schön: "in such processes, reflection tends to focus interactively on the outcomes of action, the action itself, and the intuitive knowing implicit in the action".¹⁹⁴ The attentiveness and respect inherent in these processes reinforces the relevance that craft holds for the making of care.

Once we understand the value of craft, holding craft-based approaches in high esteem is not inconceivable, either within our own practices, or in relation to the processes that make the special objects that we cherish. However, we do not commonly extend our awareness to the craftsmanship behind many of the products that assist us in our everyday life. In relation to fashion items, production within the clothing and

textile industry, even on large, globalised scales, relies particularly on craft-based, tacit knowing and specialised practical ability, however this is not a quality that we usually associate with our everyday garments. The pliant nature of textile based products makes them unsuited to extensive mechanised production methods and although there are developments in automated technologies for crafting full garments,¹⁹⁵ industrial garment construction and thus the common clothing that we wear everyday is still dominated by the cut and sew technique.¹⁹⁶ Although their seams are sewn with a machine, the making of these garments requires a myriad of expert skills in relation to construction techniques and handling specific materials. Even the most mass-produced garment contains within it individual traces of the hand of its maker, a characteristic not often considered by consumers, as affirmed by environmental journalist Lucy Siegle: we are "fantastically adept at divorcing fashion from the fact that it has been made by an army of living, breathing human beings".¹⁹⁷ The makers of much of our clothing are not recognised (let alone paid) for their craftsmanship, and thus we don't care for the simple actions of craft that make these everyday garments possible. The knowing of these makers pertaining to their own personal qualities, their skills, location or the materials relevant to their locale are not associated with the products they make. Their feelings for what they make, an understanding of why they are making it, and particular care for its making is largely irrelevant for them when the making of value comes down to quota per hour¹⁹⁸ regardless of the tacit knowing that must be present to form the thing at all. Craft and care in practice is not obviously discernible in these systems where value is based on quantity. Furthermore, the human effort and skill involved in making the overabundance of unneeded and quickly divested things is a waste. This was noted 125 years ago by Morris when he feared for the waste associated with labouring uselessly and thus "the waste of making useless things",¹⁹⁹ a concern that is just as relevant today, alongside the more palpable waste of material resources. Seeing and valuing the craft of making within the most ordinary of our things, augmented by our own actions of craft that we might enact in relation to our things, is a way we might come to attend to, respect and care for our material surrounds more deeply. Fry also makes these links between craft, making and care, naming "craft as a material practice of caring in making, one that folds into the maker and the made".²⁰⁰

¹⁹⁵ Examples are the application of 3D technologies for whole garment knitting and weaving as exemplified by the APOC by Issey Miyake and Dai Fujiwara, and speculative, artistically based propositions for growing textiles such as *Victimless Leather* where skins cells were grown into a jacket shape, and *BioCouture* by Suzanne Lee, where bio-material is grown through fermentation; Black, *Eco-Chic*, 50-2; Jessica Hemmings, "Grown Fashion: Animal, Vegetable or Plastic?" *Textile: The Journal of Cloth and Culture* 6, no. 3 (2008): 265-9.

¹⁹⁶ As explained by Rissanen this technique is used for garments made from woven, knitted and non-woven fabrics and is the "predominant way of designing and making clothes ... the fashion designer sketches a garment and the patternmaker makes a pattern for it. The garment is cut and the machinist sews the pieces"; Timo Rissanen, "From 15%-0: Investigating the Creation of Fashion without the Creation of Fabric Waste," in *Creativity: Designer meets Technology Europe, Copenhagen, Denmark, 27-29 September 2005* (Denmark: Kridt; US: Philadelphia University, 2005): under "Traditional Methods," http://www.kridt.dk/conference/Speakers/Timo_Rissanen.pdf, 2005 (accessed March 29, 2010).

¹⁹⁷ Siegle, *To Die For*, 42.

¹⁹⁸ Lucy Siegle reports on the tough daily targets for units produced that export factories must meet and the extremely low pay rate received for such work in countries such as Bangladesh; *ibid.*, 43-5.

¹⁹⁹ Morris, *Architecture, Industry and Wealth*, 66.

²⁰⁰ Fry, *Remakings*, 127.

II

Over the course of this study, my own care via processes of making has emerged in response to the concerns I have identified thus far, following in the footsteps of others, whilst exploring and extending beyond. I took on Fry's advice in regard to "where to start being an active agent of redirection — wherever we are, that's where we start",²⁰¹ thus I positioned the research enquiry in a personal place encompassing aspects of both professional design and everyday living practices. I have embraced the diverse making activities that occur here and reinforced my conviction that I am a maker first and foremost. Along with my corresponding craft knowledge, making is my most powerful conduit for expression, regardless of whether I knit a sock, fashion a pair of leather underpants, tend the garden or craft a piece of writing. Making is my method for discovery and how I understand the materials and the objects that I connect with. It is how I connect with. It is how I come to care.

As I have described, I believe that we are disconnected from the materials in our immediate surrounds, the products we use and how these products come to exist, and thus we lack care for these fundamental parts of our human made ecology. In responding to these concerns, like Stuart Walker, I looked closely at what potential there might be in my own immediate situation for renewing local material connections via design. A case study within *Design Futuring* tells of the establishment of an urban farm as a redirective strategy.²⁰² Early on in my research, inspired by this example, I blurred the margins of my workroom, a converted garage at my suburban home, to incorporate an existing, adjoining vegetable garden, inclusive of practices associated with growing plants, and the interactions between myself and other species and materials within this space. The ecology of the garden, inclusive of making actions involving the nurture of plants, and the nurturing of myself and others in return, reaches into, touches and impacts the workroom activities through its everyday proximity; something I could not ignore in its influence and potential for redirection. In my beginnings I stated that this place of my emergent practice was definitely not a sweatshop; a significant stance that diametrically opposes the systems for creating our things that I believe are fundamentally flawed, and a platform

to discover what the implications of alternative approaches might be. This locating of the practice both figuratively and literally nurtures the practitioner and the practice; the making that results is of the place and cares for the place and its associated lifeworlds.

What I propose here is very much like the *garden of objects* speculated upon by sustainable design strategist Ezio Manzini.²⁰³ In contrast with "a throw-away world that requires no effort but, at the same time, produces no real quality", Manzini imagines a garden of flowers and fruit requiring "attention, time, and energy" for its nurture. The person who tends this garden does so for "the love of the plants", thus value "cannot be measured in banally economic terms". Applying this as an analogy for relationships between objects, Manzini then imagines "objects that are [*sic*] beautiful and useful as trees in your own garden, objects that endure and have lives of their own, objects that perform services and require care." He proposes "a system of objects that have the variety, complexity, life, and blend of beauty and utility of a garden but, at the same time, are a product of the real world, a world extensively and intensively artificial".²⁰⁴ The tending of these objects is like the love given to the plants. When performed with the mindset and skill-set afforded by craft, it is making for the sake of quality and for the sake of giving life to the object that in turn supports the living of its maker. As elucidated perfectly by Fry: "craft recentres the human maker, but in the living process rather than in the self. In doing this, working life is retained as a lifeworld in which the care of the world is lived as a practice of making with care for materials, tools, process, products and the life of the made object in the life of its user and in the dominion of the alive".²⁰⁵

Through the doing of this research I have myself been made into a particular kind of maker. My making now persuades me to look closely and look again at what is needed to support my making, what exactly it is that I bring into being through making and what my creation will continue to support. In the future when I make I cannot be uncoupled from care. *And* the future that I make cannot be uncoupled from care.

²⁰¹ Fry, *Design Futuring*, 224.

²⁰² *ibid.*, 230.

²⁰³ Ezio Manzini, "Prometheus of the Everyday: The Ecology of the Artificial and the Designer's Responsibility," trans. John Cullars, *Design Issues* 9, no. 1 (1992): 20.

²⁰⁴ *ibid.*

²⁰⁵ Fry, *Remakings*, 132.

4. to the chickens

I

At around the midpoint of this study, I presented to a panel of critics an assemblage of my emergent objects alongside my uncertain ponderings over their connection with the increasingly metaphorical space of the garden. One of the critics asked a very interesting question: where were the chickens in this situation? This was posed on the basis that an effective, cyclic system for the garden should include mutually beneficial creatures, such as chickens, that have special skills and propensity to do things for the garden that we don't find easy by ourselves — for every task that is a struggle for us, "there is another species that can do it faster, more thoroughly, more efficiently and that will enjoy it more".²⁰⁶ As explained by permaculture²⁰⁷ practitioner Linda Woodrow "what is work for humans — weeding, bug catching, fertilising and digging — is play for chooks".²⁰⁸ The chickens in such a system are left to traverse an area that provides food for them in the form of vegetation and incumbent bugs, but in our eyes is in need of a good picking over and the replenishment that they can provide. In this space, further supplemented by our leftovers as food, chickens take what appeals among good and bad matter alike, and through their own powers bestowed via claw and beak they scratch at the surface, devour what is found to be palatable, efficiently digest, and deposit their remains. Through this process they make the supreme return of enriching the site.

To this question of the location of chickens within the research, firstly I replied that although I love chickens and the benefit that they could bring to a garden such as mine, it is with regret that I don't have any, since our two furry, avid hunters, Brittany Spaniels Gemma and Hugo, would not make their life easy. However, as discussions regarding the garden as a metaphorical structure for the research progressed further, the question of the elusive chickens in this picture kept returning — what was a metaphorical chicken when it's at home? It then occurred to me and I blurted it out, to much to the amusement of everyone in the room ... perhaps they were the chickens?! The panel members themselves! Besides the frivolity that ensued in the moment, I have come to consider that this particular comparison is a useful component of the metaphoric structure of *practice as garden* that has emerged through the research. Perhaps anyone encountering the work might approach it as a chicken. They would probe by scratching at the surface of what has been offered; hone in on and devour the parts that are most appetising; then digest in their own way — which might entail comprehension,

²⁰⁶ Linda Woodrow, *The Permaculture Home Garden* (Camberwell, Victoria: Viking, Penguin Group, 1996), 20.

²⁰⁷ Permaculture is a concept developed in Australia in the late 1970s by Bill Mollison and David Horgren whereby a system of "permanent agriculture" is designed through working with nature rather than against it to create a holistic ecosystem; Dave Jacke and Eric Toensmeier, *Edible Forest Gardens, Volume One: Ecological Vision and Theory for Temperate Climate Permaculture* (White River Junction, Vermont: Chelsea Green Publishing Company, 2005), 5.

²⁰⁸ Woodrow, *The Permaculture Home Garden*, 25.

contemplation or assimilation. If conditions are favourable, they would then create a healthy disturbance in a space that should never stagnate, and if I'm most lucky, offer some kind of a deposit back, in whatever unexpected form it might take. Then, if the cyclic nature of the work could be extended to the 'chickens', they would be compelled to return, always gleaning and discovering anew, and with something new and enriching to offer in return.

Some 'chickens', specifically my research supervisors, have always been about, over the duration of the research playing particular chicken-like roles — consistently looking out for my undetected grubs and pests and providing an abundance of helpful deposits. Other special occasion 'chickens' — like those 'chickens' at my midway presentation, have been temporarily introduced during specific airing sessions to pick over a particular part of the patch that I offered up to them; perhaps the parts that I felt were most pest ridden, or the parts most in need of the kind of input or deposit that I felt these special 'chickens' could offer. At the end of this study there is one last, most distinguished flock of 'chickens' that will pass over the work, and then I will know that for now, the work in this garden is done.

II

Having established my audience of very valuable 'chickens', I must now make my offering clear. The foundation for the research is in a similar vein to that described by ceramicist and practice-based researcher Maarit Mäkelä; that praxis becomes the baseline for research, and should be carried out within a frame consisting of a "plan with specific research question(s) and a context for carrying out the research".²⁰⁹ Within this frame, it is then "possible to carry out the practice-oriented journey".²¹⁰ As the introductory phase of this document, this exposition sets up my own particular frame appropriate to this research. I have thus far introduced the seeds for my research enquiry: my beginnings — within myself and my practice, and the discourse that was my initial touchstone; an examination of where my own niche for investigation might be found through the redirecting of care towards modes of material appreciation; and a context for how making, as an action, could drive this redirection and research enquiry. This establishing of *why*, *what* and *how*, as foundations of the research, is the theoretical starting point for a design led enquiry much like Stuart Walker describes, wherein "theoretical ideas inform the design of an artefact and, in turn, contemplation of the artefact can advance the development of ideas".²¹¹ As signified by *how*, the doing of this research is performed through the primary method of making. Making is used as a tool for inventive discovery, involving "a symbiotic, creative process of thinking and doing"²¹² as a basis for research enquiry. I follow an approach wherein tacit knowing and intuitive action are privileged, as discussed earlier in relation to the making of care. Furthermore, making as enquiry, is central to understanding "whether a world is possible by making it" and "having made such a world, one can then examine why it was made, how it was made and what it does or might mean".²¹³ This folds into the designing and creation of "propositional objects"²¹⁴ wherein the activity of designing is "regarded less as a problem-solving activity and more as a question-asking activity".²¹⁵ All design is in its way propositional, as observed by Downton: "designers make propositions about the way some thing or things could be; their propositions incorporate speculations about desired ways things will work and look; they want to know what will transform the existing into the desired; they want to find the ways and means to achieve the desired".²¹⁶ However, Walker asserts more specifically that "the purpose of propositional design is to pose questions about our material culture, to challenge industry connections and disciplinary norms, and, importantly, to offer constructive possibilities that begin to tease out a different path".²¹⁷ This positions propositional design as the ideal strategy for making (re)connections with materials, confronting the quantitative systems that furnish our lives with objects, projecting future, 'post-growth' design possibilities and more broadly, developing a redirective practice. As noted by Walker, this type of propositional design is similar in many ways to "critical design", as defined by its originators and key proponents Dunne and Raby: "Critical Design uses speculative design proposals to challenge narrow assump-

²⁰⁹ Maarit Mäkelä, "Knowing through Making: The Role of the Artefact in Practise-Based Research," in *Nordes 2005, In the making, Royal Danish Academy of Fine Arts, School of Architecture, 29-31 May 2005* (North America: Nordic Design Research Conferences, 2009), under "From Practise to Theory," <http://ocs.sfu.ca/nordes/index.php/nordes/2005/paper/view/78/43> (accessed April 5, 2010).

²¹⁰ *ibid.*

²¹¹ Walker, *Sustainable by Design*, 1.

²¹² Stuart Walker, "Imagination's Promise: Practice-Based Design Research for Sustainability," in *The Handbook of Design for Sustainability*, ed. by Stuart Walker and Giard Jacques, 449 (London; New York: Bloomsbury Academic, 2013).

²¹³ Stephen Scrivener and Peter Chapman, "The Practical Implications of Applying a Theory of Practice Based Research: A Case Study," *Working Papers in Art and Design* 3 (2004): under "Thinking and Making," http://www.herts.ac.uk/_data/assets/pdf_file/0019/12367/WPIAAD_vol3_scrivener_chapman.pdf (accessed December 13, 2013).

²¹⁴ Walker, "Imagination's Promise," 448.

²¹⁵ *ibid.*

²¹⁶ Downton, *Design Research*, 91.

²¹⁷ Walker, "Imagination's Promise," 449.

²¹⁸ Anthony Dunne and Fiona Raby, "Critical Design FAQ," Dunne & Raby, <http://www.dunneandraby.co.uk/content/bydandr/13/0> (accessed January 10, 2014).

²¹⁹ Anthony Dunne and Fiona Raby, "Interpretation, Collaboration and Critique," Dunne & Raby, <http://www.dunneandraby.co.uk/content/bydandr/465/0> (accessed January 10, 2014).

²²⁰ *ibid.*

²²¹ Dunne and Raby, "Critical Design FAQ".

²²² Dunne and Raby, "Interpretation, Collaboration and Critique".

tions, preconceptions and givens about the role products play in everyday life. It is more of an attitude than anything else, a position rather than a method ... Its opposite is affirmative design: design that reinforces the status quo".²¹⁸ This space of propositional and critical design is an appropriate site for this research and my emergent practice resulting from its doing. This is particularly since my work cannot be judged within a commercial design setting where the criteria for deciding worth are most often linked to growth-oriented market forces, or as sardonically noted by Dunne, design's "way of making things sexy and consumable".²¹⁹ Critical design provides design that is decoupled from the marketplace a place to go.²²⁰ Significantly this place is within everyday settings, and this is the origin of its power to disturb. As explained by Dunne and Raby: "too weird and it will be dismissed as art, too normal and it will be effortlessly assimilated. If it is regarded as art it is easier to deal with, but if it remains as design it is more disturbing, it suggests that the everyday as we know it could be different, that things could change".²²¹ Through critical design, conditions taken for granted and complacency not noticed are revealed and confronted, offering propositions for a different way that is familiar but at the same time strange. The usefulness of this kind of design, in contrast with a sea of functionally useful but often not used products, or at least not mindfully, "is in generating knowledge, methods and insights".²²²

The timeline of this research follows a system of cyclic, iterative making and reflection; a rotational framing that occurred over four and a half years. The grounding phase was the first six months wherein I explored existing states and what might be gleaned from within my practice. The first rotation, Fecundity, was a year of observation and seeing, dominated by a respect for wholeness. Exploratory making focused on inherent properties and material expression. The second rotation marks a Barren period, questioning existing systems and approaches. Established ways were broken apart to reveal previously unseen layers of complexity. The third rotation, Redress, was led by a questioning of the use-values connected with my produced artefacts. Reflective making *redressed* the problems encountered in the *barren* period, where uncertainty regarding the appropriateness of my previous making stifled progress. The fourth and final rotation, Immersion, was the lead-up to examination, where through my intense reflection on and making with the research outcomes, I have come to recognise what this research has found: my emergent, redirective practice; and the contributions that these findings and original practice make. A written account of the research could have followed this timeline of chronologically organised events, however this approach became superseded by a structure arranged around works of making and design that exemplify key findings of the research. What is laid out in this document is a particular arranging of the research outcomes that I believe makes for a palatable encounter, but more importantly emphasises the most salient moments of the research that prove, show evidence of and argue for what I claim this research to be. The

making of my artefacts did not occur within a project-based structure, thus the grouping of the work in this account does not signify projects. Rather, these groupings are indicative of a journey of critique, involving the correlation and merging of my existing and emergent practices, in relationship with my identified field and theoretical context. The narrative is led via sequences of knowledge making as requisites for what follows and is true to the iterative nature of research enquiry through processes of making and in particular the making of this research. The research, as one occurring inside of the living environment, is non-linear and involves both parallel and overlapping making activities, even when seemingly disparate. Through my identification early on in the research as a gleaner, both literally and metaphorically, I was set on a course wherein my proclivity towards this multi-layered approach was progressively cultivated. Over time, I encountered pieces of material, information and ways of knowing, identified as gleanings through their attributes of being leftover from a previously useful state, and/or incrementally picked up. When gleaned, these things are not immediately or obviously useable, but through reflection upon my return, may gain significance. Some lines of enquiry meander away or lie dormant, until bursting forth with life at a later time.

Practice-based research requires articulation to render the knowledge within the work produced, including the in-action decision-making and knowing of the practitioner, as robustly understandable and transferable. Arguably this should be a written account, especially since "if something cannot become a matter of speech then it tends to disappear".²²³ In relation to my own research, the written account has provided not only access into the work for others, but a deeper understanding of its mechanisms for myself. Via the process of writing, I have discovered various strategies for *getting at* the work through language. My use of the term *getting at*, while crude, is purposive in its directness — it is to literally get closer to what is happening during the doing of the research through making. Writing to *get at* the work involves: giving an account of what happened during processes of making and design; then apprehending the outcomes and what happened therein, and critiquing via relationships to the theoretical concerns of the research. As a conduit for *getting at* the work, these two modes of writing, which I consider respectively as *writing through*, and *writing about*, provide what design studies professor Clive Dilnot argues as being essential for design practice to become "knowledge-productive": a "critical reflection on, and analytical translation of, enacted practice into knowledge".²²⁴ While these writing techniques make some progress towards *getting at*, as an alternative tool for expression, the medium of language will only ever offer a representation and/or translation of. Disturbingly, writing may even inflict misrepresentation, since as elucidated by Downton, "just as writing about singing, love or dancing profoundly misses the point, writing about design does it equal violence".²²⁵ Expressed through a different medium, a work is not only vulnerable to misreading but is

²²³ Clive Dilnot, "The Science of Uncertainty: The Potential Contribution of Design to Knowledge," draft paper (1998): under "The Limitations of Knowledge-About-Design," http://thenewschoolhistory.org/wp-content/uploads/2013/10/dilnot_scienceuncertainty-web-1.pdf (accessed 28 December, 2013).

²²⁴ *ibid.*

²²⁵ Downton, *Design Research*, 130.

fundamentally another thing. This can however be seen as an advantage that might afford an enriched perspective. As Downton observes, a design work “will be made intelligible in a different way with the addition of words — more and different things will be known about it”.²²⁶ The act of writing has the potential to leverage this other type of knowing, even becoming a creative vehicle itself, wherein the line is blurred between writing as representation, writing as the partial creation of the work, or as another stand-alone work in its own right. These possibilities were discovered within this research through a third mode of writing developed through *writing to* the work, whilst within the process of making it. The outcome from *writing to* is a series of communications with an object — the materials it is made from and the reshaped, emergent object it becomes; while I am within the process of understanding its/their properties and the making of this object into something other. This making of the object was itself shaped by the act of *writing to*, as much as the artefacts from this process of *writing to* — the letters, could not exist without the presence of the object. They are interdependent artefacts, with myself, the practitioner, as a conduit between. When *writing to* the work while making the work, I sense both physical and figurative talk-back and then respond through composing an imagined back-talk emanating from the anthropomorphised object and materials. The letters give a voice to the situation’s back-talk and in turn influence my continued move making within the design situation.²²⁷ These letters manifest my reflective conversation with the materials of the situation, such as that described by Schön wherein the consequences of the designer’s moves are taken account of “by forming new appreciations and understandings and by making new moves”.²²⁸ The letters are also works in their own right, much like the notes and sketches on paper by the Nobel Prize-winning physicist Richard Feynman.²²⁹ When these artefacts were encountered with glee and perceived as “a record of [Feynman’s] day-to-day work”²³⁰ by historian Charles Weiner, Feynman himself reacted sharply:

²²⁶ *ibid.*

²²⁷ This is an adoption of Schön’s exposition of the reflective conversation that occurs within a design situation; Schön, *The Reflective Practitioner*, 79.

²²⁸ *ibid.*

²²⁹ Andy Clark, *Supersizing the Mind: Embodiment, Action, and Cognitive Extension* (Oxford; New York: Oxford University Press, 2008), xxv.

²³⁰ *ibid.*

“I actually did the work on the paper,” he said.

“Well,” Weiner said, “the work was done in your head, but the record of it is still here.”

“No, it’s not a *record*, not really. It’s *working*. You have to work on paper and this is the paper. Okay?” (from Gleick 1993, 409).²³¹

²³¹ *ibid.*

Through this example, cognitive scientist and philosopher Andy Clark suggests that beyond the external medium of the paper being integral to the activity of *working*, that “Feynman was actually *thinking* on the paper”²³² a viewpoint that suggests the paper as a work in its own right. Likewise, the written articulation of this research, as an effort to *get at* the work, is thinking, that at times slips into the making of work, most particularly when *writing to*. Like Feynman, I regard this as working, and thus the outcomes produced as works.

²³² *ibid.*

Within the composition of the next phase of this document, these creative works of *writing to*, the letters, are interleaved as independent works sited between each chapter, further enriching the narrative that steadily unfolds throughout. The chapters themselves comprise a mingling of *writing through* and *writing about*, in relation to the work produced through this practice-based research.

On this discursive meander, joined by you, the reader, as part of a flock of (hopefully) inquisitive ‘chickens’, the full breadth of this research, as it currently stands, is probed. We commence by familiarising ourselves with particular characters, roles that I play as I make throughout. In part one, we come to know what I *make with*, while part two contends with the affordances *that* this making lets loose. Placed in the midst of the action is an interlude of a distinct grouping of work, as a recess, a segue and a provocation, all at once. Dotted regularly across this duration are the letters, lending their own unique insight into the workings of the practice, then ushering us onto the finale. With this path mapped, and with this exposition now complete, we are ready. To the ‘chickens’ I say ... “onwards!”



characters

OF MY MAKING

I have different modes of making, each with their own characteristics. They are characters played out through my making actions, each associated with their own motivations, origins and appropriate place and use. They share in channeling the abilities within my hand to bring about transformation, mostly through repetitive, patient actions ... rows of edge-stitching and punched holes; rows of knitting, crochet and lined up mending jobs; and sometimes, *only sometimes*, rows of seedlings planted in the patch and neatly trimmed edges. The ends that these making personas pursue are fundamentally disparate; however, since they all are in me, they might just learn from each other, glean from each other and become better, more useful, and more potent together than they ever could alone.



the professional

The making style of the professional is like hard blocks of text. Compartmentalised blocks of time and effort.

The professional is systematic, orderly and aligned; divides the task into regimented chunks; assesses via an hourly rate.

Skills of craftsmanship honed over time, peculiarly pertinent to making this particular item, doing this particular job.

Streams of product, products, production. Product and production is my only concern. When products leave there is only absence ... and the anticipation of the next product and production.

"... the world of professional design is a transition of process ... usually accompanied by a distancing from the intimacies of nuances of place, materials and many of the ingredients of an authentic, more visceral experience of the world".²³³

Eyelets and press studs in the thousands; zips, buckles and labels in the hundreds; leather and suede by the bundle; contact adhesive by the litre; fabric and elastic by the roll.

The life of a leather g-string in my hands ... leather selected; pattern pieces marked; pieces cut; elastic cut; zips and labels gathered; g-string sewn; threads cut ... all performed efficiently ... next!

Making of multiples, repeated across all sizes. From size eight to size twenty-two, that's quite a few!

Needs founded in a commercial context. If someone wants to buy it - if it can be sold, I will design it and learn how to make it.

²³³ Walker, *Sustainable by Design*, 121.

Presently Milly-Molly-Mandy, pulling tufts of grass out of the pansies, asked, 'What do you do this for, if you don't like it?'

And Billy Blunt, tugging at a dandelion root, grunted and said, 'Father says I ought to be making myself useful.'

'That's our sort of fruit,' said Milly-Molly-Mandy. 'My Muvver says we'd be like apple-trees which didn't grow apples if we didn't be useful.'

'Huh!' said Billy Blunt. 'Funny idea, us growing fruit! Never thought of it like that.' And they went on weeding.

Presently Milly-Molly-Mandy asked, 'Why're there all those little holes in the lawn?'

'Dad's been digging out dandelions,' said Billy Blunt. 'He wants to make the garden nice.'

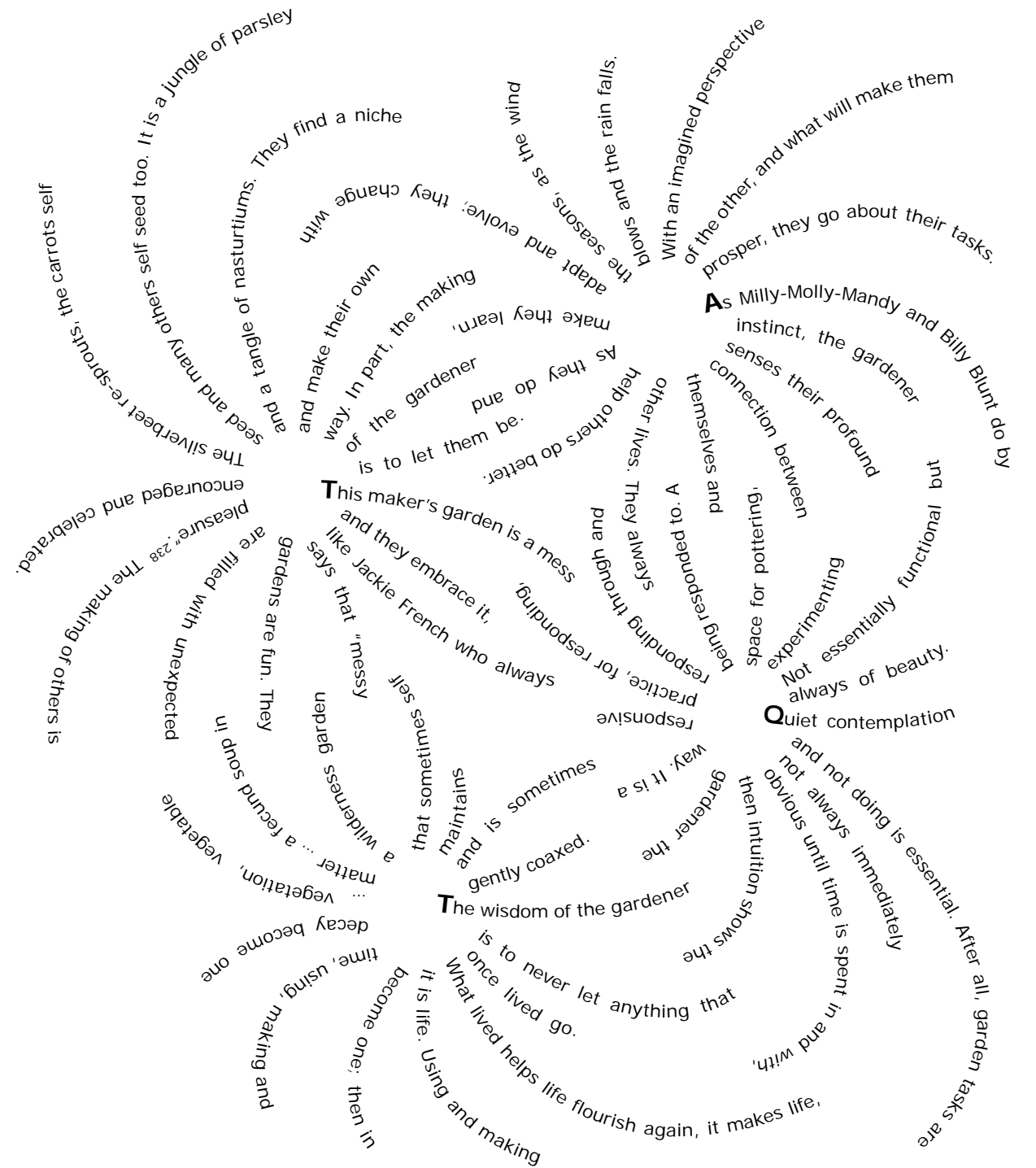
Then Milly-Molly-Mandy said, 'There's lots of grass here, only it oughtn't to be. We might plant it in the holes.'

'Umm!' said Billy Blunt, 'and then we'll be making the lawn look as tidy as the beds. Let's!'

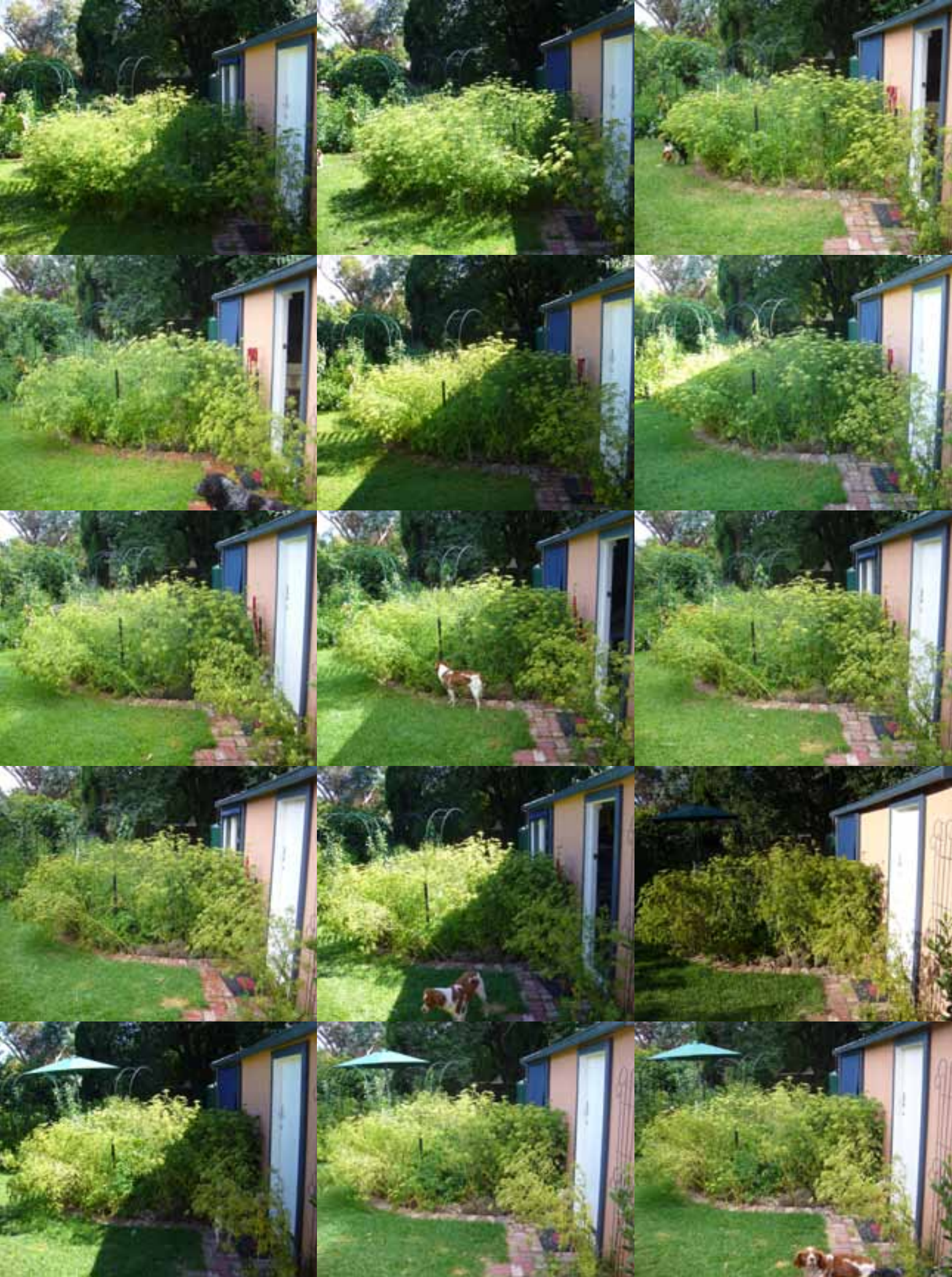
— Joyce Lankester Brisley, *Milly-Molly-Mandy Stories*

²³⁷ Joyce Lankester Brisley, *Milly-Molly-Mandy Stories*, 1972, Reprint (Harmondsworth, Middlesex: Penguin Books, 1977), 57-9.

the gardener

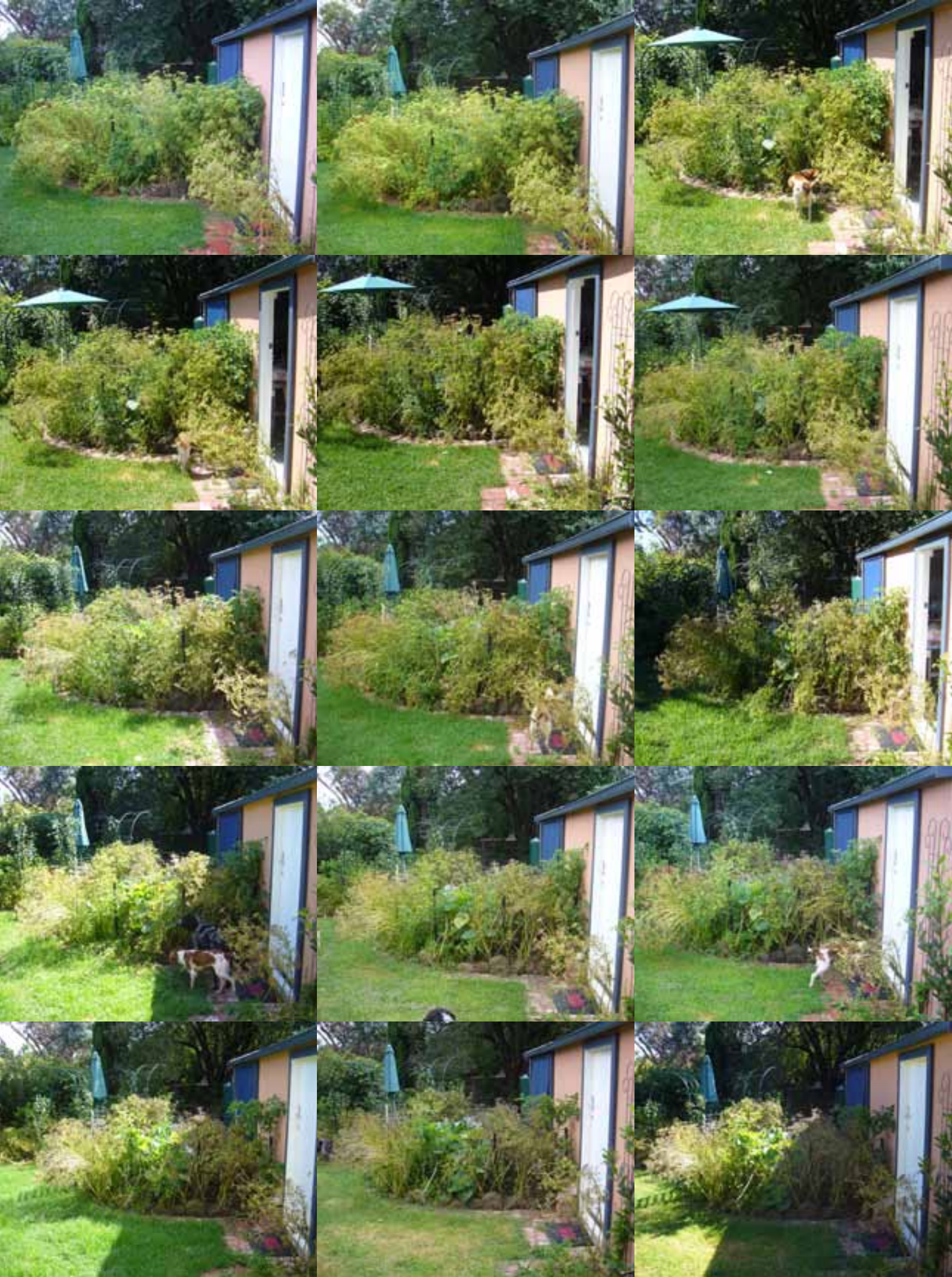


²³⁸ Jackie French, *The Earth Gardener's Companion: A Month-by-Month Guide to Organic Gardening*, 3rd ed (Trentham, Victoria: Earth Garden books, 2009), 5.



part one:

MAKING WITH



Dear Red Jacket,

I am writing to you in relation to some recent contact we have made. I haven't always been good to you, and so I hope that my latest efforts might make some amends.

I first knew you when introduced by the sales lady at the wig shop, upstairs on Swanston St in the Melbourne city centre. I cannot speak of your time before then, but I believe it must have been good, since this lady, not only kept you, but sought an appreciative new owner. No longer having use for you, she could sense the affinity we might have and offered you to me for the good price of thirty dollars. I liked you very much and wore you often. You complemented the circa 1960s/70s printed polyester dresses that my elderly neighbour gifted to me and that I loved to wear at this time in my early undergraduate years in the mid 1990s.

Several years of regular catch-ups between my wrist and the edge of your cuff, whilst initially resulting in some pleasant patina, caused such dire erosion that an inevitable split occurred. Alas, along this vital fold your epidermis was peeling away, exposing your unprotected dermis. So, against my better judgement, I took you to a local, and regrettably dubious dry-cleaner. Yes, they could clean you and do something about your worn cuffs, and so they offered a 'renovation' service. When I returned to collect you, woe is me, you were stiff, dried out and had been inappropriately coated by a spray on leather paint, which was still tacky around the edges and spattered on your lining, besides making you look rather plastic. Complaints and compensation could do nothing to reverse the disfigurement and so I tried my own damage control. You were stripped with solvent, re-dyed with raven oil and slathered with leather conditioner, but your dried out, peeling cuffs could not be saved, and your uniform lustre had diminished. My next attempt at rehabilitation involved sewing on furry, contrast cuffs and a matching collar to coordinate. The repair was beyond my capabilities at the time, and besides the black sheep skin just didn't seem to be 'you'. I lost heart and interest in fixing you, and you were forgotten as an unfinished project, relegated to the stagnant relics.

[A]

It must be at least 10 years since I gave up on you this first time, it may be even longer, but recently I've been doing some work with leather waste, and so you came to mind. After many years of making leather garments, I hoarded lots of scraps and I'm trying to find ways to use these small, irregular pieces. My stash of plastic bags and tubs full of the stuff is not uncommon – other makers I talk to share this experience. Somehow even the smallest piece of leather seems to have more value than regular fabric scraps. I know that the processing of leather is incredibly toxic, so to recompense, at least some, we should make the most of the material. But besides efficient material use, which may also be driven by economy, there still seems to be more gravity in leather waste than other material waste. It is valued culturally as an expensive, luxury material, but it also seems to be something to do with leather being the skin of an animal for which we feel an affinity with and a moral and ethical responsibility for.

So what causes all this waste? When cutting, it is a bit like doing a jigsaw that doesn't quite fit together. I always try to use as much of the leather as I can, but inevitably, there are voids between. Some parts of the leather however are just 'bad'! They have scars, marks, or are too stretchy and grainy, which adds to the cutting waste. And so my stash of leather contains very small pieces, and bits that have all kinds of textures that don't match, but could these 'bad' parts be seen as 'good'? I'm trying different ways of getting these bits together as some kind of whole, generating all sorts of mash ups using variations of stitching, glueing and additions of other material. Some of my approaches involve using the pieces as they are. This is to make the most of the cutting already performed thereby building on the value of the existing state of the material. However, the most promising direction seems to be experiments with using uniform triangular units. I've been glueing the leather triangles onto a flexible backing material, with spaces in between to create tessellation prototypes. This allows articulation and movement and a reactivity to the touch – qualities that leather possesses, which were suppressed when I tried fixing the small pieces together too tightly. There is something about the space between pieces that has potential to work with.

[B]

And so this brings me to you. As I mentioned, working with waste leather brought you to mind, so I dug you out of the wardrobe where you were stashed among some of the other things I never wear or never finished. I am sorry, but I can't use you as you are. You are very damaged, with your splitting cuffs and overall dullness of your skin surface. But besides that, you are too small for me now, since I guess I have 'grown'. And there is something else, just as the fur collar and cuffs weren't 'you', well I'm not sure that you're 'me' anymore. Sorry.

Nevertheless, the aforementioned affinity I feel for leather applies to you Red Jacket, since you are made primarily of this material – what great stuff to be made from! And besides, there is more about you that I like, even if I can't use you anymore. So I've brought you out to see how my recent leather-related findings might help with what to do with you from here.

Time has started to erode the need to keep you as you were and so I tentatively start experimenting with you. Since I have been thinking about parts, with some resolve I unpick just half of you, your left hand side, to keep a comparison between the whole you, and you as you break apart into pieces. This tells me something about your anatomy and brings me closer again to your surfaces, impressed by both fond use and heedless mistreatment. I spread your pieces further apart to see if the spaces between, like those in the tessellation prototypes, can tell me something. This offers nothing. Your pieces are large and unmistakably jacket like. If I want to use the value you have, the value of these parts how do I get away from a jacket? Overwhelmingly, you are still are jacket. And furthermore, I want you to stay as a jacket!

So here I leave you. You are bagged back into the dry cleaner's plastic and hung onto my rack of experiments. I still value you, but I'm confused and I am left with the questions: Can you be used? What would you be used for? You are no longer usable – what can you do now?!

Until another day,
Regrettably yours,
Tania

[C]





5. of materials

“ Notice how I am two knots, waiting to be pulled this way and that. I understand being pulled; it is something that I know. Allowing others to pull me is a purpose that I serve”

— Carol Strohecker, *Evocative Objects*²³⁹

I feel that fragments of leather are the most wretched small pieces of anything you might find. I see tiny triangles sprinkled around the walking foot sewing machine²⁴⁰ and languid puddles of long slivers in random piles on whatever convenient flat surface is close by to the edge of my scissors when I intensely focus on cutting away the excess. I sense it, bulging in bags and defiantly persisting despite being merely a suggestion of leather, since as their scale diminishes, so too does the robust malleability of these pieces, the characteristic of leather that renders it so satisfying in the hand of a maker and user. Snaking between what I want, and thus extract with my scissors, these offcuts are all voids, and devoid of the qualities that I require for doing what my hand knows how to do. So it is that as a maker, these pieces are dead to me. They strangely lack vibrancy, belying the reality that they just ... won't ... go ... away. It cannot be denied that this leather did live, quite overtly; it was part of the life of the animal from which it came. I think this is why I hang onto it, and even see it as precious, despite its uselessness. I feel I do owe this leather something, and it seems to know it, mocking me with its bulky obstinacy ... 'it is you who has the problem!'

²³⁹ Carol Strohecker, "Knots," in *Evocative Objects: Things We Think With*, ed. Sherry Turkle, 27 (Cambridge, Massachusetts: MIT Press, 2007).

²⁴⁰ This is a heavy duty industrial sewing machine that has a compound feed action wherein the presser foot holds the material from the top, and the feed dogs — the metal teeth below that move the material along from underneath, both move in a walking action that enables the sewing together of heavy, bulky materials.



5.01 Sprinkles and puddles of leather fragments.

²⁴¹ A jockstrap is a male undergarment traditionally worn for support during sport and exercise, however a leather version such as this would be classed as a fashion garment. It is rather like a g-string with two leg straps.

²⁴² At this stage in the research I produced small runs of garments for my former employer in my own studio on a freelance basis.



5.02 Jockstraps and leftovers.

²⁴³ The qualities of a full hide of leather corresponds with parts of the originating animal. The spine, shoulder and butt have the tightest grain and are the most resilient and smoothest in appearance, whereas the leather from parts of the animal with less muscle tone and structure such as the belly, is looser in grain, often stretchy and does not keep its shape. When cutting from a 'side', which is half a 'hide' cut lengthways down the spine of the leather, I begin at the spine edge of the leather, cutting the largest most prominent pieces first and avoiding flaws and the stretchy, belly edge.



5.03 Making Staple Sample.



5.04 Staple Sample on the mannequin.

I study myself cutting a set of jockstraps²⁴¹ and my attempt to efficiently minimise the gaps between the pattern pieces, in an effort to understand the origins of this pickle of abundant leftovers that I find myself in. It is clear — if I must make this (jockstrap) in the manner I am expected to, I will always get this (leather leftovers) as a byproduct. When working actively within a fetish wear business²⁴² I was able to make small items, such as wristbands and purses, from some of the leftovers, and would siphon it as it was generated into specific bags and areas where I knew it could be utilised. This was possible in a small business that had flexibility and broad possibilities in its product offering, a vertical structure with its own attached shop frontage, and a small workshop where most materials passed by my hands — even when on their way to outworkers who would then return their leftovers. There were limitations to this, either due to the physical shortcomings of the leather — it could be marked, scarred, weak (especially if cut from the belly parts²⁴³) or just too small; or due to economic constraints whereby messing with the leftovers would result in an overpriced product, or a desirable, saleable product could not be made. The bags of small pieces would, and still do build up, and when we ran out of space to store them, I would be compelled to take them home.

I turn to these particular leftovers from my cutting of ten jockstraps and in this moment the ability of my hand escapes me and I am unable to apply anything I know to help make sense of this stuff. I suppress my concern by shifting focus to the material alone and trialling some unconventional and rapid making techniques. I quickly and randomly staple the jockstrap leftovers together to form a surprising mass that reveals enough surface area for approximately another two or three further jockstraps, if it was to be magically glued back together. When seen on mass it is more than I expect, and it seems that stuffing the leftovers into bags in the past has obscured how much of it there is. The resulting *Staple Sample* reveals potential in the accidental shapes of the voids that are formed unthinkingly when they fall away from the outside edge of the scissors. When the edges of these shapes are randomly joined, unexpected sculptural forms emerge that are unable to be predicted and are beyond my immediate imagination, although not immediately obvious in their further application. Other making experiments also reveal the form finding ability of the random shapes, however my fixation at this point is a battle with the apartness of the parts as I struggle to find a satisfactory making technique to get all of these worrisome

bits back together. I devise many variations on a patchwork theme that I find aesthetically displeasing, but the most salient revelation comes when I mash a pile of small leather pieces together using flexible silicone²⁴⁴ in the hope of finding my *magic glue*. The result is like a rubbery piece of papier mâché and I realise that I have made a leather okonomiyaki! Like the Japanese pancake that contains variable ingredients hidden inside its mass, when the leather particles are amalgamated together in this particular way, their individuality is lost, along with their leather like quality — they cannot visually or physically express themselves when gummed up together with silicone. I realise that all my efforts to get parts back together, the struggle with finding suitable making techniques and the addition of other materials, is really an attempt at recreating a textile — a whole usable, sheet-like form. And I also realise, these efforts are a distraction keeping me from finding a deeper connection with the leftovers through understanding and expressing the nature of the material through making.

In a later leather experiment I turn away from leftovers, instead making with an entire piece of leather as I find it. I am inspired by the zero waste cutting of Timo Rissanen and Holly McQuillan²⁴⁵ alongside the detailed examples of clothing from the book *Robes of White Shell and Sunrise*, which catalogues an exhibition of American Indian costume presented at the Denver Art Museum in 1974.²⁴⁶ The 'deer leg shirt' is an example of what is known as a binary garment — made in two sections, and in this case created via the strategic cutting of two hides of leather and reconfiguration of the resulting parts to create the body and sleeves of a loose poncho like garment.²⁴⁷ My version, the *Calf Leg Shirt*, is cut from two calf hides, and is, in comparison to the work of zero-waste practitioners, uncomplicated and lacks in tailored form. However, it highlights a different proposition than the elimination of waste through the jigsawing of garment patterns within a regular rectangle of cloth. Since every hide of leather is a different shape, any repeatable plan would become blurry towards the edges of the material where the variations most obviously occur and the aesthetics of the rugged, raw edges would take over. But more profoundly, if I project myself through imagination into the position of the American Indian that wore the original garment, being wrapped in the leftovers of an animal from my environment that I hunted for food affords a vastly different view of and relationship to the material. Waste in this scenario would be anachronistic; it cannot exist since there is no concept of *away*.

²⁴⁴ This was builder's silicone as available in hardware stores, commonly used to fill gaps in wet areas.



5.05 Okonomiyaki and leather okonomiyaki.

²⁴⁵ Both Rissanen's and McQuillan's work is showcased in their publication that features the work of zero-waste designers; McQuillan and Rissanen, *Yield: Making Fashion*, 18-23, 54-59.

²⁴⁶ Richard Conn and Denver Art Museum, *Robes of White Shell and Sunrise: Personal Decorative Arts of the Native American*, catalogue of an exhibition at the Denver Art Museum, November 9, 1974 - January 19, 1975 (Denver: Denver Art Museum, 1974).

²⁴⁷ *ibid.*, p 68-9.



5.06 Calf Leg Shirt.

As I ponder over this ... is the notion of wholeness attitudinal and can anything at the point of reaching my hand be considered whole, at least for me? ... my hand turns to the making of the *Calf Leg Shirt*. I attempt to replicate the making techniques of the American Indian garments, punching holes and lacing together using strips of leather cut from the straight edge before construction. This technique gives me tactile insights into the material, not afforded by my usual construction method of joining seams with the sewing machine. My hand is forcibly slowed down when I perform actions with a hole punch, hammer and hand sewing needle that are normally executed in one swift action by the machine needle. I am forced to pay more attention to what the materials are doing, particularly in regard to the complexities arising when the same material is asked to perform different roles in the situation — as the 'thread' and as the surroundings of the more passive hole that the thread passes through. This is a play of tensions — between the correct degree of tautness on the 'thread' and its correct position as it passes through the holes and joins the two edges, forming a seam that is not stretched or puckered, but brings the edges together with little disturbance to their form. This is all made more challenging and intriguing by the buttery but conversely spongy nature of the leather. The process draws to mind the renovations on our double-brick house that I am working on at this time, involving the re-rendering of cracked sections of the walls. When applying the render to the wall and ensuring it



5.07 Attentively sewing the *Calf Leg Shirt*.



5.08 Responding to the render.

is packed in and smoothed correctly, I must respond to the material as I work with it; the material tells me what action is required, and thus heightened attention to the material is stimulated.

Returning to the bags of leftovers, the most successful line of experimentation springs from a reaction to the poor congested leather within the *okononiyaki*. I perceive that the pieces require some way to express their leathery qualities and I find it through a tangential making exercise using a small, decommissioned booklet of decorative leather swatches given to me by my leather merchant. Being almost perfectly divisible into six squares (with only a narrow strip of leftover over on one edge), the swatches lend themselves to being cut down into geometric shapes. Inspired by an origami model by Tomoko Fuse²⁴⁸ and the BaoBao bag by Issey Miyake²⁴⁹, I create a tessellated hybrid of leather and cloth, by gluing (with leather contact adhesive) triangles of the swatch leather on some scrap stretch material. This is the origin of a technique that I repeat and is also developed into a softer version without the backing material, the details of which I will return to later. Importantly here though is that the tessellation technique embodies the significant findings of this phase of making — making that garners closeness with and understanding of materials; and making that is sympathetic to the qualities of materials in the wake of my newly founded appreciation of what I find and connect with.



5.09 Cutting the leather swatches.



5.10 The tessellated sample alongside origami model.

²⁴⁸ The Flower Vase Cover number 1, where diagonal folds in square formations are made to an A4 sheet of paper and the ends joined to create a cylinder of folded triangular facets; Tomoko Fuse, *Home Decorating with Origami* (Tokyo, Japan: Japan Publications Trading Co., 2000), 54-5.

²⁴⁹ Issey Miyake, "BaoBao: Issey Miyake," <http://www.baobaoissey Miyake.com/> (accessed June 18, 2014).



5.11 Tessellated sample on the mannequin.

II

This early experimentation with materials sets the basis for my enquiry through making for the research to come. There is a heightened awareness of the materials through my attentiveness to its “back-talk”²⁵⁰ as I probe with my experimental making techniques, for the moment leaving behind much of my usually performed professional know-how. I am in a situation similar to what Tonkinwise describes, that “the material seems to be speaking to us about its capabilities”²⁵¹ and find myself anthropomorphising my materials in the way that he observes makers to do. Sennett names this imbuing of inanimate things with human qualities as “anthropomorphosis — virtue discovered in the material”²⁵² and notes that this kind of characterisation is often inclined in an ethical manner, as in seeing bricks as “honest” or brick walls as “friendly”.²⁵³ The aim of this process is not explanation or description, but to “heighten our consciousness of the materials themselves and in this way to think about their value”.²⁵⁴ Tonkinwise suggests thereby that “part of being a maker involves extending ones [sic] self into things, projecting ones [sic] being empathetically into the inanimate”, and this is where I believe this approach to materials is fundamental to their care. I come close to and empathise with the material. I have a feeling for what it is feeling (as I imagine it).

My altercations with the leftovers can be seen as an example of a battle against material resistance such that Sennett speaks of. The challenging physical qualities of the leather leftovers are an example of “found” resistance, a little like the mud that the Brunels’ battle as they boorishly dig the first tunnel under the river Thames.²⁵⁵ However, just as significant is the “made”²⁵⁶ resistance in my situation — it is by choice that I am messing with these small, irregular pieces, and also that I see many of the unorthodox making techniques I trial as unsatisfactory. My “connoisseurship”²⁵⁷ formed through professional making experience, despite feeling disassociated with this part of myself by the awkward nature of the material, imposes an opinion as to correct construction methods and acceptable outcomes, which is difficult to shake. Furthermore, as Dormer points out, within design and making, judging rightness is entangled with both aesthetics and function, making it a “matter of taste and not a matter of fact”.²⁵⁸ Hence I make difficulty for myself, or as Sennett says, make resistances,²⁵⁹ on the basis of what looks and feels right, and is thereby satisfying

for me. This is not quantifiable or impartial, but in strongly embedding a connection with the leftover materials at the inception of the process and throughout, it is at least an understandable response to tangibility.

My deep connection with materials is being cultivated through my experiences of making with leather, encompassing an appreciation for the antecedents that bring the material to my hand in the form that I find it. Others employ analogous approaches to finding their own material connections, through means specific to their own discipline and practice. Stuart Walker draws on earnest respect for the time and resources that went into the making of old, abandoned radios and phones for his *Replay* and *Recall* series.²⁶⁰ He re-presents the products in a new contemporary setting, garnering acceptance and regard for the pieces “as they are — for the benefits they still offer”.²⁶¹ In her work with stitch-hacking, Amy Twigger Holroyd uses the existing state — the knitted structure as her guide when making in response to what she finds. She respects the knitted stitch through her sympathy “to the material structures of the already-made”,²⁶² whilst making use of “the knitted structure’s capability for reconfiguration”.²⁶³ Rissanen regards fabric as “precious and valuable” due to the resources that went into its making,²⁶⁴ but also as a finished product in its own right.²⁶⁵ Being sympathetic to the material and appreciating its state of wholeness, Rissanen avoids needlessly breaking it down, and when doing so, conducts the process very carefully. His use of the material also takes future use into account. By example, *The Endurance Shirt* designs surplus fabric back into the shirt to facilitate mending and repair later in its life.²⁶⁶ The implications of the point of contact between the maker and their material is considered by others who also observe the potential of the cutting performed by the outside edge of the scissors. Holly McQuillen notes this in relation to her zero-cutting process whereby she is “in fact designing two pattern pieces ... when you cut the fabric you are cutting both sides of the scissors”.²⁶⁷ MATERIALBYPRODUCT similarly describe their use of both “positive and negative spaces of a pattern to create a garment ... as ‘cutting with both sides of the scissors’”.²⁶⁸ The consequences of the cut — not only the material waste, but also the changes inflicted on the material, need not be discarded and are seen as having positive attributes that add richness to the material palette and design decision making within these practices, and my own.

²⁵⁰ Schön, *The Reflective Practitioner*, 79.

²⁵¹ Cameron Tonkinwise, “Knowing by Being-There Making: Explicating the Tacit Post-Subject in Use,” *Studies in Material Thinking* 1, no. 2 (2008), under “Animating Materials, Tools and Dialogue,” <http://www.materialthinking.org/papers/30> (accessed September 11, 2013).

²⁵² Sennett, *The Craftsman*, 135.

²⁵³ *ibid.*, 136.

²⁵⁴ *ibid.*, 137.

²⁵⁵ *ibid.*, 215-22.

²⁵⁶ *ibid.*, 215.

²⁵⁷ Peter Dormer, “The Language and Practical Philosophy of Craft,” in *The Culture of Craft: Status and Future*, ed. Peter Dormer, 225 (Manchester, UK; New York: Manchester University Press, 1997).

²⁵⁸ *ibid.*

²⁵⁹ Sennett, *The Craftsman*, 222-6.

²⁶⁰ Walker, *The Spirit of Design*, 46-9.

²⁶¹ *ibid.*, 51.

²⁶² Amy Twigger Holroyd, “Not the End of the Journey: Exploring Re-Knitting as a ‘Craft of Use,’” in *Making Futures 3: Interfaces Between Craft Knowledge and Design, New Opportunities for Social Innovation and Sustainable Practice*, Mount Edgcombe, Plymouth College of Art, 26-27 September 2013, under “Conclusion,” http://www.keepandshare.co.uk/sites/default/files/downloads/Not_the_end_of_the_journey_CONFERENCE.pdf (accessed December 12, 2013).

²⁶³ *ibid.*, under “Re-knitting.”

²⁶⁴ Rissanen, “Designing Endurance,” 127.

²⁶⁵ Rissanen, “From 15%-0,” under “Conclusions.”

²⁶⁶ Rissanen, “Designing Endurance,” 132-5.

²⁶⁷ Holly McQuillen, “Zero-Waste Design Practice: Strategies and Risk Taking for Garment Design,” in *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*, ed. Alison Gwilt and Timo Rissanen, 93 (London; Washington, DC: Earthscan, 2011).

²⁶⁸ Fletcher and Grose, *Fashion and Sustainability*, 49.

²⁶⁹ Karen Pinkus and Cameron Tonkinwise, "Want Not: A Dialogue on Sustainability with Images," *World Picture*, 5, sustainability (2011), http://www.worldpicturejournal.com/WP_5/Pinkus_Tonkinwise.htm (accessed September 11, 2013).

²⁷⁰ *ibid.*, para. 2.

²⁷¹ Varda, *The Gleaners and I*.

In connecting with my leftovers and nurturing closeness with materials I am taking first steps towards answering my research questions. Perhaps I am defuturing myself through my inability to do much with the waste I am hoarding. Song Dong's artistic installation *Waste Not*,²⁶⁹ shows something similar, through the contents that were normally squirrelled away in his mother's house being now displayed and exposed in their inability to continue living through use; "excess that—precisely—can't be handed down".²⁷⁰ Perhaps my future can be remade through the remaking of these parts, these parts including me. I feel I am more attentive and becoming remade myself — as a gleaner. I think I am now a little like Agnès Varda when she brings home her heart shaped potato from the fields of the gleaners.²⁷¹ Rather than cooking this particular potato, she places it into water and through her gleaning it is changed into another kind of object. A house plant? Or a representative of change in value and the passing of time?



Dear Red Jacket,

Why, hello again! It has been around about three years and three months since I last saw you. There is a lot of catching up to do. Much has happened in this time, and I'm not sure where to start. I think the best is that we get to know each other again – no rush, we can take it slow. I'd like to work with you again to see if we can resolve some of what we were left with on parting. How can I use you and what can you do now?

You've been alone these past years, but you recently came to my mind again; not as waste material this time, but because of your patina and what it says about your life. This might have something to offer. By patina, I mean when surfaces visibly change over time and through wear, like your skin bearing marks from your own history: your wearing heyday; the badly worn decline; overt mistreatment; and the attempted revival. While patina anticipates the end of life for some, I think that these indicative marks can be very beautiful, and full of rich possibilities for a maker. They are the essence of what has come before, and the murmur of what might be to come next.

I want to tell you about a pair of curious shoes I made some time ago. Each shoe was made from one piece of light but tightly grained, pliable leather, wrapped very firmly around the foot and joined with a row of lacing around the outside of the foot. These shoes were not 'lasted', that is, not shaped using the shoe-makers' practice of moulding the upper of the shoe over a wooden replica of a human foot. Oh, and they also did not have a sole – only the leather was between myself and the ground. I wore these shoes, every day for about a couple of months; shuffling about the house, and also traversing the patch comprised of concrete, brick path and lawn surfaces between the back door and the workroom at least a few times a day. I discovered that as I wore the shoes, this action of wearing 'lasted' the shoes, finessing the shaping of the material to my foot. So my wearing, my using, shaped the shoes, but did it play a part in making the shoes? I think that it must have. The shoes

are now different in appearance, bearing the shape of my foot and the dirty, ingrained impression of my own sole. The making of the shoes follows in my footsteps, the footsteps of me as a maker, but also of me as a user.

So I wonder, lovely, old Red Jacket, about the marks I have left behind that you bear. All of the creases, rubbings, wearings, as well as the markings of the lousy times, I think they make you. I have made you. So what will I make of you next?

So long till the very imminent next time,
Respectfully yours,
Tania





6. life of materials

“Every day our garments become more assimilated to ourselves, receiving the impress of the wearer’s character, until we hesitate to lay them aside ...”
 — Henry David Thoreau, *Walden*²⁷²

I While busily hole-punching and sewing together the *Calf Leg Shirt*, I also make a coordinating pair of shoes from single pieces cut out of a large hide of one millimetre thick vegetable tanned cow skin.²⁷³ These *South-Eastern Plains Shoes* are a reinterpretation of the ‘northern plains shoes’,²⁷⁴ moccasins where each of the pair are fashioned from a singly cut, whole piece of leather, “sewn into a tubular form and drawn over the foot instead of being tied under or around it”.²⁷⁵ This whole piece is cut into, without cutting away from, and folded in strategic places to align approximately with the shape of my foot. I join the seams travelling around the outside edges with decoratively laced kangaroo thonging,²⁷⁶ an action that provides my hand with tactile material information, as did the lacing together of the soft calfskin. Although the leather that makes up the *South-Eastern Plains Shoes* is now somewhat foot shaped, it is still essentially itself, only a little bit cut, hole-punched and laced-up around its edges. My feet are able to enter the shoes but don’t belong. I am provided with too much room here, not enough there; it’s inconvenient to enter, and not comfortable when I’m in, despite the protection I’m given from the outside. However, it is said that when “these moccasins are cut from soft, flexible leather, they soon take

²⁷² Henry David Thoreau, *Walden* (London: CRW Publishing, 2004), 26.

²⁷³ Tanning, a procedure that preserves and prevents the skin from decomposing, falls into two basic categories, vegetable (bark) and chrome (chemical or mineral) tanning. The vegetable method uses plant extracts to create the tanning solution and results in a leather that is harder and less stable than chemically tanned skins, but still able to absorb moisture so is suitable for moulding, embossing and other hand tooling and construction methods; Doris Aller, *Sunset Leather Craft Book* (London: Putnam & Co. Ltd., 1953), 14; Mary Patton, *Designing with Leather and Fur* (Great Neck, New York: Hearthsides Press, 1972).

²⁷⁴ Conn and Denver Art Museum, *Robes of White Shell*, 30-1.

²⁷⁵ *ibid.*, 30.

²⁷⁶ Thonging is a long, narrow strip of leather that is used for binding or lacing; kangaroo leather is commonly used due to its tight, fine grain, strength and durability.



6.01 Lacing with kangaroo thonging.

²⁷⁷ Conn and Denver Art Museum, *Robes of White Shell*, 30.

on the exact shape of the wearer's feet"²⁷⁷ — leather is good at this, it has this experience under its metaphorical belt. To unleash the embedded abilities bestowed by the previous lives of this material, I must become a dedicated wearer.



6.02 South-Eastern Plains Shoes.

I wear as much as I can over two months when I am about in the workroom, house and garden, and notice how the shoes mould and transform into *my shoes*, the leather slowly changing through our connection. The maker is no longer my hands, but is my feet, along with all the points of contact that my shoe clad feet encounter — the lived experience of wearing makes. This moulding of the form is an agreement and as we negotiate each other and walk through life together, like and likeness grow. Restraint dissolves into comfort. The leather gives, and I reciprocate through further wearing. I appreciate the attentiveness to my form and in time will respond with care and maintenance. The shoes and I are both happy to wear and find wellness in the well worn: life in the shoes is becoming pleasant.



6.03 South-Eastern Plains Shoes worn.

At the end of two months the evidence of this encounter is embedded in the changed material composition of the shoe. The soles are blackened and embossed in raised relief, showing a clear outline of my imprinted foot and I am enlightened that my right foot has the heavier tread. Conversely, the leather of the sole is compressed, hard and studded with tiny skerricks of detritus such as sand grains, grass clippings and flecks of paint, that were ensnared by my step. I see torn spots that reveal weakness, but also scratchings, creasing, water marks and abraded surfaces, all of indeterminate causes. These are overt informative marks, telling of the time shared between the shoes and I, yet in this complex composite, not all traces can be easily read by looking. The shoes hold something other and evocative beyond the physical. In accommodating my foot, an accommodation that shapes them, while shaping me, they coerce through their hard-won, and now comfortable caress; and I do appreciate their work. What matters is not the endpoint after all, but how we get here ... together.

II

Following in the footsteps of the shoes, I attempt some meshing of the practices of the garden and workroom, asking myself: what kind of garment might be of use within the space of the garden? I recall the sloppy old clothes I hastily clad myself in when heading out for some gardening, and deem that these have no real correlation with what I do in the space, besides being comfortable and resistant to dirt. I feel that a garment designed specifically for the garden should have purpose. This might mean utility, in supporting the wearer in their gardening pursuits, however having purpose and providing support are ambiguous and I'm not even sure what support I need. Pockets for tools and protection for kneeling knees and against burning sun are immediately obvious requirements and the kinds of concerns often designed for in workwear garments, but I feel the need for something more. A garment within the garden belongs to this particular place. It might express what happens here since this is where its life plays out, along with the life of its wearer (me). This garment might subsume more than a pocket for a pair of secateurs.

In Agnès Varda's *The Gleaners and I*, I see a gleaner of bygone times. She reminisces: "I wore a large apron",²⁷⁸ then proceeds to replay past gleaning actions through gestures involving her current apron as her receptacle. I am captivated and propelled past my fixation with utilitarian pockets by this notion of the apron as a gleaning device. Its utility is linked profoundly to place and wearer as its simple, flexible and humble form encapsulates activities and parts of life that are shared and lived out together. The aprons in my own life have always been more than utilitarian. In my childhood, they lived in the bottom drawer of the kitchen — one of the ones that I was allowed into. There were around fifteen with different fabric prints and colours but all basically the same — half-aprons covering only the waist down, with the fabric of the skirt gathered or pleated onto a waistband that extended into loose ends serving to tie the garment onto the body. The only different one was a full pinafore made by my sister with an embroidered horse on the pocket. They were used sporadically, only

²⁷⁸ Varda, *The Gleaners and I*.



6.04 Vintage apron featuring fruit platter and roast chicken.

²⁷⁹ Not metaphorical ones!

²⁸⁰ The actual lemon apron is one of the 'easy-to-make' aprons in a 1970 Japanese pattern drafting book that I never got around to making; *Pattern Drafting, Vol. II* [in Japanese] (Tokyo: Kamakura-Shobo Publishing Co., Ltd., 1970), 154-5.

during the most messy cooking tasks. These days, I have a collection of many similarly styled vintage aprons (and a few rogue modern ones) that are used even less than those that resided in the 1980s kitchen drawer. It strikes me that keeping multiples of basically the same garment, made distinct only by their surface patterning as quite curious. The various aprons might be used to project particular claims about myself — that I'm able to lay out a magnificent fruit platter and carve an excellent roast chicken;²⁷⁹ I have an acute appreciation for strawberries, such that I embroidered this motif; or perhaps they might simply reflect my mood. This seems to position the aprons in my drawers as being fashion garments, and a fashionable apron is a strange idea, particularly if it never leaves the house. Who is it for? My imagined lemon apron²⁸⁰ says that I value lemons and what I am able to transform them into when I will wear this apron, but more saliently the abilities and lifeworlds associated with cooking and lemon trees. The apron could be seen as a badge of capability, telling of a capable life.



6.05 Toilet window curtain guides the positioning of leather triangles.

Back in the garden, the vegetable I like most is broad beans. I would like to be picking them. I wonder about a garment that I could wear while doing this, that might personify a love of broad beans. Perhaps it could be an apron for picking broad beans? I don't know what such a thing would be, only that it would have to be a half-apron — like those from the drawer, but I set about making it all the same. I use some gleanings I have on hand: leather left from making the shoes and some other contrast swatches and the tessellated technique developed during my early leather trials. Searching the workroom hoard for a suitable material for the backing cloth for the tessellations, I stumble upon the perfect stuff: a piece of polyester lace, part of a toilet window curtain that I somehow retained after re-modelling the curtain for my mother-in-law many years before. I feel my way as I make, thinking of the aprons

I have known, and the beans I have grown, picked and eaten. I come to know what the *Broad Bean Apron* is as I make it, following the clues given by the materials and the predecessors in my thoughts. The vertical patterning in the lace guides the positioning of the triangles of leather and I block together contrast leather in approximate, regularly dotted bean shapes, evoking food-related prints and motifs. I make the skirt to a classic curved apron shape, with just enough lace left to construct a requisite frilled lace edging. A waistband is created using a piece of plain white cotton fabric of unknown origins that I also find among my hoard.

As I make, the certainty of what it is that I am making gradually unfolds, a process assisted through hanging and viewing the work at distance to obtain a more objective view. A little while prior to this time, I installed an old curtain rod at the workroom window that looks directly onto the vegetable patch that butts against the workroom wall (this was a leftover from the house after installing some blinds). The rod includes rings that are equipped with small clips, allowing the quick and easy 'clipping' up of any bit of fabric to create curtains. The clips here are still waiting for a curtain to 'clip', but in the meantime I am using these to hang work in progress, to gain this objective view. Hanging this progressing work in the space between the worlds of the garden and the workroom affords striking insights. I observe from various locations and under different lighting conditions, finding many possible perspectives of the materials and shifting hierarchies therein and within the space. Looking from the workroom to the garden; the garden to the workroom. The apron as a mediator between; the materials within the apron performing their own mediation. The robust solidity of the leather; the decorative, domestic character of the lace. Leather held in place by lace; lace shining in the role as the flexible bridge for the gaps. Transience of light and time.



6.06 The *Broad Bean Apron* in the workroom window; in the daytime, viewed from inside and outside, and at night when lit by the fluorescent workroom lights.





6.07 Uniquely shaped broad beans.



6.08 Broad bean pod is shaped by the beans that grow inside.

When the apron gathers its functionality comes to the fore. It is equipped with two inconspicuous lace-covered triangle flaps that press-stud together with the bottom corners of the skirt to convert the apron into a vessel-like form. I test by gathering some broad beans and besides being incredibly effective for holding kilos of beans, the ability of the tessellated cloth to reflect the shape of what it gathers is emphasised. The beans themselves possess similar qualities: every pod is made of the same stuff, but the shaping unique to each individual pod is reliant on the beans which are gathered and grow inside it. In a way similar to the *South-Eastern Plains Shoes* where my feet are the maker and designer of the shoes, the bean makes the pod, and the broad beans make the transient shape of the gathering apron. More broadly, the shaping of the *Broad Bean Apron*, when it is made and when it is in use, evidences the multi-meshing all of the lives that go into its making — the materials' and the maker's/s', emanating from both the workroom and the garden. Concurrently, it anticipates the lives and living that will continue to change the apron as an object over time and those lives that the apron itself will go on to (re)shape.

As a last note, I have a confession ... I don't actually have broad beans growing in the garden at this time. I say "I would like to be picking them" since I would *like to*, if only I hadn't neglected to sow the seeds in the autumn of 2010 when I was only just embarking on this research journey. I did have a lovely crop in prior and subsequent seasons, but the particular broad beans I studied for this apron were actually picked at my sister's house (n.b. the same sister affiliated with the horse embroidery). It is somehow appropriate however that the *Broad Bean Apron* should gather aspirational broad beans. It is a piece for evoking imaginary desire, more in the realm of fashion than in truth. It involves a fantasy (which I hope might be shared by others) — a projection of my future self — a life lived among amazing broad bean cultivation could now be mine (and yours).

III

Making with materials in ways wherein I discover, appreciate and respect their past lives, and their lives yet to live, has affected a profound change within my practice. It is comparable to suddenly making with a companion, rather than merely an acquaintance ... the latter while familiar in habit and form, never stays long enough to really get to know. This growing companionship with materials extends naturally to the objects that I make, as the life of the materials folds into the life of the object that they help to form. Some, such as Gregson et al., declare that objects have lives, in a physical sense, "they age, decay and deteriorate, can be used-up and/or break down or fail to work appropriately".²⁸¹ Others declare that it is social lives that have objects,²⁸² notably the anthropologist Tranberg Hansen who takes the position that "it is people who move things" in her study of second-hand clothing practices in Zambia.²⁸³ Lying somewhere between, sociologist Sherry Turkle's attitude regarding evocative objects resonates most strongly for me: "objects help us make our minds, reaching out to us to form active partnerships".²⁸⁴ This suggests that we ourselves — our lives and worlds, are not only made by our surrounding objects, but the lives of both ourselves and objects intermesh through the building of reciprocal relationships, into which we are coerced by these compelling objects. This aligns with Fry's account of the ontological nature of design and our designed worlds: that "we live amid, create and are created by, the designing of the designed as we design".²⁸⁵ I am myself made whilst in the act of making, and I am cultivating an awareness of the material lives involved in this making. This is a step in developing my redirective practice that will encompass the designing nature of design.

The shared relationships and lived experiences between users, objects, and the materials of their making has been explored by many, but most notably in relation to design by Jonathan Chapman. The "layers of narrative" existing within products, "reflecting the traces of the user's invested care and attention",²⁸⁶ are explored through the material qualities within objects, and how they are revealed and made significant to the user through interaction. Some examples find positive narrative experiences evidenced in tangible forms, like those of the denim jeans that are "faded and shaped and ripped and bulged"²⁸⁷ through the wearing relationship. Although Chapman notes that it is "deeply

²⁸¹ Gregson, Metcalfe and Crewe, "Moving Things Along," 188.

²⁸² Fletcher, "Durability, Fashion, Sustainability," 229; Karen Tranberg Hansen, "Fashioning: Zambian Moments," *Journal of Material Culture* 8, no. 3 (2003): 301.

²⁸³ Tranberg Hansen, "Fashioning: Zambian Moments," 301.

²⁸⁴ Sherry Turkle, "What Makes An Object Evocative?" in *Evocative Objects: Things We Think With*, ed. Sherry Turkle, 308 (Cambridge, Massachusetts: MIT Press, 2007).

²⁸⁵ Fry, *Becoming Human by Design*, 161.

²⁸⁶ Chapman, *Emotionally Durable Design*, 112.

²⁸⁷ *ibid.*, 113.

²⁸⁸ *ibid.*, 131.

²⁸⁹ *ibid.*, 132.

²⁹⁰ *ibid.*

²⁹¹ Gill and Lopes, "On Wearing," 309-10.

²⁹² Chapman, *Emotionally Durable Design*, 120.

²⁹³ *ibid.*, 118.

²⁹⁴ *ibid.*, 117.

²⁹⁵ Alastair Fuad-Luke, *Design Activism: Beautiful Strangeness for a Sustainable World* (London; Sterling, VA: Earthscan, 2009), 95.

genre dependent"²⁸⁸ aged surfaces can impart objects with uniqueness and value; that a steadily accumulated patina "provides signs of life, clues of use and other decipherable indications of an object's otherwise secret life".²⁸⁹ Examples such as "grandma's walking stick with the worn handle", "the key chipped paint around the car door handle" or the impression of my feet within *South-East Plains Shoes*, show how "ageing material surfaces narrate telltale signs of life by embodying the user within the object".²⁹⁰ As observed by Gill and Lopes, "The world is "worn" by human practices: it is rich with traces that tell stories about intentional and intuitive use through forms of erosion and/or accretion".²⁹¹ Besides the physical connections we make with materials, experiences within intangible realms also influence material engagement. Generally, story telling can be a powerful way to engage users with the deeper history of materials and objects, beyond the "incredible opening line" often employed in relation to the marketing of products.²⁹² More specifically, via the "teddy bear factor",²⁹³ emotional connections with a long standing history are able to withstand worn-out physical states or endure through time; such as my personally resonant form of the apron.

Relevant, and in some cases pivotal to the making of narrative experience is "leaving space for the user",²⁹⁴ whereby an object accommodates an accumulation of stories imparted by the user themselves. An example of this, named by sustainable design facilitator, Alistair Fuad-Luke, as the "half-way product",²⁹⁵ is made only so far, with the intention that the user should complete the making. This differs from more passive forms of user engagement through making, such as customisation or personalisation, in that the ends are not overly prescribed, leaving openness for the user's own "creativity, stories and mistakes in the

process of finishing the product".²⁹⁶ The example of this approach that I find most intriguing is the *Do hit chair* by Marjin van der Poll for Droog Design²⁹⁷ that comprises a stark metal cube and a sledgehammer: "With the hammer provided and your own resources you shape the metal box into whatever you choose it to be. After a few minutes or hours of hard work you become the co-designer of Do hit",²⁹⁸ thus, you are compelled to hit if you want to sit. Beyond the fanciful novelty of the chair and the physical exertion required to force the material into another existence,²⁹⁹ it demands a commitment from the user that is ontologically challenging. One might say: What does this chair make me into? I am aggressively changed by what this asks of me! The *Do hit chair* makes the designing of design very overt, despite the ironic twist in the do-hit tale wherein the purchaser is able to buy one pre-hit.

My own examples, whereby materials and objects lived, live, and will continue to live alongside myself and the beans, are much gentler instances of the ontological shaping that design imparts. Likewise, the tree planter's shirt, one of Kate Fletcher's collected stories of use, is composed of material that expresses itself gently, tearing in regular and beautiful patterns down the back panel in reaction to the toil of planting trees.³⁰⁰ It shows an example of "marking the passing of time as it is recorded in our clothes; the forging of memories, building of knowledge, evolution of appearance".³⁰¹

Most importantly, these objects are not endpoints, and this is the key significance that working with material lives holds for this research. Caring for the life of materials, their past and their future, is the essence of making and design that itself will have a future.

²⁹⁶ *ibid.*, 98.

²⁹⁷ *ibid.*, 101-2.

²⁹⁸ Droog, "Do hit chair - hit by van der Poll," <http://www.droog.com/webshop/furniture/do-hit-chair---hit-by-van-der-poll/> (accessed October 24, 2013).

²⁹⁹ The hitting in action can be viewed online at YouTube; "Do hit," YouTube video, 1.04, Posted by "jannssenn", uploaded March 1, 2007, http://www.youtube.com/watch?v=WnN-wK5_7Mw (accessed May 17, 2013).

³⁰⁰ Kate Fletcher, "Patina of Use: Marks of a tree planter," Local Wisdom, Centre for Sustainable Fashion, <http://www.localwisdom.info/use-practices/view/338> (accessed May 27, 2013).

³⁰¹ *ibid.*



Dear Red Jacket,

We must now get down to business. I need to work out how I can glean you. Being a partly dismantled jacket, you might not know what gleaning is, so let me explain. Gleaning was traditionally part of the agricultural system where poor folk were entitled to gather the leftovers after harvest. These impoverished gleaners would arduously bend over to pick up the edibles, commonly grain, filling their aprons with the sparse offerings. This slow picking over of the remains seemed analogous with what I was doing with my bags of leather remnants. These are leftovers from the making of commercially produced, profitable stuff, and what I have bagged are bits that are not worthwhile, that is, not economically viable to do much with. But my unfurling suspicion was that time, my time, could be valued in ways not equatable to money. I was prepared to make time for this stuff. I think that making time is important.

So I gathered my time that I could give, and the bits that I could glean and embarked on a journey. (What would happen if I became a gleaner within my practice?) I tried making with all sorts of leftover stuff: the leather remnants of course, but also materials from my hoarded stash; vegetation from the garden; packaging from the food I ate and the things I bought and used; clothing that I didn't wear or that was worn out; and materials that had been assigned to the bin. I discovered that when gleaning, you have to take what you find. You must make value from what exists. This value might be attributed to the material itself, or be a characteristic of the shape of or form in which I have found it. The material, its shape, or both I may have met before, but either way, I can throw some technique at the stuff – some way that I know how to make, to formulate an approach towards making.

There came a time when a divot in my path made me wonder about gleaning. It started with a soft, sheer, and distinctly green hued house, fashioned from cloth imprinted with parts of the summertime just passed. It hovered over neatly laid squares of green carpet, evocative of a manicured lawn; making place for twee garden furniture, and inviting visitors to take a seat inside and soak up the bygone summer. The cloth would be a house, but would also be refashioned into aprons, the prospective parts of which had

built the pattern of the walls of the house. After some time, a team of 'gleaners' and I set out to cut away the parts from the whole, and settled down to craft these selected pieces of cloth into predetermined aprons. Passers-by were keen to have a go at this 'gleaning', and so I gave a few anonymous folks a turn at cutting from the house. However, I became quite alarmed when one of the self-appointed gleaners firstly cut very haphazardly, then displayed some desire to keep the piece for themselves. In attempting to communicate why I needed to keep the cloth, I blurted out its rather expensive production cost – what was I thinking?! I then became decidedly alarmed at myself. This was not gleaning. I wanted to keep the cloth, all to myself! This cloth had value, for me.

What was gleaning then? Was I ever gleaning at all?! Could I really glean anything if I found value within, if I was hoarding this stuff away until the one day when I might have time for it again? I came to the conclusion that to glean leftovers, the stuff cannot just be left over. It must truly be left, left behind, and whoever did the leaving must no longer have any use for the stuff. Furthermore, this leaver has no concern for what happens to their stuff next. They have let it go. It is a valueless moment.

While I have hoarded you away for some time Red Jacket, I am unsure about your value, that is, how I value you. You are stagnant and exhausted, I cannot use you. I was stuck before since all I could make of you was more jacket, but actually, I think that in some way you must become valueless, (maybe the jacket-y part of you?), so that we can move forward together. But can I leave you behind? Perhaps I *can* leave you behind as a jacket. So, I need to ask: are you okay with no longer being a jacket? Till next time Red Jacket, when I *will* work out how I can *glean* you.

Faithfully yours,
Tania





7. leftovers

"We only have leftovers ... fantasies ... and some images of the past ..."

— Judith Deschamps, *Talk to the Leftovers*³⁰²

I

The *Summer Gleaning* story tells of a specially designed, digitally printed cloth, fashioned into a tent-like form, specifically for a design festival exhibition. This story (the version I feel to be most pertinent at this point in time) is one in which I forcibly reshape my leftovers in the hope that they will not be wasted. In the process I generate some scraps that are only just revealing themselves as being extremely useful. I also generate a massive amount of remnants that seem not so useful after all.

Summertime in the garden — moist mulch blankets the garden beds — bees probing headily perfumed parsley flowers — lush clusters of deep green silver beet battling for space alongside rapidly expanding zucchinis — I hang aprons on the line in readiness — friends gather, we wear aprons, primed to hold our gathered plums — I pick plums, while watched by little red and white spaniel — rainbow lorikeets take their share, numerous peck-holes in many plums — little red and white spaniel also picks plums, plums devoured quickly — together with friends, we cook plums, take turns stirring, bottle and label our preserves lined up in rows — pecked and overripe plums, pips and skins from those preserved, all into the compost bin — crispy white washing dries on the line in less than an hour — lazy dogs laying on the summertime lawn — surprise pumpkin emerges from compost, makes its way across the

³⁰² Judith Deschamps, "A Talk To The Leftovers (excerpt) 2013," Vimeo Video, 5.17. Posted by "JudithD," uploaded October 28, 2013. <http://vimeo.com/78019682> (accessed November 11, 2013).

back of the house — great yellow pumpkin flowers below, purple king beans climbing high above — snow peas and purple beans gathered within flowery apron — cooked purple beans are now green and delicious — the glut of tomatoes approaches as the summer comes to a close — little red and white spaniel also picks tomatoes, tomatoes devoured quickly — everyone shares while taking their share — material leftovers dissolve back into living

Hundreds of images are my leftovers, captured and preserving the transient summer just passed — thinking of Agnès Varda, plucking at passing trucks on the road, attempting to capture and glean³⁰³ — gleaning as incremental gathering, bit by bit — Varda's collation of gleaning stories, collecting small parts over time, the sense of gleaning captured — wasted images that only have life in my computer, telling of life passed, might have another life — there is a chance, for me to make a piece for a mid-winter design festival — I might evoke summer in the midst of winter, project the images, or let winter light shine *through* the images, and project their sense into a space for others to experience — digitally printed sheer fabric, my decided medium to impart this sense of the summertime passed — the life will flow into, through and within the material — creating more stuff, but also uncertainty, as to whether I can justify creating more stuff — perhaps if the cloth is used, *gleaned*, after, or during the exhibition itself, it will not go to waste — the fabric, through gleaning will have another life — the cloth, like the plum tree, will have parts picked away, made into useful things, following a recipe, and it will be appreciated and preserved — saved from becoming waste, *Summer Gleaning* will show how gleaning can save waste, and summer will not be forgotten

The pressure of the deadline, a harried time — creating and sourcing strange things, representative of the garden, but hailing from another place — carpet tiles that become grass — old garden furniture, newly acquired by me from anonymous renovator — the cloth made from foreign polyester parts of uncertain origin — generating tricky illustrator artwork,³⁰⁴ file size too large for laptop to handle — all the time attempting to stay ahead of the imminent waste — I embed within my print design for the cloth the intention for what it will become — skirts and waistbands, simple shapes for making aprons, form the wall patterning of the cloth house, tiled in shapes like large bricks and weatherboards — the puzzle of the gleaning workshop, when I with a group of gleaners, will glean the cloth — a workshop is a type of thing that I have never attempted before — I have an aim, to make aprons — I plan the task like I would any garment production, with specifications and a work order for making — a linear process of cut and make according to the pattern and instructions to achieve a predicted, repeatable and wanted outcome — I throw all professional knowledge I have at the problems — not sure of what and why I am doing, still it gets done

Afloating, filmy house beckons — come over from yonder, experience summer on a winter's day — a summer of gleaning, eating, designing, preserving and making — invited to sit, soak up some warm season feelings — calm when inside, cool, soothing, green — cultivate the desire to grow, gather, cook and consume — a plum jam recipe on offer, encouraging others to give it a go — ignite aspirations, find their own garden, pick their own plums — everything is representative — nothing is quite real — comments in the guest book are revealing — some longed for a moment gleaned from summer, a latent longing for the sun — others remember the cooking they did and the food they like — one misses the smells, sounds and taste, all they feel here is a tent, inside, in winter

Cutting the cloth at first is exciting — 'team glean' come to help cut and sew, extract skirts and waistbands for aprons, using the pieces as I intended — picking their pieces like plums from the tree — other unexpected gleaners arrive to take part, they watch, I reluctantly direct them also to cut — cutting the cloth then becomes disconcerting — one impromptu gleaner threatens to cut outside my intended lines and wishes to take parts away, I am alarmed, this I cannot allow — I have planned the path the cloth must follow, I need to control its flow — I have so much invested within this fabric, since you are what you don't throw away, I cannot let it go — jokes abound among 'team glean', perhaps they won't follow the instructions at all — most do, some with extreme earnestness — one gives up waiting for a sewing machine and hand-stitches instead, delightful, distinct running stitches and a herringbone hem — we label our aprons, lined up in rows — pegged on the line, back in the 'summer garden'

At the end of day, its strings are cut and the canopy is untied — I'm left with a green puddle, spilled onto the squares of carpet — this was a strange act, purposely creating an excessive thing to demonstrate that I could glean — the excess I created and brought in, the cloth, the carpet, the furniture, are now remnants, not waste, I was sure to not create waste — the impromptu gleaners, the gleaners who wanted to glean in their own way are unintended scraps, the things I didn't plan and didn't welcome at the time — a little like red and white spaniels, lorikeets and pumpkins, but in this case denied — other possible lives for the cloth are denied, and I am left with more remnants, a batch of aprons and a half cut up tent — now I know, I never really gleaned at all — an ending of unexpected outcomes — the remnants I hold until I can decide upon a pathway for their continued living — the scraps, the incidents where gleaning nearly occurred, that continue playing on my mind — pervasive outcomes that tell me what gleaning really is — gleaning involves flows, flows of value, a moment of no value when gleaning can only occur — a true leftover never stagnates, in the hands of a gleaner it continues to live — keeping is not caring

³⁰³ Varda, *The Gleaners and I*.

³⁰⁴ I generated the artwork for the digital print using Adobe Illustrator.



7.01 *Summer Gleaning* artwork: the panel for the roof sections; extra strips used to construct the ties for the tent; and the panel for the sides of the tent, comprising the skirt and waistband pieces for the aprons.





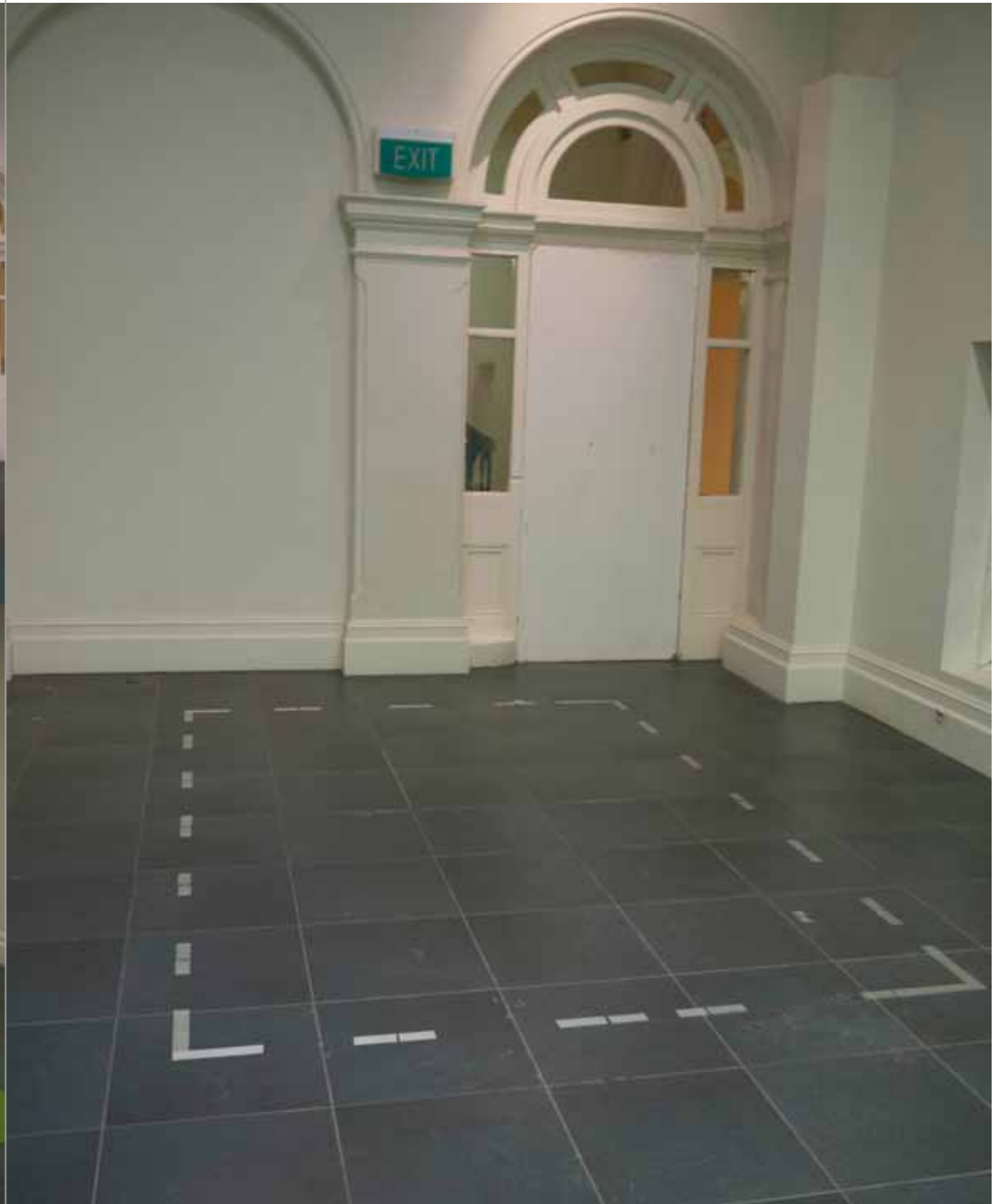
7.02 Scenes from the *Summer Gleaning* apron making workshop.



7.03 Cutting the *Summer Gleaning* tent.



7.04 Making aprons. Bottom left photograph by Peter Downton.



7.05 Uninstalling *Summer Gleaning*.

II

Scrap, remnants, leftovers, waste. To this point I have used these words without real clarity; often intuitively and seemingly interchangeably. With the usage of each different word for similar classes of stuff, I realise on reflection I have intended different emphases. To me, scrap is less intentionally thought of, perhaps kept by accident while remnants are kept purposely as definitely useful in the future, but are likely to lay in storage: "I might need it one day".³⁰⁵ Leftovers feel more like ephemeral stuff, perhaps already on the move towards becoming something else; like a cake in the fridge that moulds before I come to eat it — leftovers call for quickness of action to be used while still valid. Waste however is inherently defined by this naming. Its only purpose is that it is not to be used. It is relegated to somewhere that is away. The attitudinal difference imparted by these words is vast; we are ontologically shaped by the naming of what we leave behind.

³⁰⁵ This is "excuse #1" for hoarding behaviour as identified by professional organiser Peter Walsh; Peter Walsh, *It's All Too Much: An Easy Plan for Living a Richer Life with Less Stuff* (New York: Free Press, 2007), 33.

III

The *Summer Gleaning* exhibition for the *State of Design Festival* in 2011 was intended as an immersive space, allowing visitors an experience of my summertime in the garden — an invitation to others to glean. I saw the work as an embodiment of my own gleaning, which, alongside the experiential gleaning of spectators, would then be physically gleaned itself, as the fabric of the tent-like structure was cut up and made into other products. My objective was to gain insights regarding the principles of gleaning when applied in practice. *Summer Gleaning* did this, but in very unexpected ways, revealing that I didn't know much about gleaning at all. What I labelled as gleaning was a strange simulation whereby I purposely created 'waste' in order to demonstrate how it could be used. Inadvertently, what I actually created was an experiment simulating the default modes within my practice that also reflects broader attitudes and systems in regard to the management of materials. It is not unlike relying on recycling as a system for dealing with waste in an acceptable way, and never questioning the underlying products and practices that create this waste. It is also not unlike what sustainable fashion researcher Alice Payne observes in relation to fashion existing in a space of excess; that the "designed garment is waste before it is even manufactured or consumed".³⁰⁶ It is through reflection on this work that I make these differentiations between scrap, remnants, leftovers and waste and have developed an appreciation of the true attitude required for gleaning.

While the *Summer Gleaning* tent and workshop appeared to be a departure from my leather making days, under the pressure of time constraints and event management within very unfamiliar territory, I drew upon any reserves of experience that I thought might be applicable to the situation. The entire exercise — the gleaning tent and the apron making workshop was designed as a controllable system, wherein I controlled the material flows and

³⁰⁶ Alice Payne, "Nourishing or Polluting: Redefining the Role of Waste in the Fashion System," in *Design and Ethics: Reflections on Practice*, ed. Emma Felton, Oksana Zelenko, and Suzi Vaughan, 205 (Abingdon, Oxon; New York: Routledge, 2012).



7.06 Instructions for cutting the *Summer Gleaning* tent as given to 'team glean'.

³⁰⁷ Co-design is an inclusive approach of "designing with (others)" and encompasses "participatory design, metadesign, social design and other design approaches that encourage participation"; Fuad-Luke, *Design Activism*, 147.

³⁰⁸ Otto Von Busch, "Engaged Design and the Practice of Fashion Hacking: The Examples of Giana Gonzalez and Dale Sko," *Fashion Practice: The Journal of Design, Creative Process and the Fashion Industry* 1, no. 2 (2009): 184.



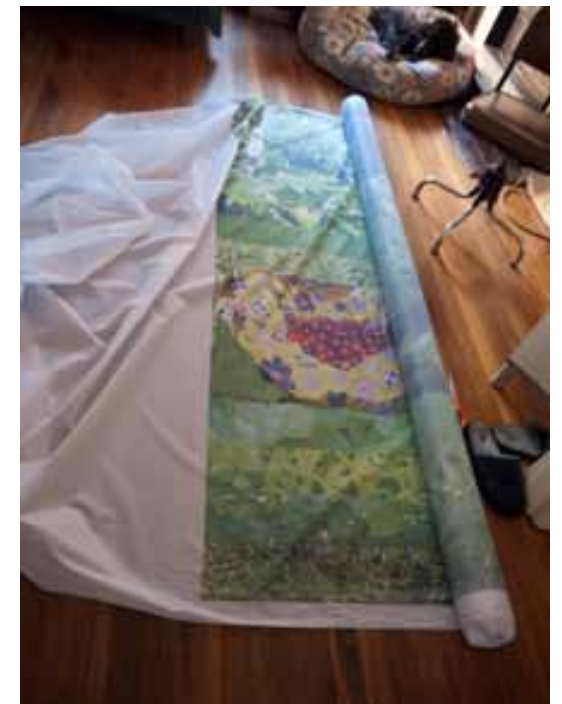
7.07 A completed apron.

embedded within the design of the objects themselves the next intended purpose that they would serve. The workshop participants themselves ('team glean') were comprised of handpicked fashion practitioner friends, who I knew had the expertise to carry out my set tasks. By framing the exercise as 'gleaning', particularly in the case of the apron-making workshop, my level of control was revealed, which unbelievably (to my mind now) I was blind to at the time. Gleaning made the purpose of the workshop ambiguous — openness was implied but the way it was actually conducted showed otherwise. This uncertainty threatened to unsettle the system I had so carefully set up, and in doing so revealed the true nature of both gleaning and my system. In retrospect, I believe that I had no business in facilitating this kind of workshop event. There was no intention for this to be an open, co-design³⁰⁷ flavoured workshop, such as the kind underpinning the work of Amy Twigger Holroyd or Otto Von Busch, whereby the participants' involvement in design decision-making is encouraged through the "collective experience of empowerment through engaged craft".³⁰⁸ My intention was to explore gleaning in practice, in relation to myself, my own practice of one, not to understand how others might glean, despite all of my encouragement to get them to glean — just not my fabric please! I did enjoy the different making style of one 'team glean' member, and on reflection I would have been happy with more free-styling in this regard. I was not happy however with losing control of where the material went, revealing my primary preoccupation as the material itself; its flows and ownership.

At the end I am left with a lot of stuff to own and take responsibility for: the twee garden furniture, which I am now using in my patio; the carpet tiles, a small number of which have been used in photo shoots and in a few places on the floor in my house, but mostly still persist in a tall pile; posters and leaflets from the event, packed, but most

likely momentarily detained before a post PhD purge; and the most pervasive of the lot, the cloth, including stuff it has made and the stuff that went into its making. When the fabric was digitally printed, being sheer, it required backing to protect the rollers of the printing machine. At the time the printing company had run out of the paper they normally used for this purpose in this extra wide width. It was a rush job, so the solution was to back it with a cheap polyester fabric — that surprisingly ended up being printed clearly with the images, in only a slightly paler hue. The contract also involved payment for an extra print run to cover potential errors, since it was seen as being a high-risk job due to the nature of the photographic artwork and the one long continuous length. As a result I am left with a lot of material — originally there were three lots of 16 meter x 2.3 meter wide lengths, now comprised of a half cut up tent; nine aprons (one I gave to a friend who had attended the gleaning workshop, the other eight are hanging up as a curtain substitute at my dining room window); a series of garments made from a small proportion of the backing cloth that I do occasionally wear; and a lot of unused fabric, including the reprint that I still have never touched. All of it, perhaps except for the one apron given to the friend, is laying in store, even the made pieces that I do use (kind of, sometimes); they are all remnants.

Ironically for most of my candidature my research title was 'Remnant Gleaning' — an oxymoron I believe, since in my own understanding of gleaning, gleaned things can not be stored; you can only glean leftovers, things that are left, within the valueless moment before things move on. My designed-in 'waste' was never really leftover; I would never have left it behind. They were always remnants to lay in store until I could use them. There is so much of it though, I don't think I can ever manage it ... what sort of mess have I created for myself?



7.08 Backing fabric inadvertently printed.

IV

Gleaning depends on surrendering to the life of materials — materials that live alongside us, complement our lives and furnish us with capabilities, but that I believe we never really possess. The desire to possess and control materials is evident through the way many kinds of practices play out, and for the most part, I feel that this desire does not stem from true respect and care for the material itself. Holding onto valued things that might one day be needed, like my *Summer Gleaning* remnants held in a stagnant, reverent store, fails to allow the material to have a continued life. A life like that is a life half lived, still existing, but not actually living.

The knitted garments encountered by Twigger Holroyd in her re-knitting workshop are like this. Her participants bring pieces retrieved from the “state of limbo”³⁰⁹ in the back of their closets. They are garments with problems — damaged, no longer fitting their owner, or just never worn, but kept all the same. As observed by Tonkinwise “it is one thing to know or feel the need to throw something away. It is another to do it — as all the devices and trinkets sitting in unopened draws in every household attest.”³¹⁰ Within this limbo, things hover between presence and absence, as noted by Hetherington, in a “space where things are held in a state denying their wastage — where they are held *at our disposal for a second time* so that we can attain a settlement with their remaining value.”³¹¹ Hence, each hoarded garment carries its own perceived value — its fibre content is valuable or of high quality, its condition is too good to discard, it is homemade and represents “a great deal of embedded effort”, or it contains emotional ties.³¹² Not only are valued things such as these knitted garments difficult to divest,³¹³ but they also resist change. Some of the re-knitters stumble over technical issues with seemingly ‘closed’ garments, however this is a manageable obstacle when awareness of the potential of the knitted structure is facilitated and techniques for cutting and altering are introduced. However, the perceived value of the

³⁰⁹ Twigger Holroyd, “Not the End,” under “Repair and Re-knitting Activity.”

³¹⁰ Cameron Tonkinwise, “Design Away,” unpublished paper, School of Design, Carnegie Mellon University, 2013, under “Disown (Service Design),” https://www.academia.edu/3794815/Design_Away_Unmaking_Things (accessed September 11, 2013).

³¹¹ Hetherington, “Secondhandness: Consumption, Disposal,” 170.

³¹² Twigger Holroyd, “Not the End,” under “Repair and Re-knitting Activity.”

³¹³ *Divestment* is a practice requiring commitment in its own right as attested to by Gregson et al.; Gregson, Metcalfe and Crewe, “Moving Things Along.”

whole finished state of the garments is more challenging to overcome, as observed by Twigger Holroyd “the wholeness of the garment made it difficult for the knitters to imagine it being different”.³¹⁴ Complexity beyond lack of imagination is at play here too, as noted by Rissanen, when confronted by an uncut cloth in its own finished state of *wholeness*, the first cut can be difficult to make; quoting New York designer Tara St James’ experience: “once that first cut — a disturbance has occurred in the fabric, the fear dissipates. Once the fabric is cut it’s no longer perfect, no longer pristine, no longer untouched, and can both mentally and literally be transformed”.³¹⁵ In my case, the cutting of the *Summer Gleaning* cloth was relatively easy since I had embedded the intention for how it was to be cut and what it was to be made into within the design of its print. I was not so comfortable however with the cloth taking on a life I had not intended — specifically a life with someone else, away from my own hands. Unless it is made into aprons as I intended, which I feel would be a wasteful and pointless act, the remaining cloth now feels like it is stuck in that state of wholeness induced limbo, with the first cut — the first move, being a difficult one to make with a material that holds immense value for me at this time. I find this to be a strange dichotomy between craving change and new, different, more fashionable things; and the appreciation of and desire to maintain objects and materials in the same form in which we encounter them.

Leftovers, in the eyes of a gleaner, have their own life and potential; lives lived separately from us, but always with us, in reciprocal relationship with a web of other lived and living things. A practice of gleaning, for me requires considerable practise, but offers a life of making wherein material relationships find better balance — less waste and less remnants. When considering then what I should be gleaning, I believe Calvino offers the best advice: “that perhaps one carries around more living for the work one produces”,³¹⁶ and I think that this should be enough.

³¹⁴ Twigger Holroyd, “Not the End,” under “Engaging with Re-knitting.”

³¹⁵ Rissanen, “Designing Endurance,” 130-1.

³¹⁶ Calvino, *Road to San Giovanni*, 86.



Dear Red Jacket,

As it stands, part of you is apart. I am looking you over, sensing what the fabric of you could be, whilst with some trepidation, anticipating what you could be. I look for clues within the shapes of your scattered parts, and I think that I am reminded of something. You have a U shaped panel, bisected through its vertical by a chunky jet pocket. The curve, at the base seems familiar and I harken back to the outlines of parts that I knew long ago. It is rather like the pieces I once cut repeatedly to fashion the main part of a jock strap. Since I am moving you away from jacket-ness I wonder, is there some jock strap within you? I cut the panel in three places and with one stitch-line, and a little topstitching, have created a reasonable jockstrap pouch. And, so, what now? This is a part only, quite disparate from the rest of you. It is a part made into a part. It bears nothing.

I return to your material to probe more deeply. Across the span of your pieces there is much variation. Parts of you are crumply, haggard and dry to the eye and touch, but then I observe pristine fragments that glimmer around the edges, beckoning towards what was tucked away during your distress. I discover brighter colour, and a smoother appearance and handle, but only in narrow strips following the tracery of unpicked stitching. Your former qualities are preserved within your seam allowances, but also, there is something else. In parts, the surface of these strips are delaminated, showing the evidence of glued down seams, a previous making, which when re-parted by my hands, tears away the upper layer like a graze across fresh skin.

I persist with this taking apart, and in so doing, I see further variations in your material, differences made more explicit through use, misuse and separation. Time within you is unfurling: the making of you, how your material was used to make; the life of you as Red Jacket, the good and the bad times; and the expectant next use, of your material again, as I imagine my steps as a maker. Through my emergent care for your diversity I see that all your parts have merit, and perhaps even the most salient are your 'bad' parts, the parts where my hand is shown. I'd like to make your depths seeable, to show all of you, or at least what I can. But

then, I suspect that even more, like what I have found already, will be revealed through the hand of my making.

This brings to mind a dress I once made; a loosely structured garment fashioned from many different bits of leather drawn from my anonymous remnants, the hoardings from my leather cutting days. This reified tessellation experiment uses a repeated triangular template, the shape of which is cut from larger bits or built up using the smaller bits of leather. The triangles are sewn with a slack, suture like stitch, the resulting spaces between allowing articulation and expression of the modular parts. The triangular framing is useful for corralling the variety of shapes that I find within the hoard, but more pertinently, gives a sense of order over the whole, so the disparate can sit harmoniously together.

Voila! This seems to be a perfect way forward! While you are not anonymous, not made up of many different types and origins of leather like my hoarded bags; the ravages of time and incidents have rendered you different all over. So I'll break you apart even further to put all of your parts on display. Then your many faults, your most definite 'bad' parts, especially when considering the requirements of a jacket, will be okay. They might even be ... *beautiful!*

I will start straight away, though cutting up your larger panels into triangles will seem strange. No, wait a sec, and I remember, it's ok, I'm *gleaning* you!

Decisively yours,
Tania





8. known

“You need to form a good relationship with your frying pan — the sort of friendship that matures and seasons with the years. So — heat the pan (this is part of the process of friendship). While it’s heating, beat the eggs in a bowl with a fork — not too much or they’ll get tough. Omelettes are gentle things.”

— Jackie French, *Seasons of Content*³¹⁷

I

In the wake of my *Summer Gleaning* experience I am feeling rather deflated. I wonder what steps I might take towards becoming a better gleaner (or to be actually gleaning for that matter), but more disturbingly, whether I should be making anything at all. Gaining a new sense of responsibility for the life of materials as I shape them into other forms and set them on particular pathways for continued living has exerted a debilitating, existential concern for myself. I am a maker, but what on earth is it that I am making?!

In response to this concern, that my careful acts of transformation actually destine my valued materials to lives as remnants or waste, my mind turns to an object of my making that was made to be useful, and has proven itself by being consistently used. At some time towards the end of the 1990s, I was inspired by the late Marjorie Bligh when she appeared on a local gardening/lifestyle show, the now defunct *Burke’s Backyard* — a pioneer for the genre on Australian television.³¹⁸ I remember her showing off the objects that she had crafted — an amazing array of ‘useful’ things such as bags, hats and container coverings all crocheted from plastic bags cut into continuous long

³¹⁷ Jackie French, *Seasons of Content* (Sydney, NSW: Angus & Robertson, 1998) 54-5.

³¹⁸ I met the show’s former host, Don Burke, at the Melbourne International Flower and Garden Show on March 28, 2012 and since I wasn’t 100% certain that it was Marjorie Bligh as I remembered, I inquired about her appearance on the program. Don remembered and confirmed that Marjorie had indeed been on the show, and suggested that I ask his staff to check their archives for the Marjorie Bligh ‘fact sheet’, which I did, and secured a copy of. One of the features of *Burke’s Backyard* was their ‘fact sheets’ that detailed information about every segment on the show, a copy of which could be obtained if you sent a self-addressed and stamped envelope. Surprisingly the hard-copy archive relating to seventeen years on air still exists.

³¹⁹ An example is the "ice-cream bucket covered in bread wraps", the instructions for which are reprinted in Danielle Wood's biography of the "housewife superstar"; Wood, *Housewife Superstar*, 156.



8.01 Crocheted bag Bag.

strands acting as yarn.³¹⁹ I was unaware at the time that Marjorie is known for her many publications based on themes of household maintenance and domestic crafts; my reference point is the memory of transformed bread bags on television. I trialled this idea myself, using ordinary plastic shopping bags to make one bag for shopping that would save future bags from being used and discarded. I can remember cutting the bags up into approximately three centimetre wide strips and attempting to replicate the size and shape of the bags I was using as material when creating the form of the finished bag. I also remember deciding that additional layering of crochet worked onto the juncture of the handles was required for extra strength (as still evidenced in the final product today), but the overwhelming memory I have of making the *Crocheted bag Bag* is the laborious nature of the task. Its formation, stitch by stitch, using the thick wooden crochet hook that I still possess, was slow, hard on the hands and excruciatingly boring by the end. I clearly remember that I nearly gave up and had to force myself to finish the piece after putting it aside numerous times. I am glad that I did finish it all those years ago since I now regularly use it for grocery and market shopping. It lives by the front door for this purpose and is the first bag that I turn to whenever I require holding ability beyond the capacity of my bare arms and hands.

The making of the materials, the ensured and continued success of the bags that otherwise would have been out of my life long ago, was achieved through my making. The transformation that I imparted has influenced the life of these materials; it has given them a useful life. It is a life of reciprocal caring — the materials care for me through the tasks they are now able to perform; I care for the *Crocheted bag Bag* that the materials have become through my careful use and esteem I bestow upon this object. This insight provides me with fortitude for moving forward - I realise that I can make things that are worthwhile, that can live without slipping into categories of waste or remnants; and that the knowing within my making is worthwhile.

The life-giving making of the *Crocheted bag Bag* emanated from the domestic sphere, drawing my attention to the value in my making activities beyond the confines of the workroom. I believe that crafts occurring within the living of everyday home-life are particularly worthy of attention since this is where a large part of the lives of materials and

objects are lived out. Within my own domestic practices I notice myself caring for objects and materials that assist in everyday living — through careful use, maintenance and repair I prolong the useful life of useful things that I value in use. Within this domestic environment acts of using and making intermingle — material change is imparted by use, like the *South-Eastern Plains Shoes* and the *Broad Bean Apron* that evidence making through using — but more significantly making emerges in response to needs that are affiliated with use. Making techniques and skills are not only called upon to fix and make things that are needed and used, but adapt and develop in response to this use and need. In this way, making has its own life that is cared for and kept in practice by the materials that call for making actions ... *My crochet skills are being put to a new use, crocheting all of these plastic bags (that I'll never get around to using as bin liners) into a useful bag ... My woollen jumper has holes. I will plug them by extending my knowledge of the knitted stitch and learn how to Swiss darn and graft*³²⁰ ... In his masters project *Gleaning Potential*, Simon Lloyd contemplates a small vessel fashioned from tree bark and its gutter-like shape that mimics the curve of the tree, he notes that "the resultant form is poetic and elegant in that it comes so naturally from the material".³²¹ In a similar way, making that originates naturally, through sympathetic care for the things we actually need and use, gives rise to outcomes that are appropriate to and fit our lives well. Edward's three stage jacket — one of the stories gathered through Fletcher's *Local Wisdom* project, is an example of making co-occurring with living. Over three stages of making to adjust the fit and use function of the original waistcoat, Edward added a knitted panel to the back, then knitted sleeves and trims and finally latches to the front as new fastenings.³²² This nurturing of making skills within the living environment is an example of the kind of "everywhere museum",³²³ that Fry suggests all craft skills require protection within — "a museum which lives rather than objectifies; a museum that operates as an actively used archive, rather than one which simply stores; and a museum that fuels research rather than arrests conserved knowledge and practice as designated as belonging to and in the past".³²⁴ Making skills are not only applied and adapted within situations brought about by living, but are cultivated and cared for through these practices of making, using and living.

³²⁰ Swiss darning is when knitted stitches are embroidered over following the original configuration of the knitting — it is used as a decorative embroidery technique, as well as filling in worn-out, thread bare knitting before it develops into actual holes. Grafting is a technique whereby knitted sections are joined by stitching that follows the configuration of the knitted stitches, resulting in a seamless finish — it is used for mending when a hole has developed, requiring a knitted patch which can then be seamlessly grafted on. Both of these techniques are used in combination when mending holes, since the stitches surrounding a hole require Swiss darning to integrate the grafted patch. I was aware of these techniques but only developed the skills to perform them recently when some of my knitted objects required this attention; *Reader's Digest Complete Guide to Needlecraft* (Sydney: Reader's Digest, 1980), 334, 338.

³²¹ Simon Lloyd, "Gleaning Potential: Practicing Design Through Material Expression" (Masters thesis, School of Architecture and Design, RMIT University, Melbourne, 2009), 24.

³²² Fletcher, "Post-Growth Fashion," 166-7.

³²³ Fry, *Remakings*, 99.

³²⁴ *ibid.*

Besides the key intention to make a useful object that was also highly likely to be actually used (a critical attribute that the *Summer Gleaning* experiment for the most part lacked), the other factor contributing to the success of the *Crocheted bag Bag* was that its constituent materials were valueless leftovers, free from the stigma of wholeness that might have hindered their manipulation. It does however contain clues for dealing with materials that seem to resist the ability of my usual making methods to transform them into a desirable outcome — like my small pieces of leather that fail to take on any valuable form when sewn together in the manner that I know well. What I call upon in this situation is what Schön names as the “practitioner’s repertoire” — the “examples, images, understandings, and actions”, experiences that “function as a precedent ... an exemplar for the unfamiliar ...”.³²⁵ This is much like the valuable insight that Frayling finds within an 1890s critique against deskilling: that the knowledge of the craftsman “enables him to understand and overcome the constantly arising difficulties that grow out of variations, not only in tools and materials but in the conditions under which the work must be done”.³²⁶ “Seeing *this* situation as *that* one, one may also *do* in this situation *as* in that one”.³²⁷

³²⁵ Schön, *The Reflective Practitioner*, 138.

³²⁶ Frayling, *On Craftmanship*, 78.

³²⁷ Schön, *The Reflective Practitioner*, 139.

II

On meeting a material, my rudimentary understanding, stemming from consistent handling over many years of making, is a sense of its appropriateness for arrangement into particular forms, for example “impermeable for a jug, sufficiently hard for an ax, firm yet flexible for shoes”.³²⁸ This gives a general sense of what the material might be suited to, folding into the seeking of known forms that spring naturally from the properties of the material, like Lloyd’s tree bark vessel. When working with *Summer Gleaning* remnants — specifically the backing cloth resulting from the printing process, which I am attempting to make use of — I proceed carefully since the primary attribute of the fabric is its print, occurring as separate vignettes within each rectangular apron panel. The aim is to maintain the integrity and intention behind each stand-alone panel, but explore their potential beyond the intended apron form. The proportions of the panels relate easily to the body in other imagined configurations — the simplest being a t-shirt form whereby the panel is moved to the upper body and two panels are used to create a front and back. I draw upon my knowledge of pattern drafting underarm gussets to create a three-dimensional, t-shirt like sleeve with minimal disturbance to the full panel. Using the fabric available from the piece intended for the waistband and ties of the apron, I cut a rectangular shaped gusset that is calculated to fit into a space opened up by two minimal cuts made to the sides of the panels for the purpose of creating armholes. More of the waistband piece is used as two separate shoulder panels that join to the tops of the front and back panels with a space between, left as a neck-hole opening that is faced with remaining waistband fabric. Variations on this garment add two extra panels to the bottom to create a dress, or four to create an extra long dress. I use the principles within this first garment, the *Gleaned Tee*, as the basis for another garment mimicking a straightjacket — a familiar form from my fetish wear design days. To create the *GleanedJacket*, sleeves are added to the t-shirt body, each created from one apron panel cut lengthways on an oblique angle to generate two equal parts that are repositioned and joined to approximate a sleeve shape. Ties

³²⁸ Heidegger, *Poetry, Language, Thought*, 28.



8.02 *Gleaned Tee* with rectangular shaped gusset.



8.03 One version of the *GleanedJacket*.



8.04 Various versions of gleaned garments. Photographs by Peter Ryle.

³²⁹ Timo Rissanen, "Creating Fashion without the Creation of Fabric Waste," in *Sustainable Fashion: Why Now? A Conversation About Issues, Practices, and Possibilities*, ed. Janet Hethorn and Connie Ulasewicz, 196-7 (New York: Fairchild Books, 2008).



8.05 Various lengths of the gleaned garments.



8.06 *Tomato Dressing*.

are added to ends of the sleeves using additional waistband fabric. These experiments are very simplified examples of pattern making with rectangular shapes, similar to Timo Rissanen's explorations with offsetting rectangles of fabric to create a three-dimensional top, based on the principles discovered within a pair of historical Chinese trousers.³²⁹ While my *Gleaned Tee* and *Gleaned Jacket* follow zero-cutting principles, they are not truly zero waste since the waistband pieces were not fully utilised — I have some small rectangles of material that are useful, but without an immediately apparent use. However more significantly, I have a different initiating concern — not to eliminate waste, but to direct the material into a form whereby it has a chance to lead another life, but with minimal material change that maintains the value of the print. Although the treatment of the material to make the *Crocheted bag Bag* is vastly different, it is fundamentally similar to the gleaned garments in this regard — making did not change its essence, the resulting bag is consubstantial with the plastic bags it was created from; only a more robust version via the intensifying effect of the condensed material. The use of multiple panels within the gleaned garments also provides an opportunity to thematically group the images that occur on the panels in ways that express their narrative in enriching ways — as shown in *Tomato Dressing*, a dress version of the *Gleaned Tee*, that across its four panels depicts a story of my dog and I picking tomatoes and making them into a salad for lunch. The patterns of the gleaned garments, developed in response to the limitations of the aprons and emanating specifically from this situation, have themselves become known forms that I am able to use in other situations. The excess fabric from the printing process also included a considerable amount of plain white material — the overrun from setting up the printers — from which I make further gleaned garments. I also apply the principles of these garments to make a version from some commonplace fabric from my stash, altering the scale of the rectangles to fully use the total width of the material, creating a dress that I now frequently wear — proving the value of the form beyond the scope of the apron panels.

III

The notion of seeking familiar forms through making is rendered more lucid in examples where specified shapes and forms act as frameworks for making. This commonly occurs every time I trace a cardboard template of a pattern piece, such as that for the pouch of a jockstrap that I unquestionably know will result in a jockstrap pouch. This kind of known form is of course crucially important in making practices, not only in regard to predictability but also repeatability. Fashion designer and academic, Kim Fraser, particularly emphasises the ability to repeat the processes that she develops in her ReDress project. The old men's trousers that are used to make new products are treated in standardised ways according to set templates, so that existing manufacturing systems can be utilised for their manufacture.³³⁰ The knitted construction in Twigger Holroyd's work acts in a similar way, wherein the known, predictable form of the knitted stitch provides "a supported pathway to follow".³³¹ The triangular forms within my tessellation experiments, the most successful solution I found for handling the irregularities within the leather remnants,³³² act as my familiar, repeatable form within this situation. The triangle that is repeated to construct the *Tessellated Dress* is a known component that I sometimes use, like the jockstrap pattern, as a template for cutting — if the remnant is larger than the triangle; but that can also be used as a known shape to build up to, if the remnants are smaller than the triangle. In this way, materials can be broken down into known forms, or built up into known forms. The framing device of the triangle allows the differences in the variable materials to sit comfortably alongside each other and provides a mechanism whereby they are able to relate. It is a system of arrangement that furnishes the leather pieces with individual space and expression, within an ordered whole. There is a commonality here with the rosettes that Rachel Freire forms from cow nipple leather,³³³ the "normally useless and wasted part of the cowhide";³³⁴ the flowery shapes acting as a consolidating mechanism within the assemblage that together they create. Anne Marchand and Stuart Walker employ similar tactics in their works, applying "unifying aesthetic treatment"³³⁵ via the

³³⁰ Kim Fraser, "Refashioning New Zealand: A Practitioner's Reflection on Fast Fashion Implications," *The International Journal of Environmental, Cultural, Economic and Social Sustainability* 7, no. 3 (2011), 279-80.

³³¹ Amy Twigger Holroyd, "Rethinking the Designer's Role: The Challenge of Unfinished Knitwear Design," in *Futurescan 2: Collective Voices, Association of Fashion and Textile Courses Conference, Sheffield, 10-11 January 2013*, under "The Metadesign of Re-knitting," <http://www.keepandshare.co.uk/sites/default/files/downloads/TwiggerHolroyd.pdf> (accessed July 3, 2014).

³³² I am unequivocally naming them as remnants since I am still hoarding them away.

³³³ Brown, *Refashioned: Cutting-Edge Clothing*, 176-9.

³³⁴ *ibid.*, 179.

³³⁵ Anne Marchand and Stuart Walker, "Connecting through Time: Old Objects, New Contexts, and Design-Centered Research for Sustainability," *designperspectives* 2007 (2007), under "6. Design Explorations: Recontextualization of Objects," http://www.idsa.org/sites/default/files/Marchand-Walker-Connecting_Through_Time.pdf (accessed December 28, 2013).

red dots and red handles added to disparate glassware and cutlery, and the identical white canvases that act as an integrating setting for different types of clocks. In a similar fashion, the final reinterpretation within the *Saved by Droog* project,³³⁶ responded to the items not selected by any designer by coating them with a unifying coating of blue flocking.³³⁷ Intriguingly, the absolute rejects have been transformed and given fuzzy appeal and consequently completely transcend their usefulness.

Known forms also play a part in the creation of the *Crocheted bag Bag*, as evidenced by its stripes of solid colour, indicating each separate plastic shopping bag that went into its making. The material of these bags is broken down into strips resembling yarn, a technique that makes the plastic into a material that is known as being usable for further making. This useful yarn form is then manipulated via my crocheting skill where each crochet stitch is a known form in its own right, acting as familiar building blocks when repeated to make up a predictable network of interlocking loops. This process, as shown by the variety of materials tackled and objects created by Marjorie Bligh in this manner, has potentially wide application since many materials, providing they possess a base level of softness and malleability, can be cut into yarn and given a new coherent form through the repeated crochet stitch.

Sewing as a general technique can also be applied to many pliable materials, however in my experiments with small leather remnants, my orthodox methods of machine sewing deprive the material of its leathery qualities. Solutions are found through adapting glueing techniques with contact adhesive, normally used to change the properties of the leather when glued in layers to increase thickness or to add

leather lining to an object. In the glued tessellation pieces, such as the *Broad Bean Apron*, the properties of the backing fabric and leather triangles merge, creating qualities that are unattainable by themselves. Developing the suturing technique for the *Tessellated Dress* is a different process again since it is unlike any of my previously known making techniques, apart from being broadly defined as a hand sewing stitch. When struggling to find ways to connect the unbacked triangles, I think of the pieces as being hung together like a hinge that should be able to articulate freely. It is much like Schön's "generative metaphor",³³⁸ whereby seeing one object as another generates "new perceptions, explanations, and inventions".³³⁹ I replicate the 'hinge' by punching tiny holes in the edges of the leather pieces and joining with jump rings,³⁴⁰ which proves unworkable on a large scale, but in itself acts as a model for developing the loose suture as a joining mechanism. It is created by performing a simple overcast stitch loosely in one position and knotting the ends on the outside, making a small ring of connecting thread that is also inspired by and mimics surgical stitches on skin. In turn the sutures mimic the qualities of the leather they connect. They are strong, flexible and resilient, traits that serve to support the pieces physically, but through their likeness to leather, do so in an empathetic fashion; bridging the gaps in a manner that cares for the dormant qualities within the small pieces and aids in their leathery expression. A companionship is formed between material and technique that together make one continuous whole, not unlike the leather that the small pieces were once part of. The technique performs across multiple registers — it joins, it befriends the small pieces and aids in the continuance of their leathery life, but also possesses its own material properties that add richness, worth and life to the *Tessellated Dress*.



8.07 Joining the leather with jump rings.

³³⁸ Schön, *The Reflective Practitioner*, 184.

³³⁹ *ibid.*, 185.

³⁴⁰ These are small metal rings that are used to join jewellery components.



8.08 Sutured leather triangles.

³³⁶ This was staged by the Droog design collective in April 2010 — items were bought from bankrupt businesses in liquidation auctions and a challenge set for 14 designers to creatively reinterpret the items; Droog, "Saved by Droog," <http://studio.droog.com/studio/all/saved-by-droog/> (accessed July 2, 2014).

³³⁷ Droog, "Saved by Droog: 100 Blue Containers," <http://studio.droog.com/studio/all/saved-by-droog-/100-blue-containers/> (accessed July 2, 2014).



8.09 The Tessellated Dress. Photographs by Peter Ryle.

IV

Over the course of these making quests, I come to consider the materials I encounter as companions that I *make with*, but equally so are my known techniques and their attendant forms that travel with me, adapting and growing in response to what is met along the path. I look for known forms, look to build up into known forms, and look to break down into known forms. I make using known techniques, adapt known techniques, and develop new techniques through speculation based on experience. Materials, techniques and I are intermingling friends, always serving more than one purpose, as we make together

... but ...

there is a detail still niggling at me. Like the leathery qualities within the small pieces, much of what I know how to do from my fetish wear days is laying in dormancy. I no longer make fetish wear since I see no use for it. My only use of this making knowledge is via isolated odds and ends of techniques that emerge when they feel needed. I don't perceive that I miss it, but still, something, amongst my preoccupation with making the right things and making things that are needed, is missing. At the time when I felt most concerned regarding the purpose of my making, I did reconnect with my capabilities for fetish wear construction through the creation of an intensive sampler³⁴¹ that demonstrates every type of making ability in this regard that I could summon. Despite what it is that I am actually making, I discover a real joy in this process that I realise comes from expertise that is so ingrained and built up over time that it comes with ease to my fingertips and is a pleasure to recall through the act of doing. This was what I have been missing and what I have forgotten — that an essential part of being a maker is to connect with the sheer joy of its process, and that within this very action, enjoyment might be transmitted into what is made; into the life of the object that I make. This is the one last part of the puzzle, my ingredients to *make with*, that in turn will be my making as a gleaner and fashioner of objects that live into the future: that the usefulness of a maker is in connecting with the sheer joy of making, that in its self will always make for pleasing things.

³⁴¹ This was inspired by the lace sampler in the Reader's Digest needlecraft book. The lace making techniques are carried out within a grid whereby their construction not only makes the various parts of the lace cloth, but also act as a joining mechanism between the demonstrated techniques; *Reader's Digest Complete Guide*, 387.



Dear Red Jacket,

Since the last time I wrote I've been contemplating this idea to make you into a tessellated something. I think it is rather grand! I hope you do too and are eagerly anticipating the changes to come. But I've been thinking, you need something else to be more than just a something. Your past, albeit one that I have a share in, is so present within your material, that perhaps this something else could be a bit of my past. I am meaning things that in former times I did a lot of, things that I still know how to do, but that I just haven't put into practice for a while. So while I'm gleaning you, perhaps I can glean a little of myself, take some of the leftovers from another mode of practice and use them.

Not so long ago I was concerned about the disuse of techniques and skills I previously practised everyday; the know-how that was second nature, responsive to the material and had in recent times gone to waste. Since I don't make the stuff I used to, there is knowing that lays idle in my hands, knowing that can be ignited by the re-engagement between the material and hand. This is precisely what occurred when, after struggling with ways to apply my capabilities for fetish-wear construction, I put all of my expertise, with abandon, into an all encompassing sampler. I began by calling in on a once routinely visited supplier of component parts. I perused the aisles and found every buckle, keeper, d-ring, o-ring, rivet, dog-clip and zip; every chunky metal thing that I could ever remember having used as a making material. Each rediscovery was a portal for recollecting past-made things and as I gathered, I was roused by intensifying waves of familiarity. And there was something else, a very unexpected something. I began to feel a sense of comfort, a sense of rightness and fitness; a sensation that I was coming home. That which I had repelled, that I no longer wanted to make, could make me feel this way?!

I returned to the studio with all the parts, and coupled with the remnants from my leather hoard, I began to make. The emerging forms were nothing made to any set pattern or design; they were versions of what I had forsaken, materialised from my remembrance. This making deepened my experience of fuzzy warmth and through continued, ruminative making I began to grasp the origin of these

pleasant feelings. My lack of regard for the resulting fetish-y artefacts belies the care I have for the materials and the particular ways I am able to transform them. I have no interest in the originally intended utilities of the forms, which are lost within the context of a sampler anyhow, but I took pleasure in employing these utilities as devices for connecting the individual forms to make the sampler a whole entity. These linkages then act as the threads holding together the evidence of my practical knowing, and so the embodied use values of these forms shift. My new, personal usages are the given self-assurances that I know how, and a knowing of where my interest lies; with an at oneness with the material and techniques. It is this, rather than what the fetish-wear objects were originally designed to do, that I am interested in. Still the concern remains: the disuse of techniques and skills. I most certainly must use something of these capabilities that I have.

A form that didn't appear within the sampler, but that I am keen to revisit is that of the corset. In my time as a fetish-wear designer and maker, I fashioned many corsets and these days I teach students how to make them. During your era, Red Jacket, corsets were definitely not in fashion, so perhaps you've never met one. You would know them by their stiffened and boned structure, close fitting, torso enclosing nature, and their tendency to be tightened by lacing. Our previous encounter revealed that revival was not to be had down the jockstrap route, but I fancy that a wander down a corseted trail will prove to be more fruitful. A corset is so different from you, such a complete antithesis, that this will be a wonderful fresh start. Moving from the realm of outerwear towards being up close and personal, closely following the body – I like it!

Embracing this direction, I start with an old busk and pieces of odd boning fossicked from my stash. They create the essential, structural spines, and the added function of a front fastening, afforded by the resident metal loops and knobs of the busk. I make the first transformative steps and encase these spinal parts in the initial cuttings taken from you. Abutted triangles are then sutured in place to bridge the spaces between the spines. This is very unlike my usual corset making approach where the panels would be entire; made, like the shoes that Heidegger recalls, from a firm

yet flexible material, and certainly never interrupted like this. The triangles and their ancillary sutures strain under the demands of the garment in its interaction with the body, revealing potentially precarious spaces between the taut leather pieces. The garment is stripped back to the bare bones of structure and this essential requisite maintains needed integrity, just managing to overcome palpable frailty. Loosely, you are becoming a corset; one quite loose in nature, unable to be tightened to a great extent, and loose in definition, lacking some typifying features of this garment type. This is a straying away from how a corset should be, but it's okay, and actually I think it is fitting. I am *gleaning* myself after all, so some of what I thought would be the right way, specifically, the right way to make, has been left behind, making a clear distinction between what I am taking along with me, and what I am leaving in the past. We are in the midst of an exciting process of propagating something new, something of a hybrid, made up of the old and new of both you and me.

BTW, you're looking great and the next making instalment awaits!

Ardently yours,
Tania





interlude

9. seven stories about lettuce



first

"I am a leap"

Without destination,
Something very ordinary,
Made into something else.

Cut the form and re-make,
An everyday plastic bag made robust,
Ephemeral transformed to match its material composition.

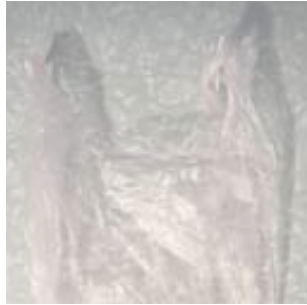
Potential I did not know emerges from within,
Becoming so unlike itself, I wonder 'who are you?'
Hard, powdery, porcelain appearance dissolves into flexible softness when touched.

Delightful as you slowly grow, stitch by stitch, row by row,
Pliable material yielding to my patient hand, the form ever gaining complexity,
Spending many moments in lingering companionship, knowing you intimately, and allies we
become.

Other futures for the bin liner destined bag glut may be on the horizon,
Refuse is used while remarkable rarity is made, perhaps making care for any old plastic,
An exhausted bag, completely cut, perfect lettuce form made, but still uncertainty, *what* has
been made?

So, aptly, people always ask, "but what is it?"

"I am a leap"



tiny

Since making the *first* lettuce, our maker finds herself caught in the grip of a lettuce-making quest. She is not sure what they are or what they do, but nonetheless the compulsion to make is persistent, emulating the persistence of the plastic bags themselves. They arrive in so many variations of the same basic form; ephemeral things that keep other things together, or sometimes keep things apart. Keeping the good in and the bad out. In their last deed performed, keeping the bad in, until husband removes the whole — bag and badness — and expels the merged mass to the outside bin. Keeping seems to be a plastic bag's primary purpose, but never keeping for itself, until in the post-use afterlife where the keeping together of its own enduring substance is a senseless addendum; a waste, a pity, a disgrace. Our maker ruminates on this life of keeping ... bags that keep to themselves ... bags that act as neutral barriers ... bags that never socialise — Aha! So it is that we care so little for these useful plastic objects — we never get to know them. One day she happens upon a particular plastic bag that holds her attention longer than most. Being so diminutive, it barely seems to be there, so wispy and barely tinted pale pink as it was. This seems a good candidate — the most elusive bag ever encountered — for probing, to seek what is kept within this impermeable stuff. Small pink bag, in its elusiveness, keeps all the secrets all the more closely to itself, to which our maker says ... *lets see what it's really made of* ... Limits are tested: it is cut into the finest possible strands that she is able to manage, manipulated into the tiniest crochet stitches she ever formed using the tiniest crochet hook that she finds in her toolbox. The tiny object grows, from its centre outwards, stitch by painstaking stitch, using the same pattern, the same known, hyperbolic route:

double crochet (dc) 1 stitch
dc x 2 into the next stitch
*repeat*³⁴²

From this sameness, surprising difference emerges. A different form compared to the *first*. Different too from the material of its making; pearly, condensed luminosity, almost cloth-like in its curling, satiny waves, belies its wispy, flyway origins. But difference for our maker is most keenly felt through an unfamiliar material relationship formed with this initially secretive stuff. The transformation of this stranger reveals something of itself, a particular side of its tiny self while others may never be known. Curious ...



³⁴² Our maker knew enough of this technique to attempt the *first* without following a pattern and this is the stitch configuration that she develops through applying her known crochet skills and responding as the stitches slip off her hook. Only recently she wonders about explaining the technique to others and seeks some concrete instructions, which for the benefit of these others can be found here: <http://crochetcoralreef.org/Content/makeyourown/IFF-CrochetReef-HowToHandout.pdf>

Lettuce from lettuce



I can say from experience that it is truly lovely and rewarding to forage for your food in a beautiful garden, rather than soulless supermarket aisles. While this enjoyment might go some way towards ensuring that edibles are grown in the Sława-Neyman garden, in no way are we self-sufficient, making the supermarket a convenient backstop when the aphids attack, produce is snaffled by other creatures, or the challenges associated with cultivation otherwise lapse into failed efforts. Growing your own is a work in progress; small tastes of other ways; other potentials to look out for. Attention is drawn to different kinds of details, like the self-sown seeds that might prosper if I leave them be, or alternatively be transplanted elsewhere to great effect; or the strangeness in some of the pervasive forms in which our food encounters come. Like the fresh lettuce that is bagged and ready to eat — the fast food of the lettuce world — that promises us lettuce more quickly than ever before. The ubiquity of this packaged lettuce is such, that from time to time I find myself reaching for it, especially when away on holiday at our family's house on the coast and the dubious convenience of the bag beckons.³⁴³ In the interest of discovering what lettuce making might reveal about this other kind of plastic bag, I proceed to lettuce make. From the first few stitches I know it won't be easy. The cut up strands constantly snap; I patiently knot them and carry on. The stitches formed in the previous row break apart when I insert the hook to create the next, refusing to act as a support as they should; unravelling and more knotting required. The printed messages on its slick surface talk back to me, taunting with their ironic positivity, but at least they lend the piece pleasing gradations of colour and tone. It is the slowest lettuce ever, not an experience I will look to repeat, with each stitch demanding an inordinate amount of attention, time and effort, but, after much painstaking exertion the *lettuce from lettuce* is complete. It is another type of lettuce altogether, with a hard and unyielding texture, but beautiful all the same; I believe I have made a precious thing.

Reaching for the easy bag of lettuce has consequences that are easily overlooked, and I continue to overlook them when I do still on occasion reach for the bag. Performing this lettuce making has however made the reaching a little harder and less likely. The actual consumed lettuce is long gone, but the messages from manipulating its leftovers pervade: it had a promise, that I would be 100% satisfied with its red and green coral goodness, after all it was so easy, washed and ready to use. But, I'm not so sure that it can be believed ...

³⁴³ By a strange coincidence just after the making of this piece I met with an old acquaintance who has since become a good friend. On seeing my work with lettuce crochet he told me of his previous days in his agricultural science degree when he conducted a research project in the early 1990s testing the viability of using newly developed plastic films for the packaging of food products — this work was instrumental in bringing this 'modified atmosphere packaging' to the Australian market. My friend questioned the wisdom of such packaging, saying that at the time he thought it was a great innovation that would enable more fresh food to be eaten, but now wonders how much easier it really is for the consumer than buying a whole lettuce, and whether the amount of transient plastic produced is worth it.

neverending



Shall I make a 'lettuce' ... a crocheted, hyperbolic form using these ubiquitous, green bags?



These are the ones that many residing in the Melbourne suburbs would be familiar with, appearing in your letter box, delivered by a charity, with an invitation to fill with your unwanted clothing and goods and deposit on the footpath by your front gate.



I seem to have collected a number of these bags lately or perhaps it is only that I am noticing them more than usual.



However it is, I am accruing a stash of these sizeable bags and since none of my goods and chattels are ready to leave, the answer then is ... yes.



All these unfilled green bags in my company are saying yes, *let-tuce make together*.



The bountiful glut offers more to work with than I have had before — more bags and bigger bags, calling for more making and bigger lettuces.



Or one big lettuce, big enough to consume the glut and preserve it in one place; that seems like a sensible recipe for success.



Preparation begins in the usual way, readying the material by cutting the strands. One long row of chain stitch is created as an empty receptacle, primed to accommodate the big lettuce to come.



Dedicated lettuce making ensues, easily and simply at first with bursts of rapid and satisfying growth.



With pleasing progress at the completion of each row, lovely, lush, frilliness emerges, enhancing what came before.



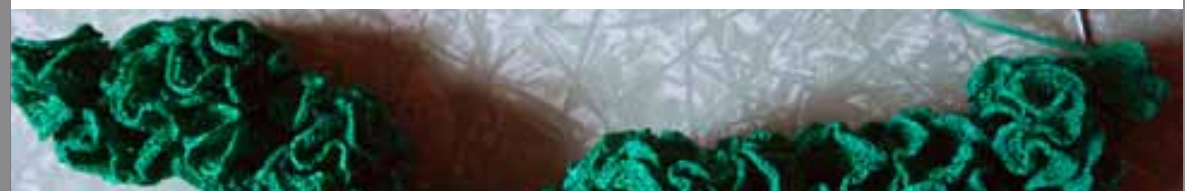
However, at an indefinable tipping point, the novelty wears off and the fun turns to frustration with all of the convoluted twists and turns within the increasingly complex form, making for a very long and boring path to follow when creating the next row.



Getting around that outer perimeter with another meticulous wave of effort is a tedium that not only can I barely bear, but feel to be a futile task since the change from one stage to the next seems hardly discernible at all now within this increasingly fruitless object.



Although, with the heightening of my frustration, a contemplative purpose sneaks up and I wonder: is this thing that never seems to end, somewhat like the glut of clothing that the green bags would normally take away when used in their conventional way?



The undertaking does seem like a mindless stream of making, a parable of the mindless stream of consumed material, the unthinking or unthought of things that are selected and used but never really used. The *neverending* lettuce has an open end and ends here with an open choice — for it might continue one day, but for now its point is made.



chip binge

Quite sheepishly this maker admits, she loves potato chips (yes, the thin, crispy ones that arrive in glossy bags, delivering a quick satisfying crunch).

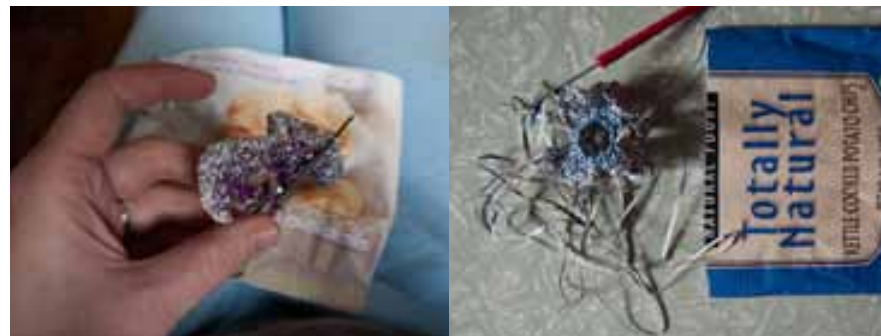
Michael Pollan says: eat all the chips you want — as long as you make them yourself,³⁴⁴ but since home made chips are never this appealing to her taste, every so often a packaged chip binge ensues.

As the savoured moments slip away, only the package remains, though after fulfilling its duty it ordinarily is happy to slip away itself.

However, in this maker's world nothing slips away so easily now, and the chip packets, being bags in fact, are treated like all other bags, and lettuces they become.

These ones begin with a solid core, contributed by the remains from other snacks; hard plastic take-away food containers cut into strips, fashioned into rings and crocheted over.

Through lettuce making, the material of the chip packets is revealed to be the most delightful yet; the strange amalgam of plastic and foil yielding a surprising, sparkly form, radiating from the central ring.



And something else; this central ring provides a habitable form, slipping over the maker's finger and giving a clue as to its suitable place, and a place for other making, like the crocheted plastic chain that lets the lettuce be worn around the neck.

These lettuces might slip into lives as products, as jewellery like objects, giving an outlet for the binge; a way to make amends for what the binge creates.

This way the maker may clean up after herself, making amends through making, taking responsibility through making, after the weakness of the binge.

From here the remains from each chip binge are carefully kept aside, as remnants held in store, and in the midst of lettuce making, further chip binges are curbed.

Some progress is made to transform the hoard and no chips are consumed for months, until the maker is overcome with other living that must be lived, such as writing to be written and thus the hoard continues to build.



bagged

The act of bagging objects seems to define what they are.

They are waiting things, placed in a transitional space, until the right time comes along.

Bagging makes time for us, while delimiting the time of what is bagged.

It makes me wonder if some bagged objects ever get the feeling that their time is nearly up.

Leftover bags must be soulless things.

They always carry for others and so have little left to give when they are left alone.

Of course I have discovered other possible lives to live for some bags.

But some stubborn, single-purpose plastic is so inflexible that it seems destined only for bag or bin.

Once the *neverending* lettuce ceases being so demanding, remaining green bags are free to go elsewhere.

Lettuces following along *chip binge* lines are made, including strings attached.

It is discovered: not all green bags are made equal.

Different gradations of chemical green; some shiny, some filmy, some pearly, some matt.

These objects offer choice within the same class of thing.

They require product definition, clarity of purpose, so that difference among the bunch of sameness is clear. Otherwise they are not quite complete.

The clear featureless bags might find a use after all.

Using the unusable plastic is not so challenging once I procure the heat seal tool.

It is touted as a tool of longevity; extending the life of opened things, a delay until ready for full consumption.

Being used as itself, completely unchanged, the purpose of the useless stuff becomes clear.

It demarcates without attention on itself; invisible stuff easily made absent, almost absent to begin with.

The clear bags do their job as they did before, but in their reuse, slip into a role that is unclear.

Getting to the lettuces requires opening of the bag; opening the bag will destruct the remade form.

The product is the lettuce, ready and waiting inside its shiny covering.

Or the product is the whole packaged lettuce, which will irreversibly spoil if ever opened and used.

Things get stuck in bags; the space of the bag is a sticky place.

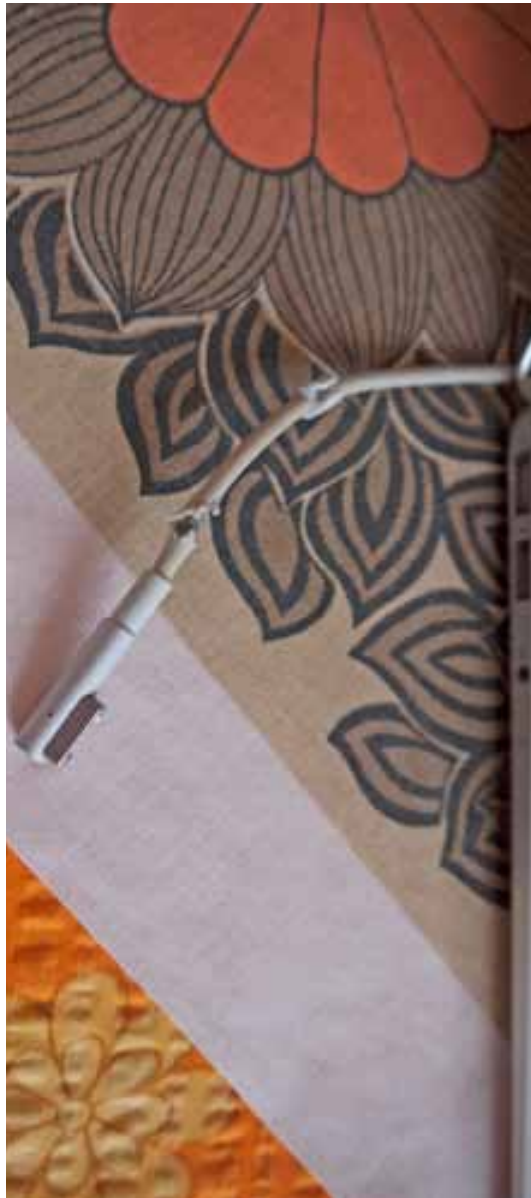
The bag is like a wardrobe, a mechanism to control the lives of the things we depend on for living.

Some products are never intended to be opened, some products are never opened.

I feel for stuff waiting to escape from bags, waiting to live a life it knows it can live.



Lettuce power



Sometimes materials are not noticed until they fail us. Or the focus on what we need, fulfilled so immediately, erases any awareness of the means that make it happen. I think the cable that supplies power to my laptop is like this.

Its magnetised connection even gives it a mind of its own that acts to direct its own way to the power port.

Magnets don't care for what follows their pull and the cable in this case must respond to the command of the magnet and I, ready or not.

The pull is so quick and easy that the cable isn't always in an ideal position and with no choice but to accommodate, is twisted into ungainly positions that hurt it.

Not that I actually notice this happening when it is power that I want, but it must, since the rubber is peeled and the cable wire exposed.

When the power cable requires repair, initially I think that some tape would do the trick.

However I have been so in the habit of crocheting over hard plastic forms that the idea to treat the injured cable in a similar fashion comes naturally.

Using the last remnant part of a plastic bag, the remains from other lettuce making, I tightly double crochet over broken rubber to begin.

This beginning is driven by functional requirements, but once the first pass is complete, I turn and the only move that seems possible is lettuce making.

While I continue with the aim to fully use the remnants at hand, the decorative, emergent form reminds me of other similarly decorated objects.

"BLESS No 26 Cable Jewellery decorates those connections that are normally hidden: cables, extensions, adaptors, telephone chargers etc".³⁴⁵

In coming so naturally from my lived environment to meet my need, the lettuce has found its power.

³⁴⁵ Stephanie Moisdon, "Bless Central," in *Bless: Celebrating 10 Years of Themelessness, N°00-N°29*, ed. Désirée Heiss, Inès Kaag and Manuel Raeder, 41 (New York: Sternberg Press, 2006).

At the end of my lettuce making (for now), leaping back to the *first* is not such a leap as that first leap seemed to be.

Physically, not much has changed, only a different kind of concern to begin: initially a chain, made only of itself; now the exposed wire, overcast and contained by the crocheted strands.

What seemed like making without anything to make, found its own use: an ability to think through the material without asking too much of it.

In turn the material finds a place where I care for it through the helpful form I make it become.

Not only does it protect the cable from further damage, it beautifies it; not because it must, but because it seems to want to, in an expression of what it is able to be.

Plastic bag, power cable and I converse differently now; it's a kind of *lettuce language*.

This conversation, mediated by the physical presence of the lettuce, is one where my attention is pulled towards the need of both crochet stitch and cable: '*since my stitches are loosening*' ... '*I'm becoming a little exposed again*' ... '*ok, time for some lettuce repair*'.





10. after lettuce

"It is said that the effect of eating too much lettuce is 'soporific'."

— Beatrix Potter, *The Tale of the Flopsy Bunnies*³⁴⁶

This central bunch of lettuce stories marks a transition — from *making with* to *making that* — a collaborative journey forwards *with* my making companions, accumulating a set of practices *that* cultivate a life of making lived together.

³⁴⁶ Beatrix Potter, *The Tale of the Flopsy Bunnies* (London: Frederick Warne, 2002), 7.

I cast off at the ends of my known abilities with dubiety still pervading. Despite the confidence afforded by the newly discovered usefulness of my making expertise, it is unclear where this making might be properly placed. I am still reminded by Fry, that before even beginning, some things should be eliminated by design; but lack a clear criterion to answer: "what exactly should be eliminated?"³⁴⁷ Being the maker of physical objects, often fanciful things that I grow attached to through the making process, makes the objective approval of such things difficult. The awareness of design's great responsibility acts as a big blanket that indiscriminately quashes all flames of making activity. Steps to overcome my hesitancy are found through making objects that I personally find beautiful regardless of functional purpose, but also by revelling in the personal joy experienced through skilful making, as noted at the close of *part one*. Lettuce making takes this a step further — making that begins with no worries or concern for what I am actually making at all. The big blanket of awareness

³⁴⁷ Fry, *Design Futuring*, 72.

can then be used as a critical overlay — not to quash before beginning, but as critique that hovers as the work emerges, in readiness in case the flames run out of control or burn in an inappropriate place. Sometimes the burning has to happen for a while before I'm sure, but happen it must, otherwise nothing will ever change.

The lettuce form was used as a starting point, a form to focus attention that happened to emanate from the garden space. I did have a beautifully cultivated lettuce growing in the pot outside the back door at the very same time,³⁴⁸ which most probably influenced my lettuce fixation, although I have no existing notation that this is the case; only a photograph of the real lettuce taken on the very same day that the *first* lettuce was created. However, like the broad beans, whether lettuce really existed or not is irrelevant. The lettuce within this suite of making enquiries has very little meaning beyond this initiating moment; it is a *McGuffin*: "initially presented as being of great significance to the story, but often having little actual importance for the plot as it develops".³⁴⁹ The purpose of the lettuce is not that it is lettuce, but that it has an ability as an attention pulling device. The importance of the form is in its relevance to and resonance for the maker; for me at this time, lettuce, for anyone else, it could be something completely different.

Although plastic as a material for lettuce making was happened upon by chance, it is revealed as being an ideal medium; the ultimate materialisation of fast, mercurial acquaintance, that characterises modern consumption. As observed by social theorist and philosopher Roland Barthes, "the quick-change artistry of plastic is absolute: it can become buckets as well as jewels".³⁵⁰ Its worth is not in what it makes, but in its "remarkable combination of formability and cheapness",³⁵¹ which as noted by Manzini, makes plastics ideal as "'neutral' physical supports, capable of becoming the signifiers of every possible meaning — screens upon which every possible sort of image can be projected".³⁵² The packaging examples studied by Fisher and Shipton reveal this "aptitude for pretence" within "the 'metallic' surface of a pack for a premium product" or "the 'glassy' clarity of a container for bottled water".³⁵³ The ability to *be* everything makes it nothing itself, in turn making a "plastic world" of disposable products that are "ephemeral and devoid of cultural substance".³⁵⁴ Plastic is so pervasive in our lives that I believe we tend to treat many things as being plastic-like, whether they are in fact plastic or not. This is problematic, since, as Barthes asserts, plastic is

the "first magical substance which consents to be prosaic", artifice that for the first time "aims at something common, not rare".³⁵⁵ Thus we treat materials as common not rare, with a *plastic* kind of attitude, wherein many things, not just plastic things, assert themselves as rubbish, like the bright plastic bags that Calvino observes on the street — smooth and shiny, but unmistakably rubbish.³⁵⁶

As attested by Hinte, unlike natural materials, plastics "lack a clear narrative history".³⁵⁷ From my own perspective as a craftsperson familiar with many other materials through making, I don't really know them, and the mysterious, closed forms they are used to make do not generally encourage a desire to seek acquaintance. This is largely inconsequential however if plastic is seen purely as a "technical nutrient" — "a material or product that is designed to go back into the technical cycle, into the industrial metabolism from which it came",³⁵⁸ whereby a large part of its value lies in its ability to be reformed. This is exemplified by the *10kg Institute* concept for Droog by Justin McGuirk where a reconfigurable 10kg polyblock "that can be endlessly re-printed into different shapes" is rationed to each person, enabling the repeated creation of different products, with the one material, to meet changing desires.³⁵⁹ In this case, the indifference to unhistoric plastic forms is an asset, in a celebration of the continual disregarding and discarding of each individual form that plastic is able to make. There is however a possibility to know more about and care more for plastics, beyond their easy and repeatable mouldability. Hinte suggests that these "new materials need experimenting with according to traditional methods", that "perceiving them with all the senses in different concrete or abstract applications" is "the only way to get acquainted with them".³⁶⁰ Designer Hella Jongerius achieved this through fashioning vases out of rubbery polyurethane using ceramists' techniques. The material is known in an unusual way since the evidence of its reaction when in the making process — such as air bubbles — lie within its finished form, but also because of the natural comparison that ensues between the plastic vase and one made of materials that are conventionally manipulated using these techniques — such as clay.³⁶¹ In a similar way, my lettuce making uses the crochet technique to get to know the material. My making manipulations reveal properties secreted within that are otherwise unknowable, insights that are augmented by the manner in which the various types of plastic material yield differently to the same technique. These experiments reveal potential

³⁴⁸ As according to the metadata that shows the photograph below was taken on February 16, 2012.



10.01 Beautifully cultivated lettuce.

³⁴⁹ OED Online, June 2014, Oxford University Press, "McGuffin, n.", <http://www.oed.com.ezproxy.lib.rmit.edu.au/view/Entry/239856?redirectedFrom=macguffin> (accessed July 08, 2014).

³⁵⁰ Roland Barthes, *Mythologies* (London: Vintage, 2000), 97.

³⁵¹ Ezio Manzini, "Plastics and the Challenge of Quality," unpublished paper, Change Design (formally EcoDesign Foundation), 1992, under "The 'Culture of Quantity' and the Discovery of Environmental Limits," [http://www.changedesign.org/Resources/Manzini/Manuscripts/Plastics and the Challenge of Quality.pdf](http://www.changedesign.org/Resources/Manzini/Manuscripts/Plastics%20and%20the%20Challenge%20of%20Quality.pdf) (accessed December 12 2013).

³⁵² *ibid.*, under "The Nature of Plastics."

³⁵³ Tom Fisher and Janet Shipton, *Designing for Re-Use: The Life of Consumer Packaging* (London; Sterling, VA: Earthscan, 2010), 50.

³⁵⁴ Manzini, "Plastics and the Challenge," under "The 'Culture of Quantity' and the Discovery of Environmental Limits."

³⁵⁵ Barthes, *Mythologies*, 98.

³⁵⁶ Calvino, *Road to San Giovanni*, 84.

³⁵⁷ Hinte, *Time in Design*, 295.

³⁵⁸ This is one of the key principles in the *Cradle to Cradle* ideology. Non-degradable materials remain in a loop of recycling, facilitated by products designed to avoid production processes that create hybrids of non-retrievable materials; McDonough and Braungart, *Cradle to Cradle*, 109-10.

³⁵⁹ Droog, "10kg Institute," <http://studio.droog.com/studio/all/material-matters-a-future-furniture-fair/10kg-institute/> (accessed July 7, 2014).

³⁶⁰ Hinte, *Visions on Product Endurance*, 127.

³⁶¹ *ibid.*, 126; Renny Ramakers, "Spirit of the Nineties." in *Droog Design: Spirit of the Nineties*, ed. Renny Ramakers and Gijs Bakker, 61 (Rotterdam: 010 Publishers, 1998).

personification and individual expressions that are hidden away, not only across the range of different plastics, but also in comparison with the materials that I normally use when engaging in this kind of making — such as woollen yarn. Beyond the appearances of the made lettuce forms, the work also develops a making relationship with these materials, involving specific tacit knowing in relation to handling the peculiarities thrown up by the different types. The plastic is not only given a life beyond its previous form, but a life shared together with me, through our shared making.

The lettuce making approach differs from examples of re-use where the identity of the original material is clearly visible and obvious. Such re-use imparts relatively little actual material change, in keeping with making that sympathises with the wholeness of the material. This also maintains the semiotic value of the original, often lending novelty value when the material is creatively and cleverly applied to another purpose. For example, as observed by Fisher and Shipton, the re-used Southeast Asian juice packs, flattened and stitched together, that comprise the Doy Bags, lend a “bright, carnivalesque visual character” and an “ironic play on consumerism, perhaps even a celebration of it”.³⁶² In contrast, my lettuce making breaks the material down so that its original identity is largely unidentifiable by appearance. The qualities that emerge through making are unpredictable and without direct application to a known, usable form — unlike the use of juice packs to make bags, where the material lends itself easily to that use. Now that I have built a good amount of experience in lettuce making, I am somewhat able to anticipate the result that will ensue from different types and qualities of plastic. This is knowledge developed through trial and plenty of error, including a particularly horrible looking lettuce made from an ice-cream wrapper that is worth mentioning here as testament to the unpredictable nature of the exercise.

³⁶² Fisher and Shipton, *Designing for Re-Use*, 137.

The pivotal juncture of the lettuce making enquiry comes when my focus shifts from how the material is able to be transformed and what it becomes, to what future effect these relationships, built through making, will impart. Making with the leftovers from my consumption, that begin to be kept as remnants for future making as I discover their potential, reveals the sheer volume of material that flows in and out of my life. My efforts to put the “matter out of place”³⁶³ into an acceptable place through making, rather than through convenient disposal into the bin, is a commitment that is difficult to uphold when the amount of material that my consumption supplies, way outweighs the speed at which I am able to convert it. Balancing the activities that produce the materials, with my lettuce making capacity then becomes the aim of the exercise, folding into a questioning of all the practices involved ... *do I need to eat so many chips? (By the way, I never knew it was this many!) ... how many sparkly lettuces do I (or anyone else) need?* ... The time I am able to dedicate to making is a scarce resource in a system that can be likened to what Manzini names as an “ecology of the artificial”, “a mode of reading contemporary artificiality as a stream of material and immaterial artifacts ... that relates [*sic*] and competes [*sic*] with each other within a limited environment”.³⁶⁴ The severe imbalances that result — the gathering of too many remnant materials — draws my attention to the limitations in my system, and the dynamics between me and the materials and objects that I live together with. The limitations within the *10kg Institute* concept — the limit of 10kg of material only per person — poses a similar question ... *if you only have this much to make with, what would you make?* ... Tejo Remy’s *Rag chair*, constructed from layered, discarded clothing,³⁶⁵ tackles similar concerns, with a feeling that before you’re able to have the chair, you must live for long enough to accrue this much unwanted excess, or have others around you to do the accruing. In its generation of product through leisure activity, *Rocking-Knit*, designed by Damien Ludi and

³⁶³ Hetherington, “Secondhandness: Consumption, Disposal,” 161; Mary Douglas, *Purity and Danger*.

³⁶⁴ Manzini, “Prometheus of the Everyday,” 12.

³⁶⁵ Ramakers, “Spirit of the Nineties,” 36.

³⁶⁶ ECAL, "Low-Tech Factory," Ecole cantonale d'art de Lausanne, Switzerland, <http://www.ecal.ch/en/1181/events/exhibitions/low-tech-factory> (accessed July 8, 2014).

³⁶⁷ Wood, *Housewife Superstar*, 166.

³⁶⁸ *ibid.*, 171.

³⁶⁹ Moisdon, "Bless Central," 44.

³⁷⁰ Caitlin DeSilvey, "Observed Decay: Telling Stories with Mutable Things," *Journal of Material Culture* 11, no. 3 (2006): 318.

³⁷¹ *ibid.*, 333.

Colin Peillex, poses similar questions. The rocking chair incorporates a knitting machine driven by the rocking of the chair's occupant, knitting a hat that travels down to the rocker's head as it is created. The chair offers "productive moments of relaxation",³⁶⁶ but for me, also questions the usefulness of what it creates, beyond the presumed desire of the person doing the rocking to have a hat for their own head. I am reminded of "the sheer volume of handmade goods on show"³⁶⁷ that Wood tells of, residing in Marjorie Bligh's 'museum' that she constructed upstairs at her home. It comprises all the objects that Marjorie created in feeling the "need to do something — anything — with all that waste",³⁶⁸ but that despite all their own usefulness in using up the waste, now lay there unused. With making of *Lettuce Power*, I discover the usefulness in the unused — the extraneous lettuce arising from the repair to the cable has its own purpose in life, a happy carefulness of the cable that we share. The austere beauty of BLESS products have a similar use. Their beauty is in their openness as things to live with — often without obvious function, as in the cable jewellery — "creating a fictional world in which the user becomes the protagonist of the narrative experience".³⁶⁹

Through lettuce making I identify with geographer and environmental scientist Caitlin DeSilvey when she manages the "residual material culture"³⁷⁰ found within a rotting away house: "choosing not to discard materials that would, in other circumstances, have been quickly consigned to the rubbish bin ... allowed the material to 'act back' on me in unexpected ways".³⁷¹ My focus has shifted from the transformation of waste, towards the practices that bring these materials into my life. Furthermore, making without a care for what is made, acts as a curious model of the mindlessness within all sorts of everyday practice, and opens up a critique of the unthinking actions that are unknowingly directed by design. The initial enthusiasm of the lettuce making and the consequent self-imposed drudgery when I continue stick with it, feels like the falling in and out of love with fashionable things, but things that have a sticky pervasiveness — like the lettuces that demand continual making without clear purpose. Getting a new thing with fresh novelty seems easier sometimes than sticking by the old, but like the lettuces they are all really the same lettuce, made in exactly the same way, the same stitch construction, dressed up to seem different through the different type of plastic — different but essentially the same, all being thrown away to the same mythical away when we are done.



part two:
MAKING THAT



Dear Red Jacket,

After working with you so closely these days past, I have something to confess. It is a matter that may cause some hurt, but definitely must be brought out into the open, for both our sakes and the means to move past it. You can't cover it up anymore. I know what is going on. Some parts of you are just horrible to be around! (There, I said it!). I stumbled upon this disagreeable side of you when exposing some particular innards that had not seen the light of day for some time. These degenerate materials once gave your body stability and support, and include a crumbling foam shoulder pad (I believe the first must have been unceremoniously discarded a couple of years back during your first unpicking), and rather vile looking non-woven interlining that was extracted from between your facings and hems. They intensely repel my touch. The shoulder pad threatens to break apart and deposit its detritus on me, while the interlining, also shedding dubious flakes, is crunchy, floppy and dry all at once and without doubt, hopelessly ineffective and cannot continue to do its job. I've been compelled to apprehend the offending bits as I meet them and they have, thankfully, been securely incarcerated inside a zip-lock baggie, until I can decide their fate.

Getting to know more of your traits belies my desire to use all of you, which had been my vague intention until now. While there is no question of using the most offensive parts, some that I initially overlooked are seeming somewhat amiable and capable of good deportment. The bad is so very bad that your other bits actually appear quite good in comparison! Experiencing the horrid and needing to quarantine it so decisively, in contrast with using the affable leather that is your main identifying material, has made me more inclined to carefully consider what there is between these extremes. Are these other parts fit to do a job and can they do it well?

Surveying the debris gathering around your undoing, sprawled across the workbench, I begin to organise it into classes of stuff. The most apparent is the impossible jumble of spaghetti-like mess, the threads unpicked from your seams, mingled with spatters of tiny nonviable leather specks. I wonder particularly about the thread

[M]

and if it could be used. For the suturing together of all your newly created and employed parts, I've been using thread that was part of a batch no longer needed by a maker friend and thereby procured by me. It is quite adequate, but is rather bright against the dull lustre of your skin. It seems a doubtful pursuit to try suturing with your leftover thread, but I'm feeling like getting hyper-materialistic and so I give it a go. I meticulously sort and iron the crinkly oddments, which is surprisingly more effective and simple than I imagined. Through ironing, the thread, in reaction to heat, steam and pressure, is transformed into something smooth and satisfying and able to perform a perfect suture. Being most probably linen, it is so very nice to use and what's more, it works better than the blended polyester thread off the roll. Your thread really does its job well! It is wonderfully crisp and holds a firm knot effortlessly.

There is something else I notice about this thread, something curious; a disclosed secret. As I run the iron over the elongating threads, on certain ones, subtle striping appears, colour gradations of alternating dullness and brightness that divulge the repetitious concealment and exposure of the thread as it traversed inner and outer parts of you. The muted bands, the previously exposed sections, vulnerable to the ravages of your history, are the imprint of having faithfully held you, Red Jacket, together. The mellow patterning is very beautiful and I am happy to use this previously overlooked and lovely part of you. It is a pleasure, and I am content.

With my newly found appreciation, I secure as much usable thread as possible by being ever so careful unpicking the rest of you, and furthermore, have become immensely frugal with its use. I discover that ten centimetres is required for each suture and so get to work sorting debris into suitable thread lengths and the other stuff, which is corralled into zip-lock bags of threads too short, pieces too small, and stuff too horrid. I have very much become hyper-materialistic as I systematically sort, and then while making, continue to siphon bits into their appropriate bags; every little skerrick, including clippings of thread from the suturing process. Every part of you is now being kept and carefully ordered, although I did not do this before. Unfortunately, much of the thread from

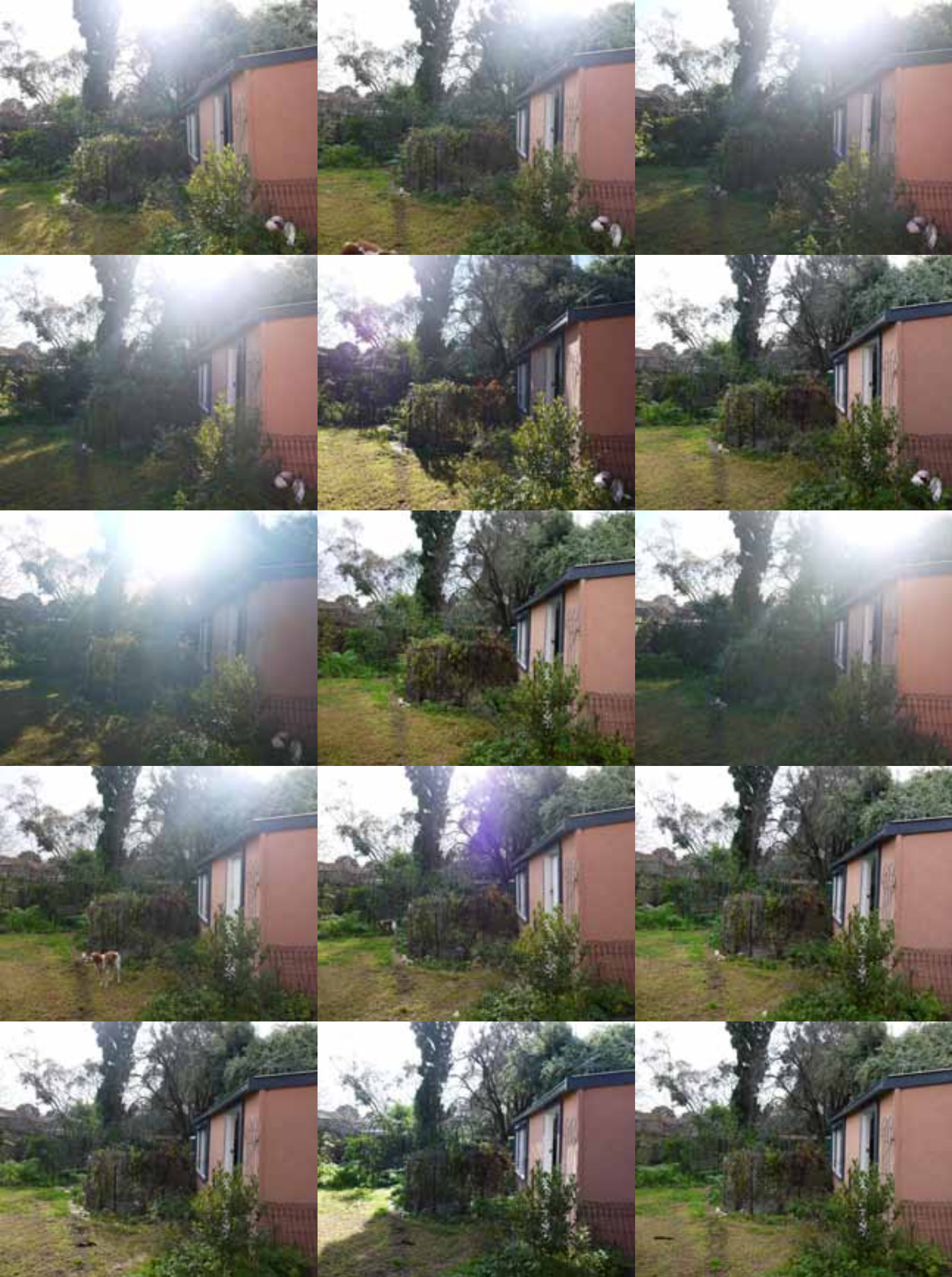
the first unpick would have been discarded along with the other rotted shoulder pad, and I definitely won't have enough of your thread for all the stitching, but, it is okay. The sutures are constructed with both the used and the never used before threads, and a mingling of fresh and weathered works well across the tessellated surface.

Moving past my upset from earlier on has cleared the air, and I feel we are getting along together nicely. Bravo! Yet, there are still other parts of you to consider and what jobs they can do. I am not at all sure of what will become of your bedraggled looking lining and buttons along with their corresponding buttonholes. And then there are your pockets, which I have an inkling of somehow using in their current form, but then one of them has been partly made into a jockstrap pouch! Do I reconstruct back into a pocket or does this unprofitable experiment have its own use? One thing I have decided is to put your collar to work, just the single layer of the upper collar part. It is looking good to go and I think the best way to employ this congenial shape is as it was, around the neck, as a collar, retaining a not so subtle hint of the former you. Perhaps the evolving triangular tessellations could spring up from your new corset component, and extend to meet this old identifying part of you? I'm not sure, but we will see. You are still a work in progress, as am I.

I am certain there will be many other parts and possibilities yet to unearth, and I look forward to it. Sharing in this quest to employ your assets can only be advantageous for working towards the ultimate future employment of you. Onwards and upwards with the making!

Industriously yours,
Tania





11. what's the use?

Thirty spokes converge upon a single hub;
It is on the hole in the center that the use of the cart hinges.

We make a vessel from a lump of clay;
It is the empty space within the vessel that makes it useful.

We make doors and windows for a room;
But it is these empty spaces that make the room livable.

Thus, while the tangible has advantages,
It is the intangible that makes it useful.

— Lao Tzu, *Tao Teh Ching* 11³⁷²

I
Every time I encounter the image of the reworked trench³⁷³
I am more than a little perplexed.
As an example of 'upcycling', defined by Fletcher and Grose
as "adding value through thoughtful reclamation",³⁷⁴ its
purpose seems clear enough.
Its volume, presumably drab in its former incarnation, is
cleverly taken up into numerous gatherings of folds and
pleats.
I see a changed trench, a *desirable* trench, a trench with a
new glamorous life.

The reworking of the reworked trench seems congruous with
my own reworking of the stagnant materials I encounter.
It *looks* like a similar line of thinking, grounded in the same
simple premise — to put unused materials to use.
But, I believe my perplexed state arises from knowing that
there is something fundamentally different happening here.
Pinpointing this difference is tricky, since on the surface, all
reuse seems like it is saving waste.

I'm uncertain what this reworked trench is saving. I'm
uncertain what my reuse saves.
I'm uncertain what this reworked trench gives rise to. I'm

³⁷² Lao Tzu, *Tao Teh Ching*, trans. John C. H. Wu (Boston, Massachusetts: Shambhala, 1989), 23.

³⁷³ The particular reworked trench coat is by Junky Styling and for me is the most quintessential 'upcycled' garment — the one always foremost in my mind when ruminating over fashion-based examples of material reuse. I was under the impression that I had encountered its image everywhere, in every sustainable fashion book that I consulted, since my remembrance of it was so strong. However, when I check in every likely source I have at hand, I find two examples only; Brown, *Refashioned: Cutting-Edge Clothing*, 59; Fletcher and Grose, *Fashion and Sustainability*, 105.

³⁷⁴ Fletcher and Grose, *Fashion and Sustainability*, 69.

uncertain what my reuse raises.

I am however certain, I do not believe in the trench; the new life of this *fashionable* reworked trench seems uncertain to me.

(I apologise reworked trench, perhaps you do in fact have a new, fulfilling life, but in theory at least, I am not convinced and I'm left with wanting more).

II

Today I am participating in a workshop, facilitated by a local Melbourne designer whose forte is the 'upcycling' of clothing into fashion. While busily cutting tired t-shirts into strips, broken down parts that I then stretch, contort and tie into various configurations, I am entangled myself in the technical challenge of making the material behave. I recognise this preoccupation with transformative technique. It's the same snare encountered repeatedly before, one that I do cherish and couldn't avoid if I tried, but that I have come to realise conceals truly purposive making unless I disengage from time to time. On this day the pull is strong, but so too is my reaction once I have disembarked and in reflection wonder incredulously why I made these fashion accessories ... *hey, I'm never going to wear a piece of t-shirt spaghetti around my neck!*

III

Is it reasonable to use a material as a medium for making *just to use it up?*

This question bubbles below the surface when exploring with my making companions and interluding with lettuces, but finally erupts when my 'upcycled' t-shirt shreds are put into hiding with other ill-judged making experiments. Admittedly, the question is fundamentally flawed, since as attested by Fry, "people do not metabolically consume ... no matter the way in which products are acquired and used".³⁷⁵

Physically durable products are not 'used up' when we use them, so making as a way of using durable materials must be no different. However, I see the question as relevant when critiquing 'upcycling' since I believe that 'using up' the waste is its primary motivation, as epitomised by Marjorie Bligh's compulsion to do anything with "all that waste".³⁷⁶ The moment when materials shift from being 'waste' to being 'product' is the defining moment in the 'upcycling' game and often how the resulting product is evermore defined — in the cleverness of its context shift, in the principled, righteousness of saving the waste. For some 'upcycled' objects, I suspect this is their ultimate endpoint — to always be known as reworked and remade, a potentially vacuous destination if their previous lives as waste is the only point.

To my mind, the worst fate for 'upcycled' waste is to become a product that is never used — like Marjorie Bligh's museum of useful, unused objects, and like my hidden away t-shirt accessories. Waste put to use through making, when motivated solely by *using up* waste, always runs this risk. It's a making gambit from which the most hapless loss is merely a delayed trip to the rubbish tip. Used waste that is ultimately wasted is no better than waste that lays in store, just as life quashing as my seemingly immutable hoard of leather remnants, the excessive *Summer Gleaning* cloth, and my steady accumulation of chip packets.

Many respond to their own excess laid in store by vowing to never bring more in. Artist and researcher Jonnet Middleton decides "not to acquire any more clothing, ever",³⁷⁷ committing to a life of care and repair with her current, extended wardrobe. A story related through Fletcher's *Local Wisdom* project is not dissimilar, telling of a woman in her 80s who always dresses in evening wear, the only garments left in her well worn wardrobe since ceasing to buy new clothing many years before.³⁷⁸ In her research project *Wearlog*, Middleton aims to follow the evolving life

³⁷⁵ Fry, *Design Futuring*, 192.

³⁷⁶ Wood, *Housewife Superstar*, 171.

³⁷⁷ Jonnet Middleton, "Long Live the Thing! Temporal Ubiquity in a Smart Vintage Wardrobe," *Ubiquity: The Journal of Pervasive Media* 1, no. 1 (2012): 8.

³⁷⁸ Fletcher, "Post-Growth Fashion," 166.

of her wardrobe by retrofitting every piece of clothing with an RFID tag, tracking when they leave the wardrobe, enter the washing machine and land in the mending basket.³⁷⁹ Her commitment to leaving no garments untagged forces a confrontation with her “alarming quantity of tights”,³⁸⁰ all the pairs she ever owned and laddered, hoarded from the age of fourteen in her incapacity to either mend or throw them away. When sewing in the tags, she mulls over their future life, reflecting that this effort with the “needle could have gainfully attended to the hundreds of waiting ladders and performed scores of small repairs”.³⁸¹ Prospects for the stagnant stockings are unclear, but the tagging and self-enforced limitations have pulled attention their way, as potentially vital components within the rest-of-her-life clothing kit. Garments can leave, but no more can enter. Future capability to clothe hangs on these objects *not* being *used up*, a necessity supported by *Wearlog*, deemed by Middleton as “a machine for generating mending gestures”.³⁸²

A similar concern for the overconsumption of materials and objects underlies all my grappling with leftovers and remnants, however, my limits lie at the other extremity: materials can enter, but no more can leave. From the perspectives of the two ends, divergent issues come to the fore. Refusing acquisition renders the existing stock precious — *this is all you will ever have, so you better use it wisely, and certainly try not to use it up*. Refuting disposal makes careful acquisition crucial — *if nothing is let go, you are stuck with what is here, you better make sure good stuff comes in, or risk perpetual vexation*. While I know there is no real *away*, I am yet to make this commitment fully. In regard to packaging, certain irrevocable contamination is, as observed by Fisher and Shipton “a barrier to its reuse”,³⁸³ so I do assign ‘disgusting’ detritus, such as meat packaging

sullied with meat-juice to the bin, while recyclable objects and materials are dispatched down the recycling route. If my commitment was absolute it would mean more careful consideration of how certain messy things — such as meat — gain admission to the house, but within the constraints of this research, such dilemmas have been confined to particular classes of materials. For now, my limits for keeping are set to all textile-based materials, objects and garments; plastic bags, except those used as bin liners; and the chip packets that still ensue from my chip-eating habit. When considering the question of making to *use up* in relation to these materials, I believe that this is exactly what I desire — to *use them up*, so that the burden of their presence is relieved. However, when applying the principles that I *make with* — attentiveness to, and care for the materials, I find that they cannot be *used up*; the reality of their durable form and partly-lived material lives, alongside the lack of real *awayness*, deny this. Thus, the addition of more materials must be tempered, until the matter in the stockpile is appropriately placed through making, followed by better balance between practices of making and using thereafter. This is an ideal exemplified by a hairdressing salon interior designed by Phooey Architects, wherein hair, the leftovers from the activities within, are adhered in a decorative manner, steadily over time, to the ceiling of the space.³⁸⁴ Another project that uses hair, *Attraction/Aversion* by contemporary jeweller Kerry Howley, explores the disgust we feel for discarded materials through the sculpting of finely detailed necklaces from hair,³⁸⁵ but has me wondering about all of her hair that is yet to moult; could she turn away from further rescue of this material, now she has discovered its latent potential? Limits enforce the careful consideration of what exists, but limits like this are strange — self enforced frugality among a sea of unused abundance.

³⁷⁹ Middleton, “Long Live the Thing,” 8.

³⁸⁰ *ibid.*, 13.

³⁸¹ *ibid.*

³⁸² *ibid.*, 17.

³⁸³ Fisher and Shipton, *Designing for Re-Use*, 78.

³⁸⁴ PHOOEY Architects, “Zedi Hair Salon.” <http://www.phooey.com.au/projects/77/zedi-hair-salon> (accessed July 14, 2014).

³⁸⁵ Brown, *Refashioned: Cutting-Edge Clothing*, 160-3.

IV

In their reliance on the input of waste from overarching systems and production activities, 'upcycling' practices could be thought of as parasitic. Although, perhaps epiphytic would be more accurate, since they are unlikely to ever kill their host. As observed by Strasser, reuse, when coexisting with the dominant paradigm — such as the hippie movement of the 1960s/70s from which contemporary recycling emerged — is a counterculture,³⁸⁶ reliant, not only on the physical wastefulness of prevailing practices, but also on the mainstream narrative, since its value as an alternative cannot exist without the other.

When 'standard' products coexist with those resulting from 'upcycling', within the same system — such as the 'fashionable' *Goodone* garments, created from recut post-consumer garments³⁸⁷ — I wonder if there is much difference between these products at all. Besides being what Fletcher and Grose describe as an "after-the-fact 'mopping-up' operation",³⁸⁸ this kind of 'upcycling', like the closed loop cradle-to cradle system critiqued by Fry, "can even obstruct perceptions of relational connections because it does not question what is produced and what, in turn, the product itself might design".³⁸⁹ Furthermore, as observed by Fisher and Shipton, the consumption of attractive products fashioned from waste "somehow seems to neutralize its own ill effects"³⁹⁰ — an illusion of 'good' that masks underlying problems.

What often looks like 'upcycling', often really isn't. This is observed, not as an unfavourable occurrence, but merely to signal that similar looking activities have fundamentally different motivations. As stated by Von Busch, "do-it-yourself practice and the reuse of old materials has always been a part of clothing",³⁹¹ but in recent decades, under the epithet of 'deconstruction', a specific form within avant-garde fashion design has emerged.³⁹² As a notable example, Martin Margiela practices reuse as a 'style', described by literary critic Barbara Vinken as not "a matter of an

ethical operation, or of a political-ecological consciousness. To the contrary, it is clear that it is not a moral, but an entirely aesthetic maneuver".³⁹³ Thus, the trope of reuse has a glamorous, artistic dimension, distinct from motives grounded in sustainable practice.

The denim ballgown by Gary Harvey is fashioned from 42 pairs of the most ubiquitous jeans of all, Levi's 501s.³⁹⁴ While the gown undoubtedly has impact as a well-crafted statement piece, I am puzzled as to what it says. In its physical manifestation of excess, reconfigured into a clever, desirable form, it seems to traverse similar critical territory as Remy's *Rag Chair*. There is however fundamental discord between the two. While the clothing that forms the chair is merely rearranged, a life as wearable pants is terminated for the 501s that comprise the gown. More crucially, the chair seems to offer linkage between consumer and waste — a critical space to literally 'sit' within and contemplate the ramifications of one's actions. In contrast, the gown resides in the aspirational, unattainable space of the perfect fashion moment — a strange place in its ephemerality for such a materially intensive object to reside. The gown might be suggesting that waste is palatable if glamourised, however, in the same manner as Fisher and Shipton's attractive products, I see this as an attempt to "neutralize its own ill effects".³⁹⁵

It seems that the 'upcycling' of waste within a fashion context may be a self-defeating exercise. As attested by Payne, when in a space of excess, "the designed garment is waste before it is even manufactured and consumed",³⁹⁶ and this must be an excessive space due to the presence of waste to begin with, whether it is pre- or post-consumer. Fashion by nature is about the new, as noted by Loschek, "the new can be observed as a difference from the old, from other forms of the new, or from the conceivable future. The new is meaningful only when it is followed by another new thing".³⁹⁷ Thus in order to deny its status as waste, the fashion product made from waste, must do more than become currently new.

³⁹³ Barbara Vinken, *Fashion Zeitgeist: Trends and Cycles in the Fashion System* (Oxford; New York: Berg, 2006), 143.

³⁹⁴ Black, *Eco-Chic: The Fashion Paradox*, 161, 204-5.

³⁹⁵ Fisher and Shipton, *Designing for Re-Use*, 138.

³⁹⁶ Payne, "Nourishing or Polluting," 205.

³⁹⁷ Loschek, *When Clothes Become Fashion*, 26.

³⁸⁶ Strasser, *Waste and Want*, 282.

³⁸⁷ Fletcher and Grose, *Fashion and Sustainability*, 69-70.

³⁸⁸ *Ibid.*, 70.

³⁸⁹ Fry, *Design Futuring*, 190.

³⁹⁰ Fisher and Shipton, *Designing for Re-Use*, 138.

³⁹¹ Von Busch, "Engaged Design," 170.

³⁹² *Ibid.*

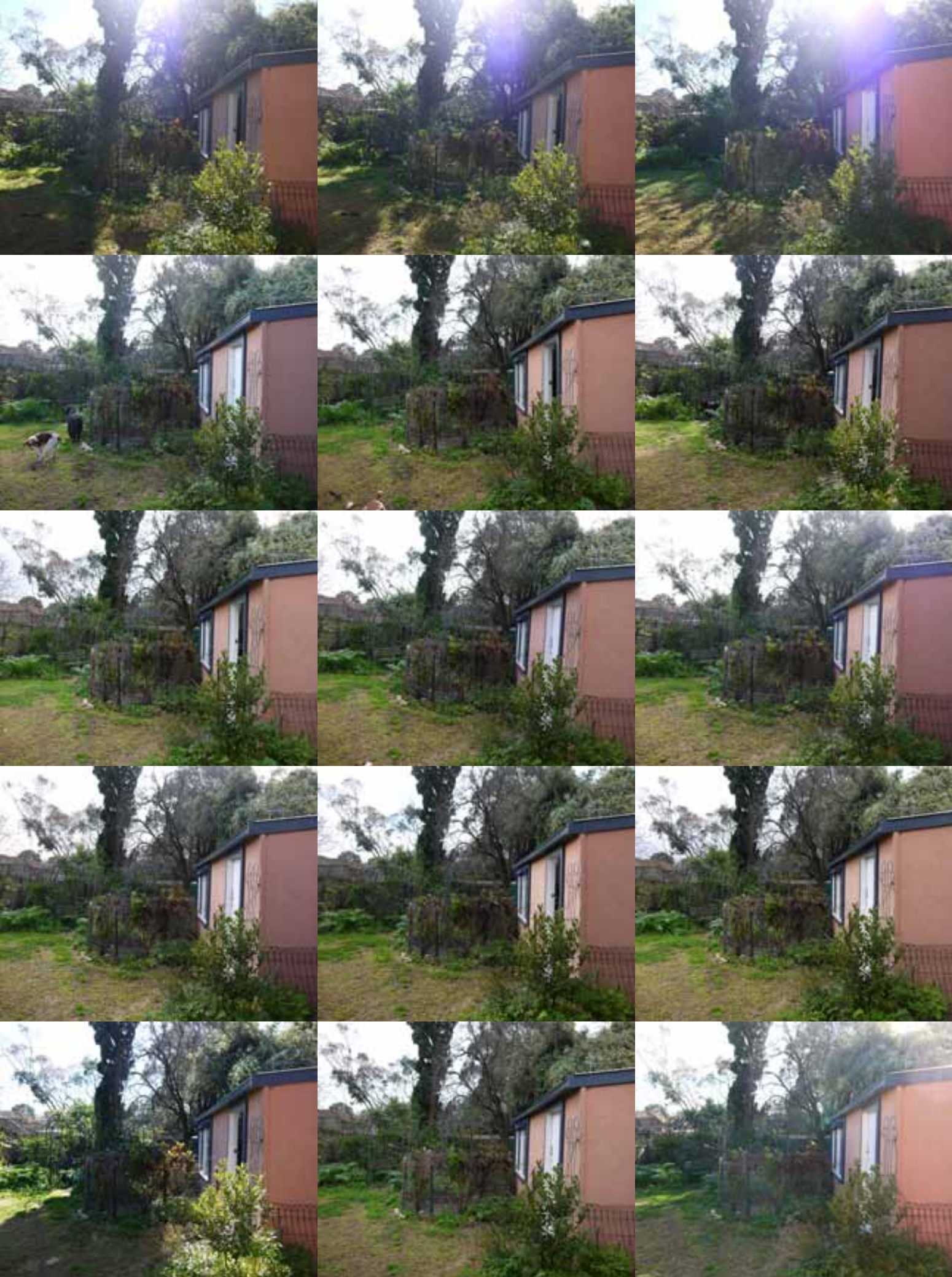
V

This exuding of my issues in regard to 'upcycling' is a further striding down the pathway that my cumulative practices of *making with* have laid claim to. These steps were urged by a niggling concern — that on the surface, my developing practices of gleaning and using seem not unlike many existing and historically prevalent examples of reuse. I aim to displace the possibility of this supposition by positioning myself, attitudinally, against the prevailing inclinations that I observe within this design area of 'upcycling' — this term used to encompass many varied examples of 'thoughtful reclamation' that intends to add value. In my opinion, formed from the basis of the approaches I have developed through my own careful *making with* materials, I believe that many 'upcycling' practices are insufficient in making lasting change and for the most part remain concerned with the technicalities of transforming the waste. The thoughtfulness in reclaiming actions, and the actual value added is seriously limited by remaining enslaved to the systems from which the waste itself springs.

My overriding conviction is that the future relevance of 'upcycling' practice is dependent on learning from the processes and thinking initiated by its doing — as valuable skills and knowledge applicable to future, emergent practices, away from the dichotomy of production and waste. This is supported by Fletcher and Grose when they recognise future worth in the 'mopping-up' actions of 'upcycling' practice: "these same skills and techniques and the inventiveness that drives them will likely be central to fundamentally more sustainable business models for fashion in general".³⁹⁸ 'Upcycling' decoupled from its dominant host, lies in the same territory as 'post-growth' fashion — where quality takes precedence over quantity, independent from systems predicated on growth.

³⁹⁸ Fletcher and Grose, *Fashion and Sustainability*, 70.

Without its host, 'upcycling' could be thought of as an epiphyte without its supporting branch. Perhaps it should then operate more like a parasite outgrowing its host — not necessarily through directly weakening and killing the host (perhaps this is where the metaphor falls down), but presumably, in the future many of the hosts will die of their own accord anyhow. The question is, what would 'upcycling' away from a host be like? Setting limits on quantities of material, despite the current illusion of abundance, is one way of setting conditions that begin to replicate this future situation of 'post-growth'. This reveals the vital attribute that 'upcycling' practices offer: not what they make waste into, but, what they themselves are made into, through this process.



Dear Red Jacket,

Well, it seems that I have managed to neglect you again! I'm so very sorry about that. You've been laying there on the workbench, motionless and untouched, but at least this time, never far from my mind. You have in fact been constantly swirling within my thoughts, like the ever-shifting assemblages of papery things piling around you; paraphernalia as support for another pursuit – committing to its own paper, some sense of all I've been up to these past years. Today I cleared space on the bench around your patiently waiting parts, and now you and I can *breathe* again. I believe the time apart has actually been good for gaining some perspective, a holiday of sorts for us both.

Taking stock of what I see of you here, I notice approximately half of your original body is still intact and lined, the whole lining itself attached and flowing over, its crumpled excess fluttering around your body's edges. There are unpicked pieces of you, identifiable as parts of fronts, pockets and other assortments, still awaiting their assignment of tasks. And there are in-progress scatterings, trailing across the green self-healing cutting mat, ending in a neat stack of triangles, respectively cut down or built up from larger or smaller leather parts, all cut and constructed, ready for their next step. On the bench space to the right are bags of shortness, smallness and horridness, alongside the carefully, but only partially constructed 'new you'. Here lies the intended destination for your old parts – a high road or a low road. I sense there might even be more negotiable roads on the horizon now, in accordance with my changing attitude. This scene before me, scenery of you, is complete within my field of vision, yet each transitory stage distinct as a process in the gradual redistribution of your leathery mass. I'm shown defined processes of living and making together, perfect pockets of time captured, in which our lives are made and lived together. Can I let this end?

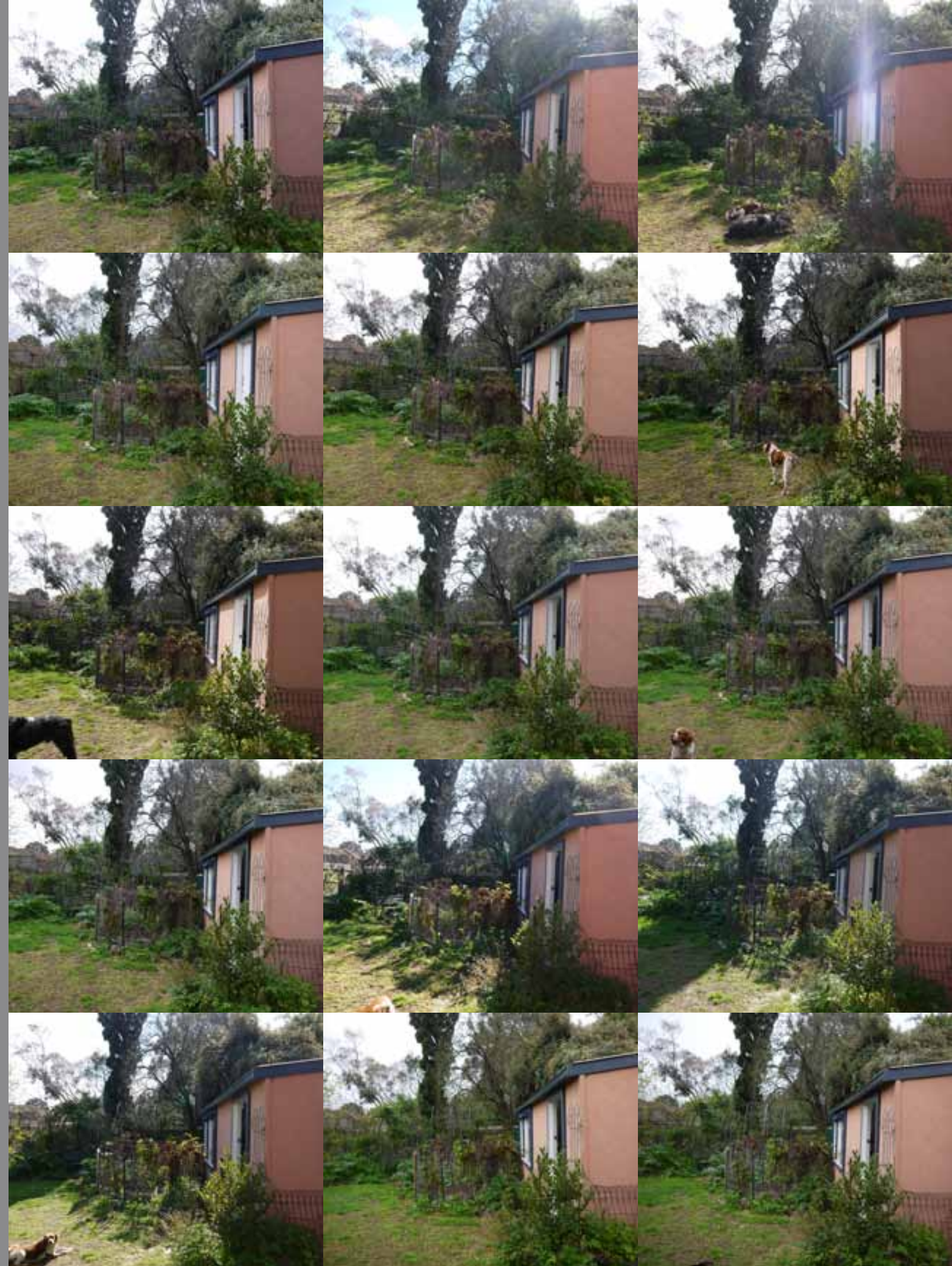
Reconnecting this time, after this time away, tells me something different. I still remain unsure as to what you're becoming or what you should be, but ... somehow it matters less than before. I'm sure you remember my preoccupation with turning you into some other kind of finished thing – always hand in hand with my obsession over the

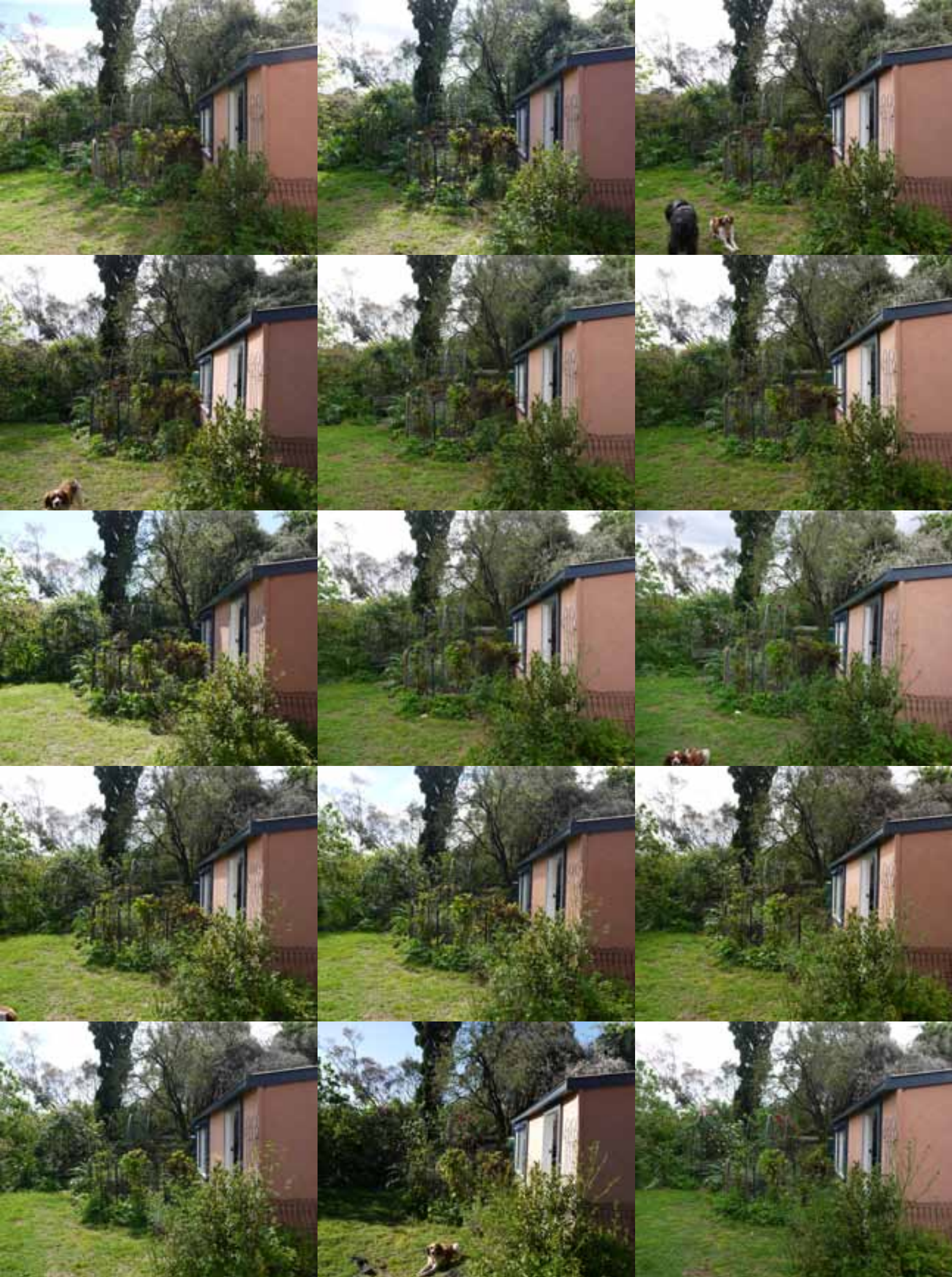
technicalities of your remake, aiming to climb to the pinnacle of the perfect solution. Well, now I wonder, do you really need to be turned into a 'finished' thing at all? I have to admit ... I liked coming back to you to find work still to be done. I missed the tactile contact. I miss the quiet solitude of careful making. It feels like a gentler connection than before. Now we can both quietly take our time. There is no rush.

Away from your physical becoming, that as I mentioned, now matters less, you and I together, seem to be becoming something else. There is some other kind of ability I sense, emerging from this making, a shared kind of fashioning. Perhaps we are creating our own moment of fashion – an expression in material form, made perfect for this time and place. I imagine you must have some experience with being fashionable, and I can't think why I never asked this of you before – perhaps with the wig shop sales lady, when the type of jacket you used to be was originally *all the rage*? Conceivably then, you may be able to sense that fashionable feeling, creeping up again. A word of warning though, care is required here, because you see, some fashionable things get stuck and stagnate in their own way ... it isn't all glamour you know!

Let's keep an eye on what these abilities might bring when we get back to some further fashioning together ... very soon!

Fondly yours,
Tania





12. fashion ability

"Truth to tell, the best weapon against myth is perhaps to mythify it in its turn, and to produce an *artificial myth*: and this reconstituted myth will in fact be a mythology."

— Roland Barthes, *Myth Today*³⁹⁹

I

I have a confession to make. I'm not ever sure that I am actually making fashion.

While I clearly draw on skills and techniques grounded within clothing and textiles, my positioning, as an expression of fashion, is difficult (for me) to find.

I wonder if my largely unseen, solitary acts of making can be defined as fashion.

Perhaps not if fashion is, as according to sociologist Kawamura, a "system of institutions", occurring across social systems through its "production, distribution, diffusion, reception, adoption and consumption".⁴⁰⁰

Perhaps not either if categorisation as fashion depends upon being observed and collectively agreed upon.⁴⁰¹

It is quite possible that I am merely making clothing, since as many observe, fashion and clothing are not the same.

Kawamura tells us that "fashion is not a material product but a symbolic product which has no content substance by/ in itself".⁴⁰²

Fletcher adds: "fashion links us to time and space and deals with our emotional needs, manifesting us as social beings, as individuals. Clothing, in contrast, is concerned chiefly with physical needs, with sheltering, shielding and adorning. Not all clothes are fashion clothes and not all

³⁹⁹ Barthes, *Mythologies*, 135.

⁴⁰⁰ Yuniya Kawamura, *Fashion-ology: An Introduction to Fashion Studies* (Oxford; New York: Berg, 2005), 1.

⁴⁰¹ Loschek notes that "the definition of *when clothes become fashion originates from the observer*. Fashion is defined not by the object, clothing, but by observation". She also adds that "fashion is something about which a community or a group within society has reached agreement", formulating two key conditions that she finds as necessary for the occurrence of fashion; Loschek, *When Clothes Become Fashion*, 138, 154.

⁴⁰² Kawamura, *Fashion-ology*, 2.

⁴⁰³ Kate Fletcher, "Clothes That Connect," in *Designers, Visionaries and Other Stories: A Collection of Sustainable Design Essays*, ed. Jonathan Chapman and Nick Gant, 121 (London; Sterling, VA: Earthscan, 2007).

fashion finds expression in garment form".⁴⁰³

'Merely making clothing' is unlikely then, since I certainly am *making with* a set of concerns beyond function only.

Perhaps it is only that my objects of making, many of which are not clothing anyhow, are looking for their place in the world.

Curious.

II

I have often encountered disparaging attitudes towards fashion within the field of sustainability.

They seem to spring from a perception that fashion's *only* function is to create consumer desire for change, and thus product obsolescence.⁴⁰⁴

Some examples associate fashion with "aesthetically glittering but vacuous forms",⁴⁰⁵ "aesthetic perfection and fashionable styling that foster consumerism and waste",⁴⁰⁶ "superficial, fashionable facades"⁴⁰⁷ or see that fashion "merely substitutes an altered form of the same thing that was already in play".⁴⁰⁸

In regard to the majority of commercially driven fashion design I do agree with these views, particularly when attention to newness, novelty and 'quantity' results in an increasingly rapid throughput of materials.

The criticism to me however seems related to the conditions under which fashion currently operates, rather than of fashion per se.

Fashion plays a crucial part in cultural creation, as an inherently "cultural practice as well as a symbolic product",⁴⁰⁹ that, as affirmed by Fletcher, fulfils "our need for identity formation, communication, and creativity as expressed through our dressed bodies".⁴¹⁰

Though Walker was one of the earlier critics, elsewhere when weighing up fashion's pros and cons he notes that fashion-oriented design "keeps our material world 'alive'" and "allows us to take pleasure and momentary delight in its originality, newness and creative distinctiveness".⁴¹¹

This speaks of a set of fashion values separate from commerce, based on 'quality' rather than 'quantity'.

This is a kind of fashion fit for an "economic framework that cultivates qualitative improvement without growth", as advocated by Fletcher.⁴¹²

It is a notion that calls for the seeking of values and abilities within fashion practices that do or can exist outside the status quo.

⁴⁰⁴ Kawamura notes this as a presently and commonly held, simplistic view, "that fashion is a result of a conspiracy on the part of makers of clothes to make us spend more money, and that it is designers, clothing manufacturers and businesspeople who impose new fashions in order to stimulate the market and increase their trade". Elizabeth Wilson covers similar territory through a discussion of Thorstein Veblen's argument that fashion is a key aspect of conspicuous consumption; Kawamura, *Fashion-ology*, 5; Elizabeth Wilson, "Explaining it Away," in *Fashion Theory: A Reader*, ed. Malcolm Barnard, 17-19. London; New York: Routledge, 2007.

⁴⁰⁵ Fry, *Becoming Human by Design*, 169.

⁴⁰⁶ Walker, *Sustainable by Design*, 136.

⁴⁰⁷ *Ibid.*, 59.

⁴⁰⁸ Ehrenfeld, *Sustainability by Design*, 169.

⁴⁰⁹ Kawamura, *Fashion-ology*, 32.

⁴¹⁰ Fletcher, "Durability, Fashion, Sustainability," 224.

⁴¹¹ Walker, *Sustainable by Design*, 72.

⁴¹² Fletcher, "Post-Growth Fashion," 172.

III

Fashion could be viewed as a way of saying to the world 'I have made it'.

This suggests the appropriation of fashion to indicate the attainment of a certain level of status, in keeping with classic theorisations that view fashion as a trickled down form of imitation, a system of inclusion and exclusion or as a set of visually coded, social customs.⁴¹³

However, regarding fashion primarily as a conduit for individual identity allows a softer reading of 'making it' with fashion.

I have arrived where ever I now am, made as I am through the made material world that I sit within, as my own expression of my individual self ... my own moment of fashion.

I'm uncertain whether the objects of my making need to be cast as fashion, but perhaps in the world of fashion they might find the place they're looking for.

Fashion makes objects different from other everyday things; potentially different kinds of attention are generated, along with different kinds of care.

The lively material world of fashion might make materials and objects more lively themselves.

This is providing that the liveliness, the attention and the care, are not of the short-lived kind, as fleeting as fashion itself can sometimes be.

The distinction between clothing and fashion is pivotal at this point — it acts as a basis for the claim that change via fashion is not always dependent on the physical changing of clothes.

Thus creating fashion relies on the creation of other meaning, beyond the physical function of the clothing or the object itself.

With uncertainty as to how I might make fashion, I sporadically and instinctively trial ways of making my material values observable as fashion.

I apply mechanisms of branding, fashion photography and my own version of a fashion show, which at the time come off as strange and senseless outside of a commercial context.

However, with intuition that there is something to be learnt, I persevere, assessing each act of making with fashion ability in mind.

⁴¹³ Kawamura, *Fashion-ology*, 20-4.

According to Kawamura, “before something can really become a fashion, it must be capable of being labeled”.⁴¹⁴ I must instinctively agree, since one of the elements I develop during the *Summer Gleaning* exhibition is a label to attach to the aprons that we make during the workshop. It is a label that marks the objects made through acts of gleaning, marking the time in which they are gleaned. Without a brand and objects to actually sell, the label is unsure of its purpose, however through its continued application to my made objects, we are closer to finding out.

In another noteworthy fashion-making attempt I stage a fashion show in my own garden, celebrating everyday activities occurring in domestic spaces.

It is filmed and a virtual version made available at a video-sharing website for a limited time only during spring fashion week 2011.

I ‘promote’ the springtime fashion event through an electronic invitation written in the style of a fashion magazine blurb.

Through these means I gain a glimpse of fashion made — or something like fashion, if this it isn’t quite — for other than usual reasons.

IV

The label. A branding device, sometimes used subversively. Always draws attention in a particular way.

A garment’s label is its signpost. Indicates what it is. What to expect of this garment’s life.

This is true of a garment’s care, origin and brand labels. Giving a sense of where it has been and where it might go.

A sense of past and future is the ideology of the gleaned label. Like the labelling of a jar of plum preserves, from which it was inspired.

A simple initial premise. A label with a blank space, to accommodate the embroidering of the current date.

This is the time that preserving takes place. This is the time when leftovers were valued and gleaned.

The preserves in the jar are made in care for the lengthened life of the fruit. It stretches out the time of use.

The objects I label are made with the same intention. A moment of value is seen and made into another form to garner more living.

Ratified by the slow and attentive act of embroidery on this day. It passed via my hands. Hereafter, will continue into the world.

There is no waste. There is no away. There is only another



12.01 Labelled preserves.



12.02 Gleaned label 29-7-11.



12.03 Embroidering gleaned label 16-12-14.



12.04 Gleaned label 15-6-2014.

place signalled by my careful labelling.

It tells of the time taken and care made in deciding where this place should be. This date is when this part, this intervention is done.

It is the time when I let go. I yield to whatever life the labelled object will now lead.

The label is attached. It seems that the object has gained a deeper sense of gravity.

The object exudes the care that was lavished in its making. The label adds a final flourish of care.

What's more, it's a *label*. Its mere presence has meaning.

Together, the object and label are something more than when apart. There is a different intangible presence.

Maybe it is something like fashion. This hard-to-place value seems to have this character.

A liking for and a care for is cultivated that is 'for' something beyond function.

In other respects there is a strangeness within my 'brand'. The strange significance of the date.

It is a highly anthropocentric concern. Moreover, it is a self-centred concern.

My making is the central concern. But with a mitigating hope for the future. Hoping for enriched, material care.

Perhaps the date has some other meaning. Like the jar of preserves, it warns that its time will some day be up.

Alternatively, it is a use by date. This is when it is used by me. This is the time when use may become questionable.

Like those fashion garments that are out of fashion at the very moment of their creation.

Another story I like better. It is one about pulling attention. A label that makes care.

It is a time with meaning. That moment when I was nearly done. I take time for a little further care.

Just let me hold on for a little longer to stitch this date!

P.S.

A small disclaimer. Some objects predating the advent of the labels, just a few, have labels now.

These objects, existing within date stamped photographs are labelled with back dated embroidery.

These labels are illusions. They are real but not real. They might be more like fashion than any of the authentic others.

V

You are invited to *Tabliers pour le Printemps*, a spring fashion event by Tania Sława-Neyman.

It was made available within the original document package for one time only in its own exclusive, limited edition, memory stick format ... But is also available here:

<http://vimeo.com/28651588>

... and use password: iwanttoseeaprons

Please locate, upload and enjoy!

For most, a celebration of SPRINGtime doesn't go much beyond seed catalogues, soil preparation, manure, mulch and snail hunting, but for this fanatic from Melbourne obsession goes way beyond the ordinary. "APRONS are just what everyone needs for springtime," explains remnant gleaner Tania Sława-Neyman as she prepares for a showcase of DOMESTIC delights to celebrate the upcoming spring of FASHION. Think 60s influenced popovers and an abundance of garden inspired prints to channel an appreciation of all that is homegrown. WATCH the online fashion show for a limited time from the comfort of your own screen.

VI

My fashion experiments, two of which I have particularly highlighted here, are not fully formed, refined, professional works.

They are not intended or executed as products, but exist within the domain of critical design, with the intentionality that Walker describes: "these objects are not products but simply questions in form ... queries that invite pause for reflection and ask if our present course might be otherwise".⁴¹⁵

This offers potential prospects for fashion outside of systems predicated on growth; hinting at the kinds of cares and values that future fashion might reflect and play out. The preliminary nature of this work suggests a key area for further research: to unpack in depth the abilities that fashion holds for becoming a valued contributor towards a future world of heightened material care.

Other practitioners that I see working within this space of 'post-growth' fashion take on active, facilitatory roles, through either encouraging the fashion-abilities of others through the teaching of skills and techniques, or by providing a framework for others to discover, develop or celebrate their own fashion-abilities.

These fashion-abilities, noted by researchers such as Fletcher and Von Busch, are crucial for developing alternative fashion movements through fostering individual capabilities and expressions that flourish outside of the status quo.

While my own individual capability to make, and also make fashion is significant to this research, the most salient part fashion plays is a fundamentally different kind of fashion ability.

I find fashion supportive of my aim to care for materials; I am able to position careful making within a fashion

framework wherein this making may be seen as desirable, more normal, or potentially even normalised.

During *Tabliers pour le Printemps*, domestic values not usually associated with fashion are showcased when simple garments, shown as fashion, occupy the garden, where animals prosper and the plum tree blossoms, promising fruit for the following season.

When 'woman hangs washing', the everyday care of clothing is not only elevated as a moment of fashion, but is shown as an acknowledged part of the fashion spectrum.

It is a merged environment of fashion and care given meaning through the movement of clothing and textiles through the space.

I am reminded of Fry's call for "the making of an environment of care" wherein things that performatively care within a "quality-based economy" extend "across every space of everyday life and environments of use".⁴¹⁶

On reflection, I don't have to label, I don't have to make a show, but doing these things shows me the value of making fashion, and the value of the fashion that naturally occurs in my own social system of making, using and living.

I see an analogy with Kawamura's description of fashion production as a social process, occurring "within and across social systems",⁴¹⁷ only in my case, within a small scale, individual practice, comprising an ecology of materials and objects in which I reside.

This ecology, with its own social structure of material relationships, makes for an evolving and a highly reflexive space for practice, wherein fashion's most potent ability is perhaps its power to change me.

This folds into even broader questions such as: for me, what would fashion *be* within a space of 'post-growth'?

⁴¹⁵ Walker, *The Spirit of Design*, 185.

⁴¹⁶ Fry, *Design Futuring*, 218.

⁴¹⁷ Kawamura, *Fashion-ology*, 74.

VII

In this future time of 'post-growth', fashion, in its vibrant, dispersed form reveals more of itself, at least to people individually. With the lifting of the all-encompassing consumption haze, fashion as a universal rule has evaporated. As individuals, the people in this time come to know fashion better, while fashion as a generalised notion seems more unknowable — perhaps it no longer exists in this form? With this comes freedom, but also responsibility. If fashion is wanted, it must be reached for. People must find and make fashion themselves and collectively, with the people, creatures, materials and objects that are cared for and lives that are shared with. Everyone must become fashion able.

In the old days, fashion was sometimes like this. I recall the histories told by Susan Strasser, that "making over clothing was the way that nineteenth-century women who cared about fashion managed to stay in style"⁴¹⁸ and of the "endeavours to keep up with fashion" involving "furniture made from packing crates and barrels, padded and covered with old quilts and other reused fabric".⁴¹⁹ In more recent 'old days', in the footfall of Rei Kawakubo's first Paris show in 1981, Barbara Vinken's 'postfashion' stories tell of other distinct fashioning. "The signs and traces of time are the stuff from which this fashion is made, replacing the traditional material of fashion, 'the stuff of which dreams are made'".⁴²⁰ Worn material makes fashion, and fashion — *in theory* — is more accessible, "for the new ideal is not clothes in which one makes an appearance, but clothes in which one lives and works. Clothes become a part of the self, grow to be part of the body, wear out on it".⁴²¹ 'Postfashion' assists in paving the way by enabling everyday wearing as fashion.

In the early days of this current time, many practices emerge to forge a freestanding form of fashion, away from a system predicated on growth. Fletcher's *Local Wisdom* project finds fashion experiences being generated through

everyday skills of "user-ship" and localised "clothing competency".⁴²² Von Busch offers a slew of 'fashion hacking' methods — subversive codes and craft techniques with a basis in traditional fashion practice — that assist previously 'passive' consumers in becoming "more fashion-able".⁴²³ In a similar vein, Twigger Holroyd's instructional tinkering and 'stitch-hacking' of existing knitted garments encourage the authoring of one's "own fashion experience".⁴²⁴ Clothes swaps such as the *Clothing Exchange*, and *Swap-O-Rama-Rama* create within a collaborative space "a fashion 'experience' that goes at least some way to meeting needs for identity, communication and creativity, yet without perpetuating the cycle of production and consumption of virgin resources".⁴²⁵ These, among others, are small steps that tether the dependence on the growth-based fashion system that is left behind. There is guidance for honing fashion-abilities in this new world.

It is discovered that fashion is still fashion. The people in this future time understand it as fashion since its essential mechanisms still exist, function, and are valid. Through fashion changing desires and evolving selves are expressed as they live and grow. But, values are different from before. Values have shifted from 'quantity' to 'quality' and this is now what fashion reflects and makes. It is not *fashionable* to use a lot of materials now. It is *fashionable* to care for the materials we have. Things are not readily thrown away, since it is known that there isn't any *away*. Fashionable selves are expressed through what is at hand. Material objects are changed to reflect changing selves. When materials are fashioned (both made, and made into fashion), makers are refashioned and themselves changed. 'Post-growth' fashion is a highly reflexive space. People are now, as Manzini advised they should be decades ago, attracted by new possibilities, rather than forced by fear. "Change is produced by attraction that can act upon new proposals of quality and is thus based on the image of new lifestyles that are socially and culturally appreciable".⁴²⁶

⁴²² Fletcher, "Durability, Fashion, Sustainability," 233-6.

⁴²³ Von Busch, "Engaged Design," 184.

⁴²⁴ Twigger Holroyd, "Fashion Diggers," 59.

⁴²⁵ Fletcher and Grose, *Fashion and Sustainability*, 163.

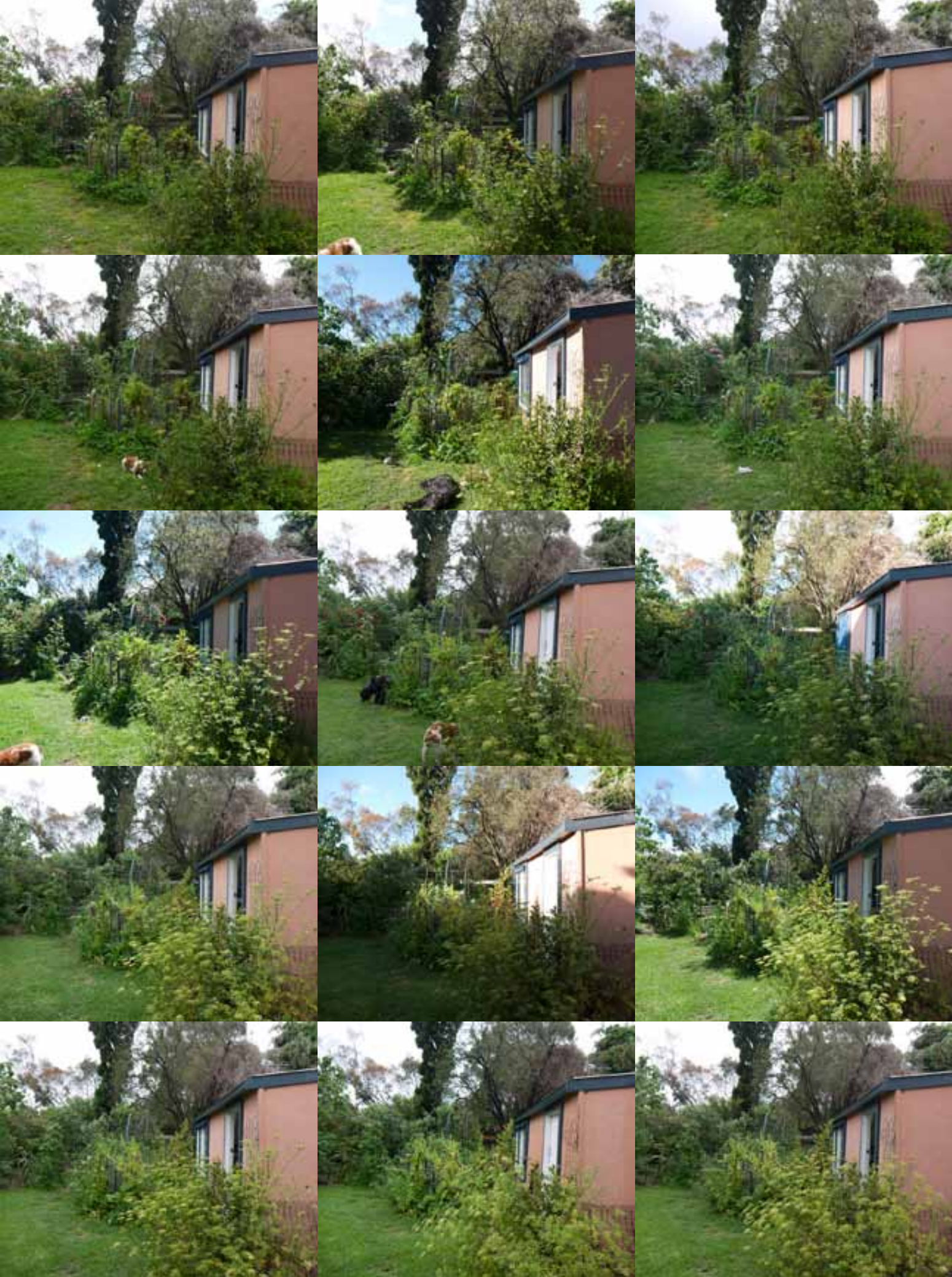
⁴¹⁸ Strasser, *Waste and Want*, 44.

⁴¹⁹ *ibid.*, 28.

⁴²⁰ Vinken, *Fashion Zeitgeist*, 68.

⁴²¹ *ibid.*, 71.

⁴²⁶ Manzini, "Prometheus of the Everyday," 19.



Dear Red Jacket,

I'm writing to you in a moment of turmoil. I'm in the centre of an identity crisis – arggggh! – I just can't seem to find my place in the fashion world. I think I've been so engrossed with the function of things, in getting all of my techniques to work and leftover materials put in their place, that I've lost myself in the process. The materials and objects themselves may be lost in the process if I don't watch out. I think we need to pull ourselves together. Take a deep breath. Hopefully together, we can regain who we are.

Unlike some other fashion people, we don't really get out and about. I feel this is problematic. No one sees us, so there is no one to be in agreement with, to claim our moment of fashion. And unlike other types of fashion enabling people, I don't help others to find their moments of fashion either, at least not in any very direct manner. Without this social component my fashioning feels rather lost. I feel rather lost and in danger of reverting back to asking an old question: what's the use?

I am hoping to remedy these fashion afflictions through taking another kind of look at what we've been up to together. Sorry in advance, there's no physical making happening today. I'm here for a more selfish pursuit – to find some kind of fashion persona through you. If I seek and find the fashion within you, perhaps some fashion might rub off on me. But actually, speaking of which ... we've been rubbing off on each other for some time now, so allow me to backpedal a moment and change that up ... this must be a *shared* pursuit, not a selfish one at all. Yes, a shared seeking for our fashion ability together. Lets go!

I've heard that we can learn about ourselves by how we are labelled or otherwise label ourselves. I begin then by looking for your labels, simultaneously wondering how it is that I missed them before. I go to your bedraggled lining and there they are – not one label, but three. To begin with, apparently you are a *Genuine Espagna*. Ok, this is strange. A Spanish kind of feeling is suggested, and I don't quite see it. Other claims made by your labels are much more believable and presumably based in fact. 'Finest Quality Suede & Leather' – excellent, nice to have some

[R]

assurance that you are made of good stuff. Size '34' – European sizing, around about a size 8 or 10, which I guess was around about my size when I actually wore you last. 'Leather made by CTC Woodchester England' – the origins of your main material, most probably where your tanning took place. These labels, in their strange eclectic mix of 'Spanish' flavours made with 'Woodchester' ingredients tell a particular story of you. It's not a fashionable one, but a story all the same – Red Jacket stars as a quaint, vintage piece, a product of its own time when the cohesiveness of labels and brands mattered very little. Another story, not shown by your labels but known by me as fact, tells of what may be one of your most fashionable moments, at least in a counter-culture kind of way – Red Jacket's resurgence as the preferred outer garment of 1990s grunge kid. It seems then that your labels actually tell very little of you – nothing of the significant moments we have shared together, the shared making and using. And the other influential, but not so good times of not using and not using well.

I feel it is timely at this point to tell you about my own label. It is a brand of sorts for telling the world about my gleaning activities – the slow and careful use of materials that would be wasted without my intervention. The objects I make through my practice of gleaning are labelled and dated when I am done, indicating that careful attentiveness, revaluing and making took place. These values are not so obviously stated in comparison with your proclamations of 'genuine finest quality'. They are individual and abstract, rather than an absolute statement as indubitable fact. *I found value on this particular date when I gleaned.* They are values that evolve and move as life rolls on. However, I confess, I'm not sure that this gleaned labelling is always entirely truthful. I wonder if at times I apply the label in the hope that I might believe it myself. Though, like your dubious marking as *Espagna*, perhaps this is of little consequence or alternatively is part of its point. The marking is a story, and a marking that as fashion, makes its own truth. Fashion as a myth involves concerns that are separate from truth. If we are convinced to believe, it is a myth that spurs us on.

As for your labels perhaps if they were to be reused and re-appropriated, like the rest of you, they might tell something different. It would be a different kind of story beyond function and

use, telling of shared time, folding into an expression of who we are together, in our unique ecology of objects, a social system that we live within. The moments of careful *making with* you are our fashion moments, ever changing and evolving as we continue in life together. For us ... care making ... it's 'in' fashion, right now!

Affectionately yours,

Tania





13. on relationships

“For storytelling is always the art of repeating stories, and this art is lost when the stories are no longer retained”

— Walter Benjamin, *The Storyteller*⁴²⁷

I

When it comes to our relationships with materials and objects, there is one set of opinions by which I am most intrigued. In relation to eternal products that never change or become obsolete, science-fiction author Bruce Sterling observes: “they never lose their value and are never cheap or never antique, they never have a period charm. They are never collectible because they’re always the same. They are timeless and in some profound sense dead”.⁴²⁸ While I don’t entirely agree or perhaps even grasp what is being said, I appreciate this view for its provocativeness — as one way of considering the nature of things that we live with and care for over long stretches of time. Sterling seems to say we need new things, without which we won’t understand the value of old things. He also seems to say that newness and change is necessary to prevent things from becoming ‘dead’. Sterling’s view seems paradoxical — eternal things are dead, so we need new things; but what of the antique things with their period charm that would now be alive among the newness ... would they even still exist?

Some see this destruction of material continuity as a potential risk of certain approaches towards designing with and managing materials. In his critique of McDonough and

⁴²⁷ Walter Benjamin, *Illuminations*, ed. Hannah Arendt (New York: Schocken Books, 1968), 91.

⁴²⁸ Hinte, *Time in Design*, 190.

⁴²⁹ Allan Stoekl, "Gift, Design and Gleaning," *Design philosophy papers*, no. 1 (2009), http://www.desphilosophy.com./dpp/dpp_journal/back_issues/paper1_Stoekl/dpp_paper1.html (accessed September 24, 2010).

⁴³⁰ Peter Hughes, "Towards a Post-Consumer Subjectivity: A Future for the Crafts in the Twenty First Century?" *Craft + Design Enquiry* 3 (2011), para. 25, http://press.anu.edu.au/apps/bookworm/view/craft_design_enquiry_issue_2011/10211/ch02.html (accessed January 19 2014).

⁴³¹ Strasser, *Waste and Want*, 94.

⁴³² Hinte, *Visions on Product Endurance*, 222.

⁴³³ Hinte, *Time In Design*, 193.

Braungart's *Cradle to Cradle* design system, philosopher Allan Stoekl wonders what kind of "consuming creature" results if we all become like leaf-cutter ants, using all materials and waste as food, seeing them only as functional materials for the next batch of making.⁴²⁹ Likewise, curator Peter Hughes, in his analysis of the future relevance of craft, asserts that recycling erases history by "reducing objects to raw materials".⁴³⁰ This is a truth supported by Strasser who notes that according to a British costume historian, "museum collections have so many more dresses made of silk than of other fabrics because cotton, linen, and wool could all be recycled".⁴³¹ But does this matter? Based on the notion that we identify ourselves within our surroundings and to others through the possession of tangible things, Hinte cautions that a "lack of material stability turns us into strangers in our own life story".⁴³² If we lack the continuity of stable material lives to support our own lives, perhaps we would become something like Stoekl suggests — more ant-like and less human-like.

Sterling seems to tread the line between ant-like and human-like material relationships, lying somewhere between value founded on function and tied up with tangibility, and value found via the symbolic meaning of things, which may or may not align with their physical state. It is a line that also separates new and old, changed and unchanged and alive and stagnant. It is a line that is also akin to the distinction between clothing and fashion, spanning a similar divide between physical and emotional needs. It is a line I have become well acquainted with ... what is kept/what is let go ... maintaining control/surrendering to the natural unfolding of material relationships. The following stories tell of four works that traverse these kinds of paradoxical lines within my emergent practice. Unlikely relationships are built through careful *making with* the materials and objects with which I share, and concurrently through which I make, my own lifeworld. It is a multi-layering of paradoxical elements, to bring about design, that like Bruce Sterling's own Apple laptop, plastered over with ugly stickers as a demonstration against its slick exterior, "allows its own denial".⁴³³

II

The one time that husband attempts to cream butter and sugar to make a cake, he happens to be using grandma's 1960s mixing bowl. The mixing bowl also happens to break ... into two clean pieces, the smaller piece like a neat first wedge, purposely cut, from the cake that never was made.

I'm close to throwing the bowl away at least three times, but each time I hesitate. It's a common enough bowl, I suspect part of a mixmaster set, but still I stop. I think of all the making from my past that emerged from its smooth inner space, and imagine what would fill this space in a future surrounded by anonymous detritus at the tip.

The broken bowl broods away in the corner of the kitchen; its heavy, glass presence pervades, calls and pleads. I should find a way to make its keeping make sense, to prevent it becoming a particularly useless bit of my worthless hoard of remnants.

A way of fixing to bring back its previous functional use, exactly as before, is not immediately apparent or even desirable. I recalibrate, approach the bowl as a gleaner, and now anything could happen. I consider breaking it down further — mosaics perhaps? ... as a making activity this is something I have only ever aspired to ... so, no. And besides that would seem a misuse of the perfect pieces that evidence both the original form and the precise manner in which the bowl broke.

I'm reminded of the Japanese art of Kintsugi,⁴³⁴ brought to my attention through repair kits designed by Humade⁴³⁵ — not the kind of making I would consider, but with a spirit that I respect. Breakage and repair are revered as part of an object's history, not to disguise, but to embrace and welcome as a visual expression of care.

I look to my known suite of techniques and I turn my burgeoning plastic crochet skills to a spot of 'fixing', adapting the process to fashion crocheted skins that completely encase the broken parts. Surprisingly, the crochet clings tightly and securely, completely supporting the broken



13.01 Grandma's broken mixing bowl.

⁴³⁴ This is a Japanese system of visible repair wherein broken ceramic pieces are fixed together using a decorative gold lacquer as glue.

⁴³⁵ Humade, "New Kintsugi: The Beauty of an Imperfect Repair," <http://humade.nl/products/new-kintsugi-1> (accessed July 29, 2014).



13.02 Mending grandma's broken mixing bowl.

pieces in readiness for another sort of existence. The two covered pieces come together by lacing the edges to form a new whole. The wedge hangs outside of the main line of the bowl, forced away by the bulk of the crochet wrapping, unexpectedly divulging its status at a glance as broken but carefully 'fixed'.

The aesthetic choices I make when 'fixing' the *Fixed Bowl* disclose my reminiscing of past bowls and kitchen crockery ... those printed with stylised daisies in both grandma's and mother's cupboards; striped *Cornish Ware* in yellow, white and blue on aunt's kitchen shelves, echoing the moulded, horizontal ridges of the broken bowl. These memories, overlaid by other domestic snippets of crochet and doilies, direct the making of the crochet skin — a 'fixing' formed by past relationships, folding into the making of future relationships to come.

Fixed Bowl is not really fixed. It is rather a rearrangement of parts, respectful to what it is and was. Furthermore it is reversible and changeable, since the bowl parts are retrievable from the crochet skins. Its functional use is limited — no more butter creaming will occur here — but its ability to forge and encourage different kinds of future material relationships is perhaps its most powerful use.

Less than a month after 'fixing' the *Fixed Bowl*, I hear a vicious crack when microwaving leftovers in a generic IKEA bowl. I find it perfectly snapped in a waved contour at the food-line within and so another broken bowl enters my life. While IKEA bowl does not have the rich history of grandma's bowl, now that I know the potential of crochet for crockery 'fixing', a question is posed. Would this bowl be worth 'fixing'? IKEA bowl awaits my answer, but for now I am unsure if this is a relationship that should be cultivated through my careful making. The *Fixed Bowl* brings my attention to the capabilities of other materials, but all the time I am mindful of my own unused remnants, and other stocks such as Marjorie Bligh's useful, but unused, crafted objects.



13.03 Broken IKEA bowl.

III

My husband has an inclination to wear out jeans on the insides of the legs, rendering them useless and unworthy of repair, since the degraded and stressed area will not easily support mending or patching.



13.04 Degraded jeans.

For some time I keep these remnants — a familiar story — always meaning to find a use for them, while the stockpile builds up.

We have a small, rather humble barbecue, quite worn and ugly, that I have been intending for sometime to make a cover for, so an eyesore might be made aesthetically pleasing (to me).

I believe the jeans might be fitting for this purpose and initially I imagine a patch-worked kind of piece, breaking the jeans down into good parts, perhaps blocks of fabric that are reconfigured to the shape of the barbecue.

However, when working with the material of the jeans, of which I have three pairs, I proceed carefully, in accordance with my developing practices of gleaning and careful use, letting the material itself guide the process.

I perform a minimal amount of unpicking, only the inside and outside legs, just enough to allow the draping of one pair of jeans over the barbecue, which surprisingly, fit so well, they seem almost tailored for the task.



13.05 Trying the jeans on the barbecue.

A second pair, split in half through the centre front and back, bridges the gaps at the sides of the first pair, perfectly covering the shelving sections of the barbecue with the addition of small, stitched tucks.

A quirky fact is revealed that additionally is fortunate for me in contributing to the ease of my task: husband is of similar proportions to the barbecue; exactly the same height waist down, and half of its width.

If the jeans had been broken down, this relationship would have been lost, before even being discovered — a strange connection between husband and barbecue, that perhaps reduces the likelihood that this barbecue ends up on the nature strip like many others I see in my neighbourhood.

As well as being worn by the barbecue, I have a whim that a person could also wear this cover, perhaps the barbecuer themselves, for whom the cover takes on a protective, apron-like role, supplemented by an actual apron, fashioned from the third pair of jeans, including a pocket for barbecue tongs and a lace edging supplied by an old crochet table cloth.

I preserve this possibility for barbecuer wear by retaining openings for the head and arms, conveniently provided by the voids of the open waistbands, which within the side sections also allow access to the shelves while the barbecue remains covered.

The resulting 'garment' when worn by the barbecuer is strange, something like a loose tunic that also appears like pants pulled up very high; a garment to be shared by barbecue and barbecuer ... a female barbecuer? ... perhaps me?

This dressing of the barbecue forms new narratives between people and objects within my artificial ecology; careful making makes for lasting ties between us, through both specially fitted garments, and the special fittingness of the materials as discovered through the making process.

Each part is cared for through this making, in this present moment, but predictably also in the future as the perfectly fashioned garment makes a particular place in this lifeworld for barbecue, husband, jeans, tongs and I.

In the wake of the *BBQ Cover*, I view the other degraded jeans in the stockpile differently, since the need for more barbecue covers is done ... I believe I judged them too quickly, as too worn out for further wear, and find myself making careful repairs.



13.06 Open waistband areas on the *BBQ Cover*.



13.07 *BBQ Cover* in the garden setting.



13.08 A barbecue spread. Photographs by Peter Ryle.

IV

One day in a display cabinet at the university where I lecture part-time, I meet the makings of the *100% Superfine Quilt*. I didn't know it at the time, but it was secreting itself away among the detritus that a group of students had collected from the studio floors over three weeks, progressively heaped as an exhibit to draw attention to the sheer volume of waste emanating from this space. I see this unanticipated collation as a gleaning opportunity not to be missed, so following its three-week performance in this particular role, I secure the rubbishy assemblage.

I am faced with a box, larger than my own body, full to the brim with three weeks of waste. I start from the top, and what initially overwhelms becomes manageable as classifications become apparent as I sort. The most populous category of paper and cardboard, comprising mostly pattern-making paper, goes straight into the recycling. The other categories account for the various fabrics and the few miscellaneous trims that I find. The most common is the calico that students use for toiling,⁴³⁶ among which is sprinkled other prominent finds of woollen offcuts and silky trimmings. I am unaware, since it is not an area I teach, that this is the time of the year when all second year students study tailored jackets. The evidence for me is in the proliferation of their woollen jacket fabric among the waste, captured in this particular three weeks that happens to be the very time they are cutting their final garments. The origins of the silk I cannot be certain of, however it appears to be the repetitive trimming away from the hem of a large skirted gown, an inch or so at a time, from something like a wedding frock perhaps given the bridal like tints of cream and palest pink. The wool and the silk stand out against other groupings of materials containing odd or low quality pieces, and so while everything is kept, it is the wool and silk that I continue on with for now.



13.09 Three weeks of waste. Photograph by Clementine Day.

⁴³⁶ A fashion specific prototyping process whereby a garment is constructed using a simple, cheap fabric to concurrently test the garment's pattern, fit and aspects of its design.



13.10 Sorting three weeks of waste.

Back in my workroom I contemplate the gleanings and decide to begin with what seems the most precious, which for me is the wool. Following the cutting of boxy, jacket shapes, many of the offcuts are chiefly long and thin, and also encompass the selvages of the cloth. I discover the selvages to be lovely things, streaked with filaments of silver or gold thread, and proclaiming the status of the material as '100% Superfine Worsted Wool'. It occurs to me that a fitting way of using these pieces might be traditional patchwork techniques, and one in particular that I am familiar with, the log cabin, wherein strips of fabric are stitched around a central square. Log cabin 'blocks'⁴³⁷ are typically constructed with a 'light' half and 'dark' half, creating dramatic visual effects when arranged to make up the quilt. It is something I've never tried but have always been fascinated by. I'm inspired to give it a go with these woollen leftovers, perhaps using selvedge and plain pieces to set apart the halves of the 'block'. I sort the wool into five different main colours, and find small amounts of red and grey flannel and horsehair to use for the centre square of the 'blocks'.

For the first two 'blocks', I seek out the straightest pieces and cut the strips to identical widths before sewing them around the central square. I find the effect of combining plain and selvedge pieces to be beautiful and encouraged by the words of the pieces themselves — 'super' ... '100%' ... 'fine' — I enthusiastically carry on. As I continue I feel growing respect for the wholeness of the pieces and therefore an aversion to needlessly cutting them down further. I experiment then with stitching the pieces on as I find them, always seeking one that will fit without cutting as I move around the square. Through this process, each 'block' becomes a unique and serendipitous creation. As I go, I come across a large piece of brown wool that strikes



13.11 Superfine selvages.

⁴³⁷ These are the components that make up traditional patchwork quilts. Each 'block', normally a square, is constructed separately, then 'blocks' are compiled together in specific arrangements to make up the whole quilt.



13.12 First two 'blocks'.



13.13 Sewing the pieces to the central square.

⁴³⁸ I still commonly do this as habit from my days of small-scale assembly line manufacturing where I would repeat the same step on multiple garments, sewing directly from one to the other without stopping.



13.14 Trying the 'blocks' on the mannequin.

⁴³⁹ Batting is the common name for the wadding between the quilt top and its backing. Commercially, polyester, cotton and wool batting is common and available by the meter, but historically anything that was vaguely suitable and at hand was used for this purpose, often old blankets. One particular example of a 'wagga' made in the late 1930s — a particularly Australian version of a utilitarian quilt said to be named after quilts made from flour bags originating from Wagga Wagga in New South Wales — resides at the Powerhouse Museum in Sydney and is filled with layers of old knitted garments including baby clothes and old hand knitted socks; Cynthia Harvey Baker, *Quilting and Collecting: Homage to the Wagga: An Exhibition of Quilts in Three Parts, My Journey - My Inspiration - My Interpretation* (Kojonup, WA: Cynthia H. Baker, 2009), 2; Diana Thomas and WRAP Group, *Wrap Unwrapped: An Exhibition of Works Inspired by the Wagga Rug* (Balgowlah, N.S.W.: WRAP Group, 2008), 2.

⁴⁴⁰ The snuggie is a specific version of a sleeved blanket made popular in Australia through television marketing.

me as being collar like, and most probably the piece left on the other side of the scissors when a collar was cut. Since I am constructing two 'blocks' at a time,⁴³⁸ this larger piece at one point is joined to two 'blocks' at once, a situation that causes me to halt and consider if there is a possibility for another direction. I take the joined 'blocks' to the stand and find that it sits nicely around the neck, deciding then to work this into the object that I make. I find one other large piece that is thinner, but usable in the same way, and so resolve that whatever the object becomes, it will have two neck openings. Up to this point I make with an openness as to what I'm making, with a likely, but not definite direction towards a quilt. The inclusion of the collar piece moves the track towards something slightly more wearable than a quilt. I continue making the 'blocks', moving onto construction using two colours of wool once all the selvedge pieces are used, until only tiny skerricks are left.

I end up with twenty-eight blocks that I arrange within a grid of six by five, the neck openings spanning vacant spaces in the grid. To complete the 'quilt' I construct a backing cloth to exactly fit using the silky trimmings, supplemented by some scrap silk lining I find in my existing stash. I draw from other materials at hand to complete the 'quilt', finding old excess tea towels to use for its batting,⁴³⁹ and another silk fabric for the binding that lined a friend's dress. I spend countless careful hours with my *100% Superfine Quilt* to complete its making, hand quilting every seam with a running stitch that traces the shapes cut by the anonymous tailoring students, while intermeshing the quilt layers, and their diverse origins, at the same time.

While the quilt is in a sense complete, I am uncertain as to what I have actually made. It is a wearable sort of wrap, the two 'neck-holes' providing places for heads or arms that aren't entirely conclusive, with flexible possibilities that make functional use uncertain. Sometimes I refer to it as a 'luxury snuggie'⁴⁴⁰ and I have also trialled it as a

dual garment — a sharable blanket for two when seated together on the couch. It seems to have a mind and life of its own, but invites me to share this life; I might come to know it better through shared living, where use will be discovered through experimental using.

A full year after the display cabinet of waste I visit the next semester of tailoring classes with quilt in hand and another possibility for its use. I tell the story of its inception, with the intention to purposively recruit the waste ensuing from this year's jacket making activities. Through this process I reflect more deeply on the previous students' part in the quilt's making. Each anonymous cutting action, with its own purpose in mind, made each piece that I use for the quilt, speaking of a curious relationship between the *making of* the waste and the *making with* the waste — all interactions with the material shape its future life to come.

On account of my waste recruitment effort, some students do deliver their offcuts to the technical staff for my collection, and additionally, I look for offcuts on the floors myself during the limited times when I am about. At the end of semester I have a decent amount of woollen offcuts accumulated, but what only seems a little more than the previous year. I cannot be sure if the students valued their offcuts any differently — if they were less likely to throw them on the floor, or if they were more likely to keep the offcuts themselves. Such conclusions are outside of the scope of my experiments (for now), but I do know that I'm not sure what this next batch of offcuts means for me. More making? Another quilt? ... or something else? I believe the key power of the quilt is in knowing that its main materials, as precious as they now appear after having had all this attention and care lavished on them, would have been buried at the tip if not for the intervention of my careful making. But what this means for future relationships with woollen offcuts — my own, or others', is unclear.



13.15 *100% Superfine Quilt*. Photograph by Rebecca Pohlner.

V

The story of the *Laptop Jumper* is the most simple of all, but perhaps the best, since it's the one object of my making that I've lived with most intensely.

After dropping my previous laptop on the train and smashing its screen, I was desperate to keep my new *MacBook Air* safe.

I am unable to recall why I selected this particular lambswool jumper for the making of the cover, but I know with certainty it was purchased in the early 2000s, I only remember wearing it once, it has stagnated in my wardrobe all this time, and it was about to be sent to the opportunity shop.⁴⁴¹

I introduce the laptop and jumper to see how they get along and the laptop quickly finds an affinity with the jumper's neck hole.

This provides an ideal opening for the cover and my starting point, around which I wrap and arrange the jumper's body and sleeves, which through their folding and layering offer physical protection for the laptop that is also visually and symbolically expressed through the gesture of the sleeves that wrap and hug.

I stitch the cover in strategic places with the minimal amount of sewing required to hold the jumper in its wrapped configuration as a cover — an easily removable making if I ever wish for the cover to revert back to jumper.

The *Laptop Jumper* has been in intensive, everyday use for three solid years, a real turn around for the intensely under-used jumper from which it sprang.

It has become one of my best object-based friends that I delight in every time it is used; it has such a way of humanising the cold, metal exterior of the laptop, of which I am not terribly keen.

At around the one and a half year mark, holes begin to appear in the cover at the most concentrated points of contact with the laptop that lies underneath.

I put my darning and grafting skills to good and careful use, performing repairs on this favourite object that has well earned the attention and care.

It strikes me as rather extraordinary that such simple acts of making and using fold into not only the intensified care of this very ordinary garment, but the forging of relationships between jumper, cover, laptop and me, built up through layered acts of care.

Over time, repairs are required again and when I add to the contrasting, darned patches, I wonder how this living as a cover would now alter the life of this garment if it did ever return to life as a jumper.

For now however I am happy to continue on this current life path with the cover, a path now joined by other friends, such as the cover I recently fashion for husband's new eleven-inch laptop using his old pair of underpants.

⁴⁴¹ A store that sells goods, often second-hand, donated items, to raise money for charities — also known as charity or thrift stores in countries outside of Australia.



13.16 Making the *Laptop Jumper* and recently discovering that it requires repair.

VI

In each of the preceding works, the materials and objects that I begin with, by 'normal' standards, are on the brink of having zero value — very nearly in the bin, or at least about to be sent 'away'. They are broken, rejected, worn out or conversely, not even worn, like the jumper that found new life as a laptop cover. The rescuing of these things is a significant act, but not as an end in itself, since merely using up waste becomes secondary to the rich relationships afforded by these materials and objects.

In making these works, I continue on *with* my making companions and draw from the lessons of lettuce making to make with an openness that allows relationships to naturally and slowly unfold. My made objects embody what McDonough and Braungart observe in regard to 'upcycling' processes: "every life creates more opportunities — is beneficial — for the next lives",⁴⁴² but demonstrate particularly that 'lives' need not be thought of in compartmentalised ways. I find it unnecessary and even undesirable for the existing life of a material or object to end when another one starts, or to consider such lives as separate at all. These are obsolete attitudes when past, present and next lives merge, blur and coexist in my shared, artificial ecology. In this ecology I look for a balance between the functional and symbolic affordances of the materials I *make with*, folding respectively into a similar balance within my made objects. I hold back from rushing the materials and objects onto other lives, discovering the merit in this approach when relationships, otherwise unknowable, become apparent through the making process — like the linkage between husband and barbecue — that might easily be lost for ever if materials are hastily broken down or reshaped without care for what they currently are.

In ways similar to the emotionally durable objects explored by Chapman that reflect "traces of the user's invested care",⁴⁴³ the layers of narrative within my made objects are cultivated and revealed slowly over time. This is not only through use, but through making, and using and making as intermingled practices. In themselves, if viewed as static things, these objects immediately attract attention through their quirkiness, the strange crossing of contexts, or particularly in relation to the quilt, purely as striking and beautifully crafted objects to behold. However, they also possess qualities somewhat like those observed by Fuad-Luke and Chapman — 'halfway' done products that

leave space for the user.⁴⁴⁴ Their lack of an immediately apparent function invites further probing to discover purpose through active relationships in use, whilst both the materials and the made forms themselves have the ability to change over time, lending themselves to the creation of durable connections through actions of using and future supplementary making.

For me, an essential aspect of these material relationships, as they evolve through making and using, is the responsibility I feel for the things that fall into my care. I feel their pleading as they make a plea for their own care, pleading on the basis of what has come before, but also in anticipation of yet to be known relationships that might be just around the corner. Furthermore I hear the plea they make, via association, for others of similar ilk — either materials or objects that are alike or materials to which I might apply similar making techniques, but also extending to the relationships and the potential narratives that might unfold through these interactions. I am reminded continually by these objects and the materials of their making: they assist me ... we are in this life together. This careful making heightens my attention, heightens my propensity for further care through the things that I make and care for, and thus I feel at the hand of this making, I am made into a maker of care.

Perhaps I have the makings here of an evolving ecology of materials, objects and people, acting as a machine for making care for materials — congruous with Middleton's *Wearlog* machine that generates "mending gestures", with a shared agenda for nurturing an "ethics of care towards the things we live with and upon which we depend".⁴⁴⁵ This evolving ecology, as a practice, correlates strongly with Fletcher's proposal that localised wisdoms and skilful usership are essential companions in fashion production whereby "designing and using form a single whole: the one shapes the other".⁴⁴⁶ Care for materials, actioned through making, acts back upon my emerging practice and I, in ways similar to the radical altering of relationships with packaging noticed by Fisher and Shipton in packaging re-users.⁴⁴⁷ Within the understanding that all 'design designs',⁴⁴⁸ the "designed and designing world of designed object-things"⁴⁴⁹ that I *make with* and live in relationship with, act back upon me, and the material relationships that continually evolve within and through practice.

⁴⁴⁴ Fuad-Luke, *Design Activism*, 95; Chapman, *Emotionally Durable Design*, 117.

⁴⁴² McDonough and Braungart, *The Upcycle*, 46.

⁴⁴³ Chapman, *Emotionally Durable Design*, 134.

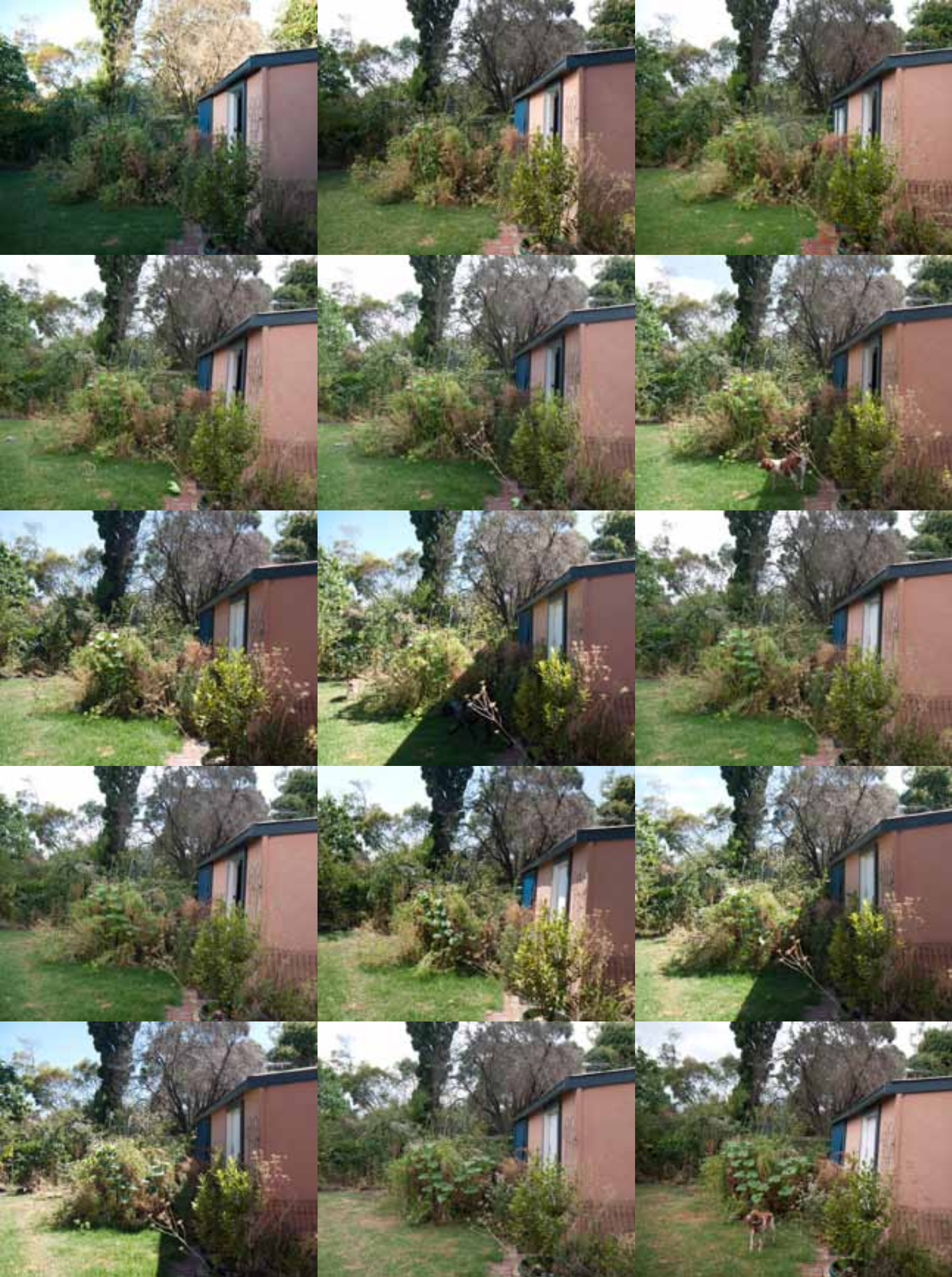
⁴⁴⁵ Middleton, "Long Live the Thing," 17.

⁴⁴⁶ Fletcher, "Post-Growth Fashion," 171.

⁴⁴⁷ Fisher and Shipton, *Designing for Re-Use*, 140.

⁴⁴⁸ Fry, *Design Futuring*, 34, 190.

⁴⁴⁹ Fry, *Becoming Human by Design*, 158.



Dear Red Jacket,

I'm writing today to check in on you with some reassurance ... despite how it might seem, you are never far from my thoughts. For the moment your home is still on the workbench, and there you lay in wait for the next time I am able to spend on you – at least in a hands-on kind of fashion. I feel for what you must be feeling. I know it well (boy do I know it well) ... the slow drag of time, palpably pulsing with a dread that perhaps you will never be finished. But finishing isn't everything. In fact, what I've come to learn, that mostly it isn't really anything at all. Thinking only of finishing can only take us down a narrow road with limited ways of returning or turning to anything else. Lets embrace the circular garden path that we are actually on, coursing about in a garden where nothing leaves, the very garden that the bench you're sitting on overlooks, and that correspondingly, looks in on you. If you are put aside for a small while, don't fret, I'll be sure to tramp past again, and as we have been proven to, time and time again, we will pick up where we last left off.

Our reality does always seem to fall to concentrated clumps of time. Time spent together and time spent apart. It occurs to me – our relationship is a story of intensively spent and unspent time. The spent time, the particular sort of time I have spent with you, comprises our tangible interactions – using you, making you, using and making with you. But the unspent time, the time apart or at least not in active contact – not using or doing anything with you at all, is perhaps the most vital time that we have had. Being apart for a spell is most definitely good for us, and good for our relationship, since it is with perspective and different experience gained that I always see you differently when we reunite. Lets not forget that it was my careless blundering, sending you to a bad dry cleaner, and then attempting to quickly fix you with a lack of experienced skills, that did the most physical damage to you in the life you have had. But then it is the torpid periods in your life thereafter that in fact have been the makings of your rejuvenation. On every encounter anew, not only do I have more to offer you, but I also see more in what you have to offer me, offers that were always there but somehow in my former frame of mind was not able to notice.

[U]

It has taken some time, but I believe I now understand the value of the unspent. As well as time we spend apart, this notion embraces those things I could do, but in wisdom learned from previous interactions – relationships with other material things – I don't, and luckily so, since making hasty life-changing decisions might take us down the same kind of narrow path that we find ourselves on when finishing is our primary obsession. Efforts don't always have to be expended, since not making anything at all, at times makes other things possible. Materials that remain unspent might be layered within different narratives, leaving open ends to be gleaned and intermeshed with other material lives. Some things are best left for another time and after all, relationships are nothing to do with ending, putting things to bed, or striving toward a nice neat finish where all ends are tied and finalised. With this in mind, I'm uncertain where this chapter of making *with* you will go, as I contemplate linking more of your pieces with more of those tied up, and seemingly finalised threads.

So, I can say, I am past it ... past the perfect solution that will wrap you up into some finished kind of thing, since it simply is not the nature of things within this ecology of objects. To be sure, there is a new kind of breeze being ushered in with my changing attitude ... but not to worry, there is still the scent of leather in the air.

Most definitely still yours,
Tania





14. making change

Postulez en vous-même (Postulate within yourself)
— Erik Satie, *Gnossienne No. 1*⁴⁵⁰

I
Green Jacket comes to my practice as a commission. It is primarily as a garment to be repaired, but a repair that might have flexible boundaries. The owner of Green Jacket enjoys the aesthetics of its atrophy, but fears the eventual demise in which this gradual decline might end. This jacket is very different to Red Jacket. Green Jacket is still worn, it is still active, so this particular jacket is to remain as a jacket. As it is usable and used in its current form, this is the framework from which to begin.

I am presented with a dark green, boxy shaped garment with a series of vertical tears across its back yoke and a network of spidery weakness culminating in a gaping rupture in the centre of its left hand sleeve head. There is additional splitting around the ends of the sleeves, but then on closer inspection there are tiny splits and scratches all over the jacket. The overall flaking away of its colour reveals that in fact this is coated leather — an inferior leather given an appearance otherwise through a spray painted and synthetically textured surface — also discernible via its rigid cardboard-like feel. Unfortunately it also performs rather like cardboard, hence the breakdown into a reoccurring series of tears. A section of seam attaching the right hand

⁴⁵⁰ Erik Satie, *Gymnopedies, Gnossiennes and Other Works for Piano* (New York: Dover Publications Inc., 1989), 22.



14.01 Degraded Green Jacket.

sleeve to the body has completely come apart, and when the jacket is on the body I notice this splitting of the seam has saved this sleeve from the stress and strain that caused the damage to its partner. The material breakdown is the evidence of wearing. Green Jacket has responded where it has contacted the body, not quite fit, or been forced into repetitive action. It reacts, reveals its weaknesses and breaks apart. It gives way, and through gaping, feels like it wants to breathe. Or perhaps it reacts to the need of the body underneath to breathe.



14.02 Gaping rupture in Green Jacket's sleeve head.

The owner of Green Jacket and I discuss this object and its life — what has happened to it and what we think should happen to it next. The exchange is augmented by the object as our exploration takes on verbal, visual and haptic dimensions. We talk, handle the jacket, look it over carefully, move it about, unpick the lining, and turn it inside out. Through this three-way conversation some possible strategies become clear.

If nothing is done, it might become more holes than jacket. At what point it no longer is Green Jacket, as *usable* jacket is unclear, however it is pondered no further. This is not an option.



14.03 Split armhole seam.

Some previous repairs have been performed, using a technique I am familiar with. Large pieces of additional leather are glued to the inside to bridge the torn sections, and rudimentary machine stitching is applied around the edges of the tears. These fortified sections are strong, however just outside their boundary, new and more drastic tearing has occurred at the next weakest point. It seems that unless the entire jacket is strengthened in such a way that subsequent repairs of this type would result in more of the same. Besides, the torn edges are still there, as a veneer upon a stronger base. The torn edges are not fused back together, nor would it be viable to attempt to do so. The tear will always be there, the leather cannot be pristine again. Resigned to the visible presence of the damage, our attention turns to the latent possibilities lurking within these tears.

We observe that these stress points are indicative of where the jacket requires more flexibility, and so decide that allowing these weaknesses to have the space that they desire is a fitting approach. We consider how light or heavy the hand might be; how subtle or drastic should the intervention be that achieves this provision of space? Green Jacket owner suggests that a material might span the space, somehow attached inside. If this material was something of contrasting ilk ... fur? ... then it might intriguingly threaten to bulge outwards from the voids. I wonder if unwanted parts of the jacket might be used for repair, rendering my making an assistant to the jacket's slow, self-consumption ... the *gleaning* of itself. We come to agree however that the introduced 'mending' material must be flexible, perhaps a stretch material, and consider briefly the idea of grafting in sections of sportswear garment. This option is supplanted when Green Jacket owner spies my remnants of crochet lace tablecloth, parts of which were used for the *BBQ Cover's* apron. It is a strange but also fitting combination. The ecru crochet and the ramshackle leather are sympathetic somehow to one another, sharing unexpected visual synergy, while the crochet itself possesses the stretchable, flexible properties that we seek.



14.04 Affinity between Green Jacket and crochet table cloth.

When taking this path of crochet as 'mending' material, its characteristics, which I innately know so well, quickly guide my way. The tablecloth at hand is deemed unsuitable — much denser crochet, in smaller pieces with finished edges is called for, so I source suitable crocheted doilies at a local opportunity store. The larger areas of broken down jacket are tended to first and I use two whole doilies to bridge the sleeve-head rupture and the major tearing on the yoke. The doily edges extend far enough beyond the trauma sites to give decent margins of good material, providing a firm base to securely stitch the edges down, but also affording a supported space within which the degrading leather can continue its life of strangely attractive decay. When attaching the doilies I follow their natural, flower-like shape, providing a doubled-up hint of the crochet that lies underneath, subtly is discernible from the jacket's outside via the doily shaped double topstitching as well as the crochet peeking out from the leather breaks.



14.05 Crochet doilies attached to the inside of Green Jacket.

The remaining repairs are tackled with smaller pieces of crochet procured from the surplus doilies, cut down and edges stabilised through re-crochet before stitching to the jacket. The open armhole on the right-hand side is maintained through reinforcing the stitching on each side of the split and bridging the opening with a long doily piece shaped especially for the task. Small pieces of crochet, inserted among the wear and tear on the cuffs and collar slows and supports the decay without fully bringing it to a halt. To complete the job I check over all of Green Jacket's seams, re-stitching and reinforcing where needed; I remove a superfluous waist strap from the back that was always an annoyance to Green Jacket owner; reposition and stitch the lining; and slather the leather with conditioner, leaving a nourished, softer material at the conclusion of my careful buffing.

The Green Jacket repair is a layering of parts from different worlds ... manly leather jacket meets the domestician, leaving her marks of careful, crocheted repair, augmented by the leather oriented know-how of the professional with the skills to make such things work. It is a layered narrative, allowing Green Jacket to be itself and continue along its own unique track of its own making, only now joined by an unlikely companion from another kind of lifeworld. Parts of me are gleaned in this making that is part repair, part re-make and part new creation, and I leave the mark of my dated label to say as such. This is the small time in Green Jacket's life when I intervened and any additions I make are free to go onwards in the shared life with its owner, whatever it may bring, with a small bag of its leftovers in hand, just in case.



14.06 Refinished edges of cut down doilies.



14.07 Gleaned label attached to Green Jacket.



14.08 'Mending' Green Jacket's cuff.



14.09 Damage bridged and supported with crochet.

II

Green Jacket arrives for its brief stay during the final stages of my candidature, affording an opportunity for reflection, a comparison point, and an indication as to what my emergent practice might reach for. This is the very first time that the approaches I am developing through this research are applied to materials and objects outside of my own lifeworld. This experience crystallises my making strategies and my attitudes in the making as being well suited to supporting the ongoing care of materials and objects, where intervention, by design, is required for their reactivation or to be kept in active use.

This one final work, the unanticipated Green Jacket, traverses the full territory of the practice as it has unfolded through my research and within this document. To work with the jacket, its materials must first be well known, with a deep and experiential understanding of how they will perform, aided by the existing knowledge of the professional and cultivated further through the extensive study of the life of specific materials in use. Using is appreciated as part of the process that reshapes and thereby *makes* the objects when used. As particularly demonstrated by the Green Jacket, the making effected by using informs future interventions through making and design, decisions that are supplemented by the plausible kinds of material living that might then be put into effect. Approaching Green Jacket as a gleaner assists in finding balance between what is left behind and what is carried forward, and exerting control over materials and surrendering to their own will. Maintaining an openness and adaptability towards the unexpected is balanced with knowing when that pathway is best left alone as being outside of my expertise. These decisions of the gleaner are based on a framework of respect put in place not only by the extensive knowledge of materials and how they perform through making, but also underpinned by my particular set of making knowhow — emanating from both professional and domestic domains — whereby the known acts as an exemplar for the unknown. In the case of Green

Jacket, this manifests as the unpredictable performance of a particular leather that I never met and a meshing of materials and techniques that I never tried before.

Questioning the use of the transformations that I make assures that the motivations for making lie with the attentive care for the materials and objects with which I make. I consider what is really needed, but what it is that I am really making, avoiding the transformation into something else purely as a display of technical mastery or design ingenuity. Changes must have a good reason and good reasoning behind them. The owner of Green Jacket approaches the possible changes to the treasured jacket with a remarkable openness, and so too do I, within the style forged through my lettuce making, whereby I embrace the uncertainty of what this experimental application of materials and techniques will bring.

Green Jacket is treated as a fashion garment. It is not clothing for function only and is handled in a particular way since it possesses value beyond any old jacket only worn to keep the weather at bay. I label Green Jacket in regard to the special attention I lavish upon it and it takes on a special aura as one labelled.

Although it has now left my hand, Green Jacket forever bears the mark of being with me for this time. It is evidenced physically as the visual layering of parts from disparate worlds; from my lifeworld the professional and domestic parts of me, in an unbreakable relationship with both Green Jacket and owner. The relationship extends to everything that came before that makes what we are today, for me, extending to all other jackets I have known, all leather objects I have known, and even the bags of leather remnants that are waiting to be known. We all form parts, among many, many others, of an interrelated web that is my ecology of objects.

III

Returning to the initial questions asked of this research, what is it that this final piece, Green Jacket, in its cumulative role, offers in answer to my research goals?

To begin with, I asked myself what parts of my practice most limit its future, and conversely what parts aid in making a viable future for itself. Slotted between these primary inquiries is my related aim — to discover the potential within my latent remnants, including both materials and my practical know-how. An answer, based on all of the making through which I come to this point, can be made very simply: making without taking care — perhaps best exemplified by *Summer Gleaning* — ‘defutures’ my practice; making with care — exemplified by much of my most recent making, particularly Green Jacket — makes a future for my emergent practice. This involves the discovery that my best potential is founded through paying careful attention to and accepting those things I do well, and allowing these endeavours an openness of expression, unimpeded by functional purpose only. But the most salient discovery is that of the deep connection and ongoing relationships cultivated through my careful making processes, grounded in craft-based sensibilities whereby I strive to always make well. With every making action and object made throughout this research, I feel the ontological pull of such things more strongly — their ability to bring me to a changed way of being, in alignment with what they seem to demand, like Willis’s pervasive, weedy garden, that calls to her while she is away.⁴⁵¹ As such, I cannot help but connect — with where these things might have been, where they might go, and the responsibility that I feel for such things within my care. The pleading of Green Jacket is heard by its owner for a set of reasons outside of my influence and very direct concern, but in being brought to me, I sympathise with the jacket and hear its plea through my engagement with its materials. I pay careful attention through the material evidence I find and my caring for what I see as occurring folds into actions of careful making. I make suitable additions in a grouping together of new companions of materials and making to put Green Jacket on a path, which according to the best care I have been able to contribute, should be a fruitful path full of further living.

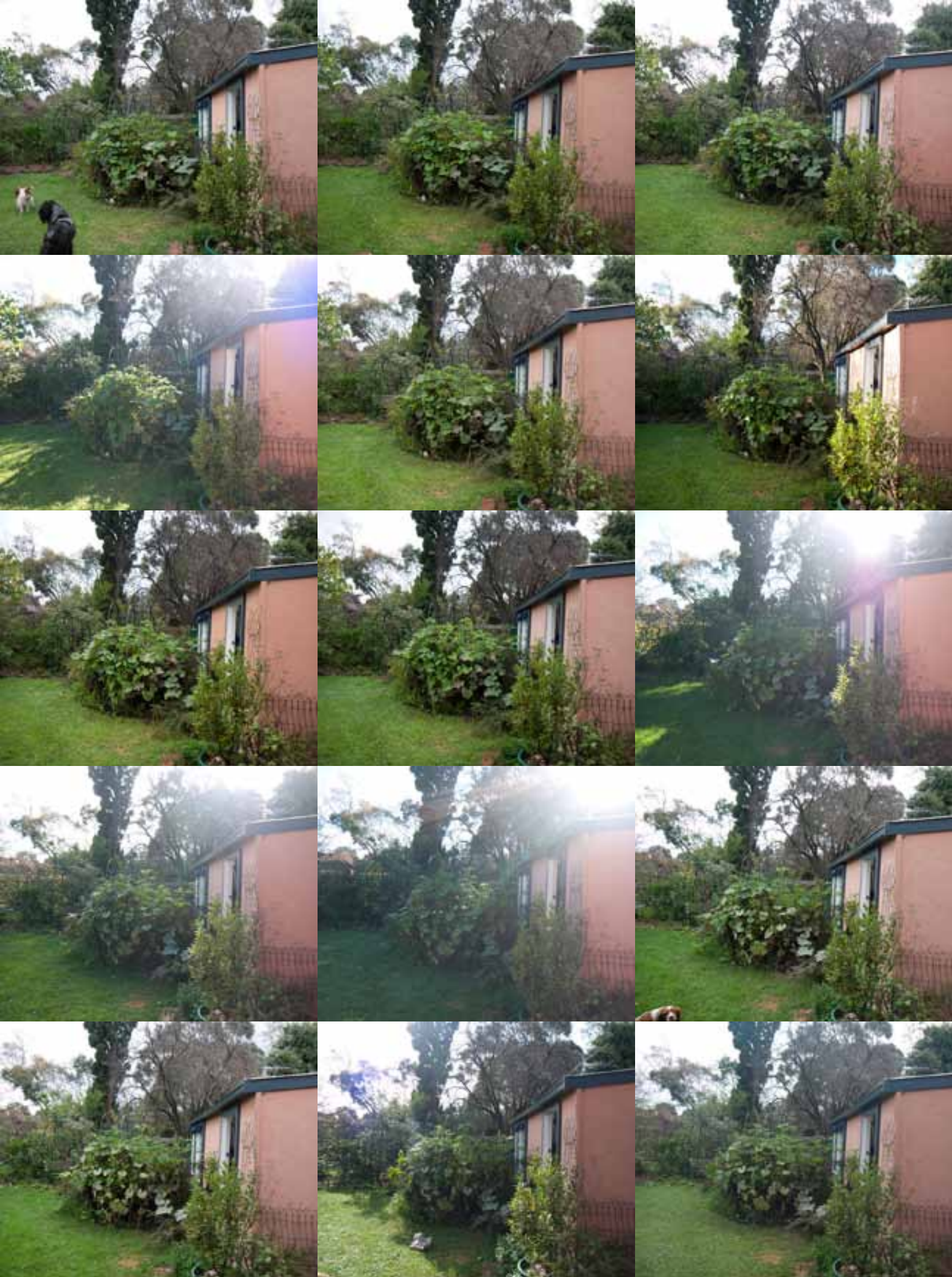
These actions have not only reshaped my practice, but have profoundly changed me. I have in the making a truly

redirective practice and I believe this is where its best chance for a future lies. This practice redirects care, showing by example ways in which one’s own lifeworld might be redesigned through the refocussing of care towards the materials and objects that make our lifeworlds possible, rather than caring only for the comfort and convenience that they afford. I suggest that caring for materials, seeing them as companions in the making of lifeworlds, might help maintain continuity, a close bond, a *relationship* with these materials. My hope is that such an attitude might creep into other lifeworlds whereby others might forge deeper relationships with their own materials and objects, leading to less waste, less superfluous use and perhaps even less rubbish on the nature strips.

For me, Green Jacket making also intimates a possible future for my redirective practice wherein my role might extend to acting as a carer for the materials and objects of others. Following in the wake of traditional forms of tailoring and repair, this would be a markedly different and very particular approach. My design goal is not to return the object to a perfect state of pristine condition, originally as it was. Rather my design role is to listen carefully to the plea of the materials and objects that come into my care and guide them onwards to an extended and vital future life through my careful making, remaking or perhaps not making at all. This practice in the making is very specific to locale, specific to the materials and objects that come to hand, and reflects my own ecology of objects within which I reside, with an overlap and outreach to the ecologies of others.

This redirective path — on which I have encountered and built relationships with a diverse range of materials and objects, culminating with Green Jacket — has been a difficult trajectory to make sense of while within its midst. It has clearly been a transitional pathway, both within and of the material surrounds in which I reside. In this place, materials now plead with me in ways I never imagined — objects such as toothpaste tubes, with no obvious use (for me) beyond their first purpose. All I can do with such things, for the moment, is to pay attention to the plea and encourage others to hear other such pleas too. In the meantime, the tubes, among the many other materials within my ecology of objects are waiting, until I am able to figure more out.

⁴⁵¹ Willis, “Ontological Designing,” under “From worlding to thinging.”



Dear Red Jacket,

Without a doubt we are close to the end of somewhere, but also tantalisingly close to another kind of start. It's the kind of synchronised end and start that is always a little bittersweet ... saying hello and waving goodbye all at once. You might have noticed a quick hello and goodbye recently on this very workbench, I hope with curiosity and no hard feelings in regard to the presence of another jacket in our midst. This other jacket, Green Jacket, was an intriguing, if very short lived guest, only here for a small spot of repair before departing for a life enhanced by the small touch of our world that I was able to bestow. Please don't feel envious that Green Jacket is wanted as a jacket (you might have overheard us talking, so I'm coming completely clean) ... it's a different kind of wanting and a different kind of relationship. Green Jacket is wanted more as an idea of a jacket than as the material possession itself, which frankly falls a little short of the task. I found Green Jacket's primary pastime to be self destruction, it seems to be in its DNA, so it was a matter of working with its tendency to self implode, to give it some kind of quality life given this ruinous impediment. Since Green Jacket must go on doing this, as its very material insists, I did what I could do to design a system of material support to allow this to happen without Green Jacket completely self destructing. The curious thing is, if Green Jacket had not been so willing to fall apart as it did, I never would have met it at all. Such is the life of materials and relationships with them. Sometimes, you never quite know.

Apart from being 'leather' and being 'jacket' (or at least part of you still), you really have very little materially in common with Green Jacket. Strangely though, both of you embody key parts of what my practice has become. You each represent extremes of the kind of material relationships that I find being fostered through care – the materials within Green Jacket breaking down through use, while your materials, Red Jacket, are being broken down to extend your use beyond an existence of stagnation. But more significantly, you both hold a special value for the attendant human that you live life with. You appeal to us as owners to take care of you because of the very essence of what you are. Thus your very essence and the essence of our relationship could be named as 'care making' whereby

[W]

you inspire the impulse to care for you, folding into a feeling of obligation to enact this care, and since you instil your trust, and I feel the trust you put in me to care for you, I will not let you down.

There is nothing here to worry yourself over anyhow ... Green Jacket has well and truly left our lives for now and perhaps forever more ... meandered off with its owner to live another life, whatever that may be. For me, and us, this is a novel kind of surrender, letting parts go into independent autonomy, and a refreshing change wherein I have learned – materials and objects must sometimes be let go. Not you though Red Jacket, we are in it together for the long haul. There is plenty of time for those changes you're still waiting for, in the meantime I'm still making sense of the changes I am seeing within myself. Looking back, we've been through so many of them, and while those of the physical variety captured me most when in the moment, it is other kinds of change, more to do with attitude, that I see as significant now.

To begin with I was quite oblivious to change, I used you without much regard for the changes I imposed. Then my forcing of change was rather reckless, trusting you with a dubious dry-cleaner and rashly attempting to fix you with a lack of befitting skills, caring more for a quick result, than for your material well-being. Stagnation ensues, where I cannot bear to see you change at all, a long period of time broken by short stabs at attempted change until we settle into a relationship of steady, fruitful change, where anything seems possible. But then, a different kind of change dawns on me, perhaps change need not be about function and physicality much at all. Change that aims towards a finished outcome is a fruitless kind of change indeed, since a thing deemed as finished is never able to change again. But in the end, the change that I am finally cognisant of is the change that I feel unfolding within my own self. It is an evolving attitude that encompasses all these nuances of change, in all its physical and symbolic forms that I have discovered through you.

My changing self, my formation into the 'care maker' that I earlier mentioned, has me seeing things like never before. I find myself paying full attention to materials and objects that assist me with

[X]

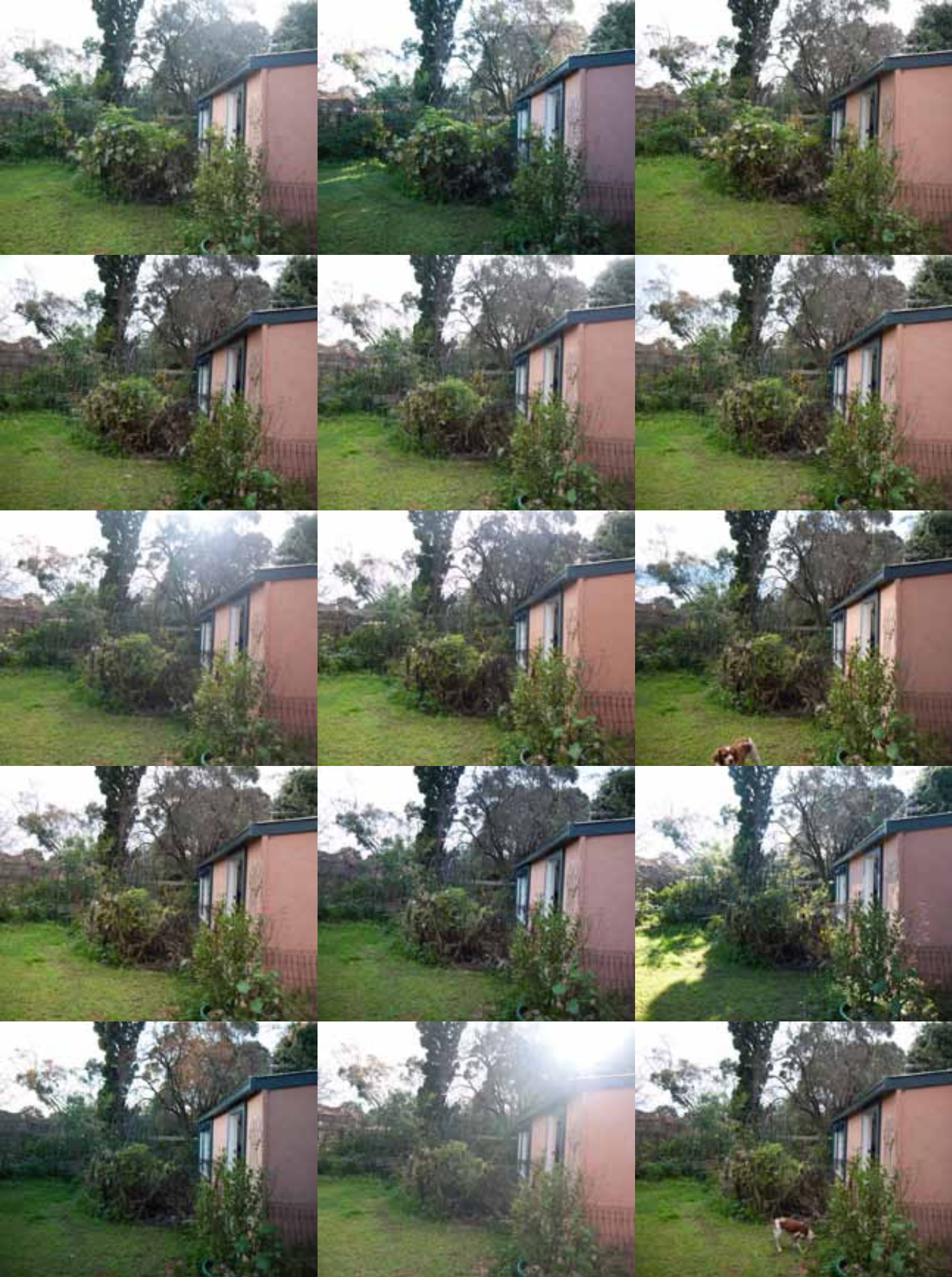
everyday living. I feel obliged to reciprocate and care for them, as they cared for me in giving me the ability to achieve my tasks, look good, feel good and live well. I begin to care in ways beyond what is convenient and sometimes even comfortable, in the ways that you taught me – most especially through the hyper materialistic reuse of your thread, perhaps the best triumph of all for rights of materials against convenience. Most recently I find myself returning to of all things, pyjama pants, that were relegated to the ever increasing and inexhaustible rag bag. I see them with renewed eyes, with a propensity to care for them again and find myself applying patches to the rips found mostly in places paralleling the fractures within husband's jeans. Even as we speak, another pair has gone down with husband's wearing ... a new job for tomorrow.

One thing I am certain of – you will always be part of this curious new world. You will never be finished. You will always teach, coach and illuminate while we prosper within these evolving practices of gleaning, using, and making shared futures. I am astoundingly grateful now that there is no finish line and this is the attitude that I am sure is needed to take on some of the most bothersome materials and objects that still, I just don't know how to handle. There are the profuse remnants of digitally printed cloth that I have told you of before and also now these pesky toothpaste tubes that keep calling me. What do you think? Can you help me? What can you tell me Red Jacket that might just help me here? I can almost hear something ... almost ... since you're only just whispering quietly to me ... so quietly I can't quite hear and understand right now. Another time then ... soon ... we'll do some making together and we will see.

Most carefully and forever yours,
Tania

[Y]





finale

As I began with multiple beginnings so too I end with multiple, not quite resolved endings, indicative of where I have come to ... a situation full of materials and objects that never end. From this perspective, as far along on the research path that I have managed for now, these endings appear reasonable ... not absolute endings, but appropriate versions of my ends at this moment. This seems befitting of this research story, full of alternatively spun material mythologies, myths I now believe in, live by and practice by.

Like all myths that flourish, like fashion and fashion abilities that thrive, these material mythologies endure and change all at once, and so they must in order to live on with me, in my life, as it is lived.

At this backend of the path, I feel bound to an essential duty of checking-in with the 'chickens', the readers of this document who I hope to have kept busy throughout this story. What might these 'chickens', through their own scrutinisation of what I offer, have come to learn that they didn't know before? Grounded by the framework I set for discovery, through the exposition of my field as I see relevant to me, the most salient learning I believe is what redirection, put into practice, might possibly be like. This is based on the example of this one, particular, redirective practice of mine, as it has evolved through this practice-based research; my own individual, unique approach, among the multifarious ways that redirection might and must manifest, in a shared aim to create sustain-able futures by design.

As elucidated by Fry: "by its very character, redirective practice can never be universal or theoretically generalized — it can only ever be situated and circumstantially reactive".⁴⁵²

⁴⁵² Fry, *Design Futuring*, 10.

Fry indicates that redirection depends on establishing systems that both indicate the error of existing pathways that defuture, and concurrently "point to new forms of knowledge and action" that have the ability to sustain and create future existence.⁴⁵³ With this premise as my basis, through this research I find that the foremost area of error, within my own sphere of influence, is the misdirection of care. I generally see materials and objects being wasted all over the place — all of the resources, labour, time and technologies that go into their making are thrown away with the things themselves when they are not cared for ... when care is for the capabilities afforded by things, rather than for the things themselves.

⁴⁵³ *ibid.*, 11.

I demonstrate that care may be redirected towards the care of objects and materials through acts of careful making and using, acts whereby I myself am remade, through practice, as a maker of care.

As I am changed through the cultivation of this care making practice, so too, the substance of the process itself is modified; the antithesis of Calvino's observation of standard waste management practices: that "the recycling of the leftovers can be no more than a practical accessory that does not modify the substance of the process".⁴⁵⁴ Through this research I create design works that exist outside of a system predicated on growth, giving an indication of a possible, qualitative-based, fashion practice within a space of 'post-growth'. Within this emergent practice I do not accept only making the same products more 'sustainable'; such 'greening' of existing products may only allow questionable practices to uncritically continue. Against the tide of the good/bad dichotomy within the sustainability discourse, there are no definitive right and wrong approaches in my practice ... only approaches appropriate to the location, time and the human and material players in each unique situation.

Outcomes are never endpoints; my made objects form part of an ecology that aims for sustain-ability, a process, not an endpoint that is "a means to secure and maintain a qualitative condition of being over time".⁴⁵⁵

I embarked on my making journey with the characters of my making, the characters that I step into through making — essential as a presence up front, giving sense to my approaches as they unfold through my playing of these characters thereafter. Rarely are these characters given specific mention throughout, however they are immanent within the work, each imparting their influence most strongly at various times, and over time, intermeshing and evolving into ever-changing versions of themselves. All along the characters are all present, as they are within the scene that permeates the fabric of this document ... there I am, standing on the back doorstep, looking out at both garden and workroom. You might deduce that I am the domestician, about to step into one of those other roles — that of the professional, if I am to step down and make my way to the workroom door, or that of the gardener if something such as a pervasive weed draws my attention right now.

That said, at this moment I may just as easily be playing either professional or gardener, stepping back to the threshold of the domestician ... but however it is, it matters not much, since all characters have their essential essence to offer: the discipline of the professional, the heart of the domestician, and the soul of the gardener.

As making proceeds I cannot help but persist and carry on, as the characters of my making pervade, despite wondering why do I keep making at all? ... the garden answers. The garden keeps making, and remaking itself continually, it cannot help but do otherwise ... making to make use, but making for no specific use either, but also making for a wonderfully specific use — just to keep its lovely self going, lovely even now in the midst of late winter decay. The garden makes for the sake of carrying a life force forward, for the sake of future parsley and silver beet to be, and for all else that cannot be predicted to be at all, but might only be just around the corner. My objects and materials are like this ... I care for them through making because they exist here within my ecology, something like Manzini's "garden of objects",⁴⁵⁶ and something like Fry's "social ecology as a foundation of change".⁴⁵⁷ In this ecology of objects, all materials call to me for the sake of their potential future lives that might live out with me, through the care of my making.

They are waiting — as is the garden itself, neglected during this recent time of postulation — the bags, the leather, all the remnants, but perhaps most especially Red Jacket ... plenty still to do!

With these last words that I utter (here at least), there is nothing much more, but so much more I could go on with, all at once. But I am taking a cue from the latest flock of bird visitors in the garden ... the fat, white, larrikin-like corellas (officially known as *Cacatua sanguinea*) that have been gorging on the cones from the lone pencil pine, located on the fence line at the very back edge of the garden. For the past two months they cackle, squabble among themselves, but most of all seem to have a marvellous time as they toss the remains of their feast down to my world below, blanketing the ground with debris that transitions to another life as mulch.

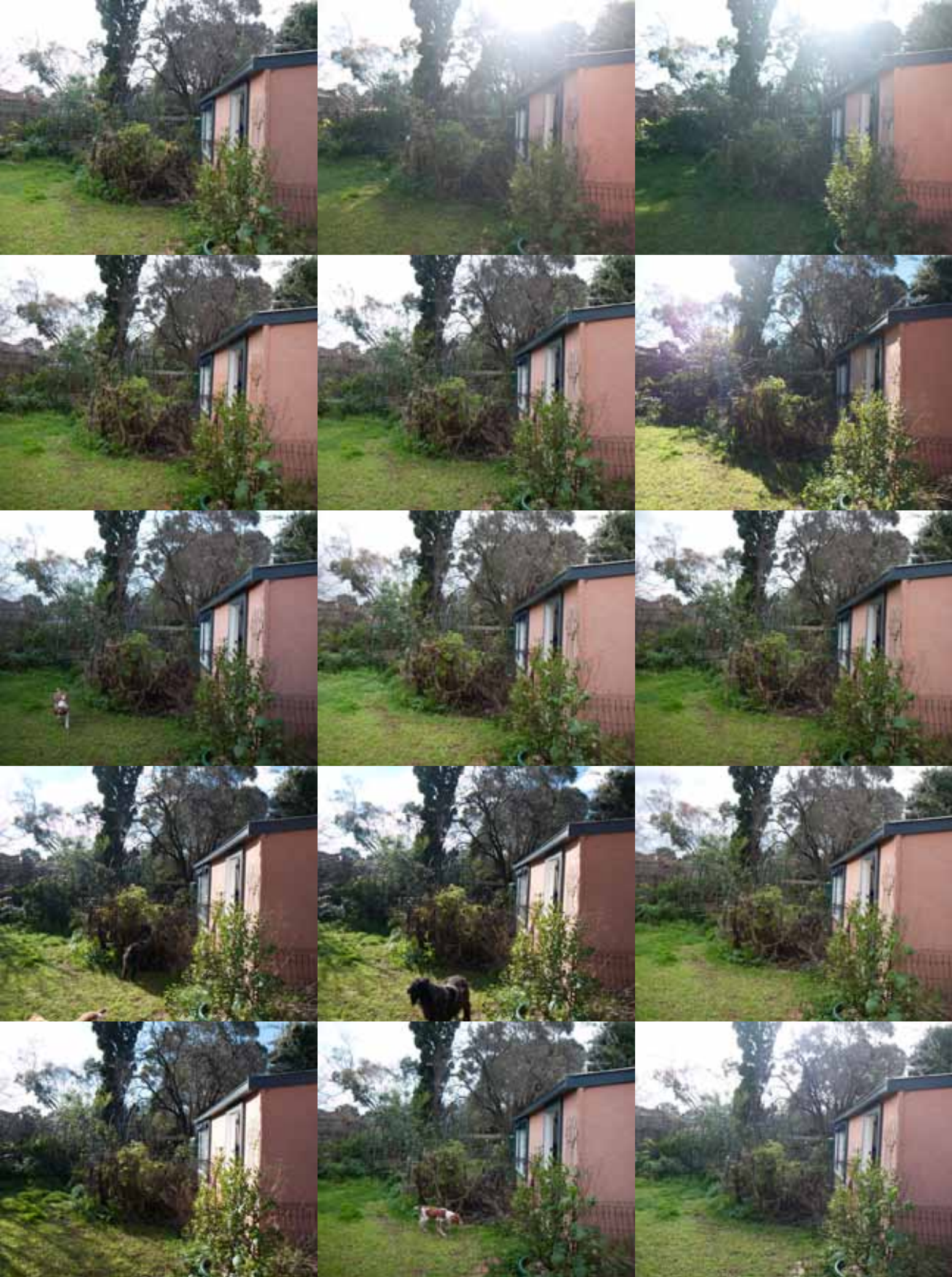
So too, I hope to sustain the effort to find and keep finding objects that I'm excited to get my 'claws' into among my remnants, things I must *make with* and care for, and most of all, while doing it, have fun.

⁴⁵⁴ Calvino, *Road to San Giovanni*, 77.

⁴⁵⁵ Fry, *Design Futuring*, 43.

⁴⁵⁶ Manzini, "Prometheus of the Everyday," 20.

⁴⁵⁷ Fry, *Design Futuring*, 102.



list of

ILLUSTRATIONS

... all images are by the author unless otherwise stated.

Front Cover ... View from back door step, August – September 2010.

- xviii Leather scraps.
- xxii View from back door step, September – October 2010.
- 14 Pleading toothpaste tube.
- 40 View from back door step, October – November 2010.
- 42 Fetish sampler.
- 44 Crocheting a granny square.
- 48 View from back door step, November – January 2010/1.
- 50 View from back door step, January – February 2011.
- 51 View from back door step, February – April 2011.
- 52 View from back door step, April – June 2011.
- 53 **5.01** Sprinkles and puddles of leather fragments.
- 54 **5.02** Jockstraps and leftovers.
5.03 Making *Staple Sample*.
5.04 *Staple Sample on the mannequin*.
- 55 **5.05** Okonomiyaki and leather okonomiyaki.
- 56 **5.07** Attentively sewing the *Calf Leg Shirt*.
5.08 Responding to the render.
- 57 **5.09** Cutting the leather swatches.
5.10 The tessellated sample alongside origami model.
5.11 Tessellated sample on the mannequin.
- 62 View from back door step, July – August 2011.
- 63 View from back door step, August – September 2011.
- 64 View from back door step, September – October 2011.
- 65 **6.01** Lacing with kangaroo thonging.
- 66 **6.02** *South-Eastern Plains Shoes*.
6.03 *South-Eastern Plains Shoes* worn.
- 68 **6.04** Vintage apron featuring fruit platter and roast chicken.
6.05 Toilet window curtain guides the positioning of leather triangles.
- 69 **6.06** The *Broad Bean Apron* in the workroom window; in the daytime, viewed from inside and outside, and at night when lit by the fluorescent workroom lights.
- 70 *Broad Bean Apron*, lace side. Photograph by Peter Ryle.
- 71 *Broad Bean Apron*, leather side. Photograph by Peter Ryle.
- 72 **6.07** Uniquely shaped broad beans.
6.08 Broad bean pod is shaped by the beans that grow inside.
- 76 View from back door step, October – November 2011.
- 77 View from back door step, November 2011.
- 78 View from back door step, November – December 2011.
- 82-3 **7.01** *Summer Gleaning* artwork: the panel for the roof sections; extra strips used to construct the ties for the tent; and the panel for the sides of the tent, comprising the skirt and waistband pieces for the aprons.
- 84 *Summer Gleaning* installed.
- 85 View from inside *Summer Gleaning*.
- 86 **7.02** Scenes from the *Summer Gleaning* apron making workshop.
- 87 **7.03** Cutting the *Summer Gleaning* tent.
7.04 Making aprons. Bottom left photograph by Peter Downton.
- 88-9 **7.05** Uninstalling *Summer Gleaning*.

92 **7.06** Instructions for cutting the *Summer Gleaning* tent as given to 'team glean'.
7.07 A completed apron.

93 **7.08** Backing fabric inadvertently printed.

96 View from back door step, December – February 2011/2.

97 View from back door step, February – March 2012.

98 View from back door step, March – April 2012.

100 **8.01** *Crocheted bag Bag*.

103 **8.02** *Gleaned Tee* with rectangular shaped gusset.
8.03 One version of the *GleanedJacket*.

104-5 **8.04** Various versions of gleaned garments.

106 **8.05** Various lengths of the gleaned garments. Photographs by Peter Ryle.
8.06 *Tomato Dressing*.

109 **8.07** Joining the leather with jump rings.
8.08 Sutured leather triangles.

110-11 **8.09** The *Tessellated Dress*. Photographs by Peter Ryle.

114 View from back door step, April – July 2012.

115 View from back door step, July – August 2012.

116 View from back door step, August – September 2012.

120 *First lettuce making*.

122 Wispy bag and *Tiny lettuce*.

124 *Lettuce from lettuce making*.

127 *Never ending lettuce* in the making.

128-9 *Chip binge lettuce making*.

130-1 *Bagged lettuces*.

132 Broken power cable.

133 *Lettuce power*.

134 View from back door step, September – October 2012.

136 **10.01** Beautifully cultivated lettuce.

142 View from back door step, October – December 2012.

144 View from back door step, January – February 2013.

145 View from back door step, March – June 2013.

146 View from back door step, July 2013.

156 View from back door step, July – August 2013.

157 View from back door step, August – September 2013.

158 View from back door step, September – October 2013.

163 **12.01** Labelled preserves.

164 **12.02** Gleaned label 29-7-11.
12.03 Embroidering gleaned label 16-12-14.
12.04 Gleaned label 15-6-2014.

166-7 Plum Blossom in the spring-time garden.

172 View from back door step, October – November 2013.

173 View from back door step, November – December 2013.

174 View from back door step, December – January 2013/4.

177 **13.01** Grandma's broken mixing bowl.

178 **13.02** Mending grandma's broken mixing bowl.

179 **13.03** Broken IKEA bowl.

180 **13.04** Degraded jeans.
13.05 Trying the jeans on the barbecue.

181 **13.06** Open waistband areas on the *BBQ Cover*.
13.07 *BBQ Cover* in the garden setting.

182-3 **13.08** A barbecue spread. Photographs by Peter Ryle.

184 **13.09** Three weeks of waste. Photograph by Clementine Day.
13.10 Sorting three weeks of waste.

185 **13.11** Superfine selvages.
13.12 First two 'blocks'.
13.13 Sewing the pieces to the central square.

186 **13.14** Trying the 'blocks' on the mannequin.

187 **13.15** *100% Superfine Quilt*. Photograph by Rebecca Pohlner.

188-9 **13.16** Making the *Laptop Jumper* and recently discovering that it requires repair.

192 View from back door step, January - February 2014.

193 View from back door step, February – March 2014.

194 View from back door step, March – April 2014.

195 **14.01** Degraded Green Jacket.

196 **14.02** Gaping rupture in Green Jacket's sleeve head.
14.03 Split armhole seam.

197 **14.04** Affinity between Green Jacket and crochet table cloth.
14.05 Attaching the crochet doilies to the inside of Green Jacket.

198 **14.06** Refinished edges of cut down doilies.
14.07 Gleaned label attached to Green Jacket.

199 **14.08** 'Mending' Green Jacket's cuff.
14.09 Damage bridged and supported with crochet.

204 View from back door step, April – May 2014

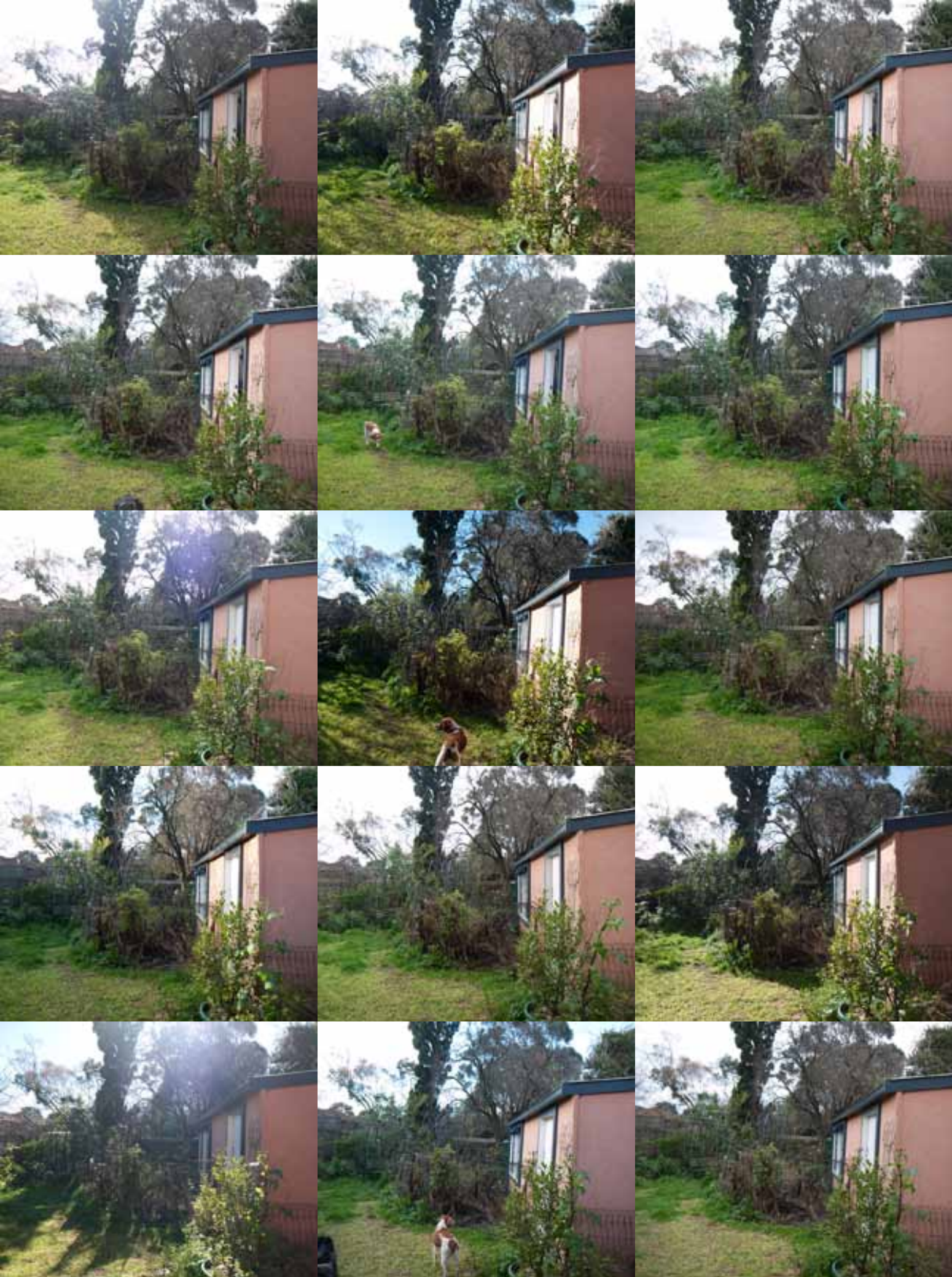
205 View from back door step, May – June 2014.

206 View from back door step, June – July 2014.

212 View from back door step, July 2014.

218 View from back door step, July – August 2014.

Back Cover ... View from back door step, August – October 2014.



references

Aller, Doris. *Sunset Leather Craft Book*. London: Putnam & Co. Ltd., 1953.

Al-Mahmood, Syed Zain, and Rebecca Smithers. "Matalan Supplier among Manufacturers in Bangladesh Building Collapse." *The Guardian*, 25 April, 2013. <http://www.theguardian.com/world/2013/apr/24/bangladesh-building-collapse-kills-garment-workers> (accessed November 16 2013).

Baker, Cynthia Harvey. *Quilting and Collecting: Homage to the Wagga: An Exhibition of Quilts in Three Parts, My Journey — My Inspiration — My Interpretation*. Kojonup, WA: Cynthia H. Baker, 2009.

Barthes, Roland. *Mythologies*. London: Vintage, 2000.

Bateson, Gregory. *Steps to an Ecology of Mind*. Chicago; London: University of Chicago Press, 2000.

Benjamin, Walter. *Illuminations*, edited by Hannah Arendt. New York: Schocken Books, 1968.

Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Durham; London: Duke University Press, 2010.

Black, Sandy. *Eco-Chic: The Fashion Paradox*. London: Black Dog Publishing, 2008.

Bligh, Marjorie. *Marjorie Bligh's Homely Hints on Everything*. 2nd ed. Devonport, Tasmania: Richmond Printer Pty. Ltd., 1988.

Bligh, Marjorie. *Crafts: Old, New, Recycled*. Devonport, Tasmania: Richmond Concepts & Print, 1995.

Brisley, Joyce Lankester. *Milly-Molly-Mandy Stories*. 1972. Reprint, Harmondsworth, Middlesex: Penguin Books, 1977.

Brown, Sass. *Refashioned: Cutting-Edge Clothing from Upcycled Materials*. London, UK: Laurence King Publishing, 2013.

Calvino, Italo. *The Road to San Giovanni*. Translated by Tim Parks. London: Penguin Books, 2009.

Chapman, Jonathan. *Emotionally Durable Design: Objects, Experiences and Empathy*. London: Earthscan, 2005.

Chapman, Jonathan. "Subject/Object Relationships and Emotionally Durable Design." In *Longer Lasting Products: Alternatives to the Throwaway Society*, edited by Tim Cooper, 61-76. Surrey: Gower, 2010.

Chapman, Jonathan. "Emotionally Sustaining Design." In *The Handbook of Design for Sustainability* edited by Stuart Walker and Giard Jacques, 363-74. London; New York: Bloomsbury Academic, 2013.

Clark, Andy. *Supersizing the Mind: Embodiment, Action, and Cognitive Extension*. Oxford; New York: Oxford University Press, 2008.

Conn, Richard, and Denver Art Museum. *Robes of White Shell and Sunrise: Personal Decorative Arts of the Native American*. Catalogue of an exhibition at the Denver Art Museum, November 9, 1974 - January 19, 1975. Denver: Denver Art Museum, 1974.

Cooper, Tim. "The Significance of Product Longevity." In *Longer Lasting Products: Alternatives to the Throwaway Society*, edited by Tim Cooper, 3-36. Surrey: Gower, 2010.

The Clothing Exchange. "The Clothing Exchange: About Us." <http://clothingexchange.com.au/index.php/about-us> (accessed March 7 2014).

Deschamps, Judith. "A Talk To The Leftovers (extrait) 2013." Vimeo Video, 5.17. Posted by "JudithD," uploaded October 28, 2013. <http://vimeo.com/78019682> (accessed November 11 2013).

DeSilvey, Caitlin. "Observed Decay: Telling Stories with Mutable Things." *Journal of Material Culture* 11, no. 3 (2006): 318-38.

Dillon, Robin S. "Respect and Care: Toward Moral Integration." *Canadian Journal of Philosophy* 22, no. 1 (1992): 105-32.

Dilnot, Clive. "The Science of Uncertainty: The Potential Contribution of Design to Knowledge." draft paper (1998): http://thenewschoolhistory.org/wp-content/uploads/2013/10/dilnot_scienceuncertainty-web-1.pdf (accessed 28 December 2013).

"Do hit." YouTube video, 1.04. Posted by "jannssenn," uploaded March 1, 2007. http://www.youtube.com/watch?v=WnN-wK5_7Mw (accessed May 17 2013).

Dombek-Keith, Kathleen, and Suzanne Loker. "Sustainable Clothing Care by Design." In *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*, edited by Alison Gwilt and Timo Rissanen, 101-116. London; Washington, DC: Earthscan, 2011.

Dormer, Peter. "Craft and the Turing Test for practical thinking." In *The Culture of Craft: Status and Future*, edited by Peter Dormer, 137-57. Manchester, UK; New York: Manchester University Press, 1997.

Dormer, Peter. "The Language and Practical Philosophy of Craft." In *The Culture of Craft: Status and Future*, edited by Peter Dormer, 219-30. Manchester, UK; New York: Manchester University Press, 1997.

Douglas, Mary. *Purity and Danger: An Analysis of the Concepts of Pollution and Taboo*. 1966. Reprint, London; New York: Routledge, 1995.

Downton, Peter. *Design Research*. Melbourne: RMIT Publishing, 2003.

Droog. "10kg Institute." <http://studio.droog.com/studio/all/material-matters-a-future-furniture-fair/10kg-institute/> (accessed July 7 2014).

Droog. "Do hit chair – hit by van der Poll." <http://www.droog.com/webshop/furniture/do-hit-chair---hit-by-van-der-poll/> (accessed October 24 2013).

Droog. "Saved by Droog." <http://studio.droog.com/studio/all/saved-by-droog-/> (accessed July 2 2014).

Droog. "Saved by Droog: 100 Blue Containers." <http://studio.droog.com/studio/all/saved-by-droog-/100-blue-containers/> (accessed July 2 2014).

Dunne, Anthony, and Fiona Raby. "Critical Design FAQ." Dunne & Raby. <http://www.dunneandraby.co.uk/content/bydandr/13/0> (accessed January 10 2014).

Dunne, Anthony, and Fiona Raby. "Interpretation, Collaboration and Critique." Dunne & Raby. <http://www.dunneandraby.co.uk/content/bydandr/465/0> (accessed January 10 2014).

ECAL. "Low-Tech Factory." Ecole cantonale d'art de Lausanne, Switzerland. <http://www.ecal.ch/en/1181/events/exhibitions/low-tech-factory> (accessed July 8 2014).

Ehrenfeld, John. *Sustainability by Design: A Subversive Strategy for Transforming Our Consumer Culture*. New Haven: Yale University Press, 2008.

Fieser, James. "Ethics." *The Internet Encyclopedia of Philosophy*. <http://www.iep.utm.edu/ethics/> (accessed May 20 2014).

Fisher, Berenice, and Joan C. Tronto. "Toward a Feminist Theory of Care." In *Circles of Care: Work and Identity in Women's Lives*, edited by Emily Abel and Margaret Nelson, 30-45. Albany, NY: State University of New York Press, 1991.

Fisher, Tom, and Janet Shipton. *Designing for Re-Use: The Life of Consumer Packaging*. London; Sterling, VA: Earthscan, 2010.

Fletcher, Kate. "Clothes That Connect." In *Designers, Visionaries and Other Stories: A Collection of Sustainable Design Essays*, edited by Jonathan Chapman and Nick Gant, 118-32. London; Sterling, VA: Earthscan, 2007.

Fletcher, Kate. *Sustainable Fashion and Textiles: Design Journeys*. London; Sterling, VA: Earthscan, 2008.

Fletcher, Kate. "Slow Fashion: An Invitation for Systems Change." *Fashion Practice: The Journal of Design, Creative Process and the Fashion Industry* 2, no. 2 (2010): 259-66.

Fletcher, Kate. "Post-Growth Fashion and the Craft of Users." In *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*, edited by Alison Gwilt and Timo Rissanen, 165-75. London; Washington, DC: Earthscan, 2011.

Fletcher, Kate, and Lynda Grose. *Fashion and Sustainability: Design for Change*. London: Laurence King Publishing, 2012.

Fletcher, Kate. "Durability, Fashion, Sustainability: The Processes and Practices of Use." *Fashion Practice: The Journal of Design, Creative Process and the Fashion Industry* 4, no. 2 (2012): 221-38.

Fletcher, Kate. "Sustainable Fashion." In *The Handbook of Design for Sustainability* edited by Stuart Walker and Giard Jacques, 283-98. London; New York: Bloomsbury Academic, 2013.

Fletcher, Kate. "Patina of Use: Marks of a tree planter." Local Wisdom, Centre for Sustainable Fashion. <http://www.localwisdom.info/use-practices/view/338> (accessed May 27 2013).

Four Corners, Sarah Ferguson, and Mary Ann Jolley. "Fashion Victims." Australian Broadcasting Corporation, 2013. <http://www.abc.net.au/4corners/stories/2013/06/25/3785918.htm> (accessed May 7 2014).

Fox, Louis, and Annie Leonard. "The Story of Stuff." The Story of Stuff Project. <http://www.storyofstuff.org/movies-all/story-of-stuff/> (accessed January 2 2014).

Fraser, Kim. "Refashioning New Zealand: A Practitioner's Reflection on Fast Fashion Implications." *The International Journal of Environmental, Cultural, Economic and Social Sustainability* 7, no. 3 (2011): 275-88.

Frayling, Christopher. *On Craftmanship*. London: Oberon, 2011.

French, Jackie. *Seasons of Content*. Sydney, NSW: Angus & Robertson, 1998.

French, Jackie. *The Earth Gardener's Companion: A Month-by-Month Guide to Organic Gardening*. 3rd ed. Trentham, Victoria: Earth Garden books, 2009.

Fry, Tony. *Remakings: Ecology, Design, Philosophy*. Sydney, NSW: Envirobook, 1994.

Fry, Tony. *A New Design Philosophy: An Introduction to Defuturing*. Sydney: UNSW Press, 1999.

Fry, Tony. "Redirective Practice: An Elaboration." *Design philosophy papers*, no. 1 (2007). http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper1_FryRedirect/dpp_paper1.html (accessed January 8 2013).

Fry, Tony. "The Gap in the Ability to Sustain." *Design philosophy papers*, no. 1 (2008). http://www.desphilosophy.com/dpp/dpp_journal/back_issues/feature_FryGap/dpp_feature.html (accessed March 13 2014).

Fry, Tony. *Design Futuring: Sustainability, Ethics, and New Practice*. English ed. Oxford, UK; New York, NY: Berg, 2009.

Fry, Tony. "Sustainability: Inefficiency or Insufficiency." *Design philosophy papers*, no. 1 (2009). http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper2_FryInsufficient/dpp_paper2.html (accessed March 13 2014).

Fry, Tony. *Design as Politics*. New York: Berg, 2011.

Fry, Tony. *Becoming Human by Design*. London; New York: Berg, 2012.

Fuad-Luke, Alastair. *Design Activism: Beautiful Strangeness for a Sustainable World*. London; Sterling, VA: Earthscan, 2009.

Fuse, Tomoko. *Home Decorating with Origami*. Tokyo, Japan: Japan Publications Trading Co., 2000.

Gill, Alison, and Abby Mellick Lopes. "On Wearing: A Critical Framework for Valuing Design's Already Made." *Design and Culture* 3, no. 3 (2011): 307-27.

Gilligan, Carol. "Moral Orientation and Moral Development." In *Women and Moral Theory*, edited by Eva Feder Kittay and Diana T. Meyers, 19-33. Totowa, NJ: Rowman and Littlefield, 1987.

Gregson, Nicky, Alan Metcalfe, and Louise Crewe. "Moving Things Along: The Conduits and Practices of Divestment in Consumption." *Transactions of the Institute of British Geographers, New Series* Vol. 32, no. 2 (2007): 187-200.

Gronow, Jukka. "Fads, Fashions and 'Real' Innovations: Novelties and Social Change." In *Time, Consumption and Everyday Life: Practice, Materiality and Culture*, edited by Elizabeth Shove, Frank Trentmann and Richard Wilk, 129-42. Oxford; New York: Berg, 2009.

Gwilt, Alison, and Timo Rissanen. *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*. London; Washington, DC: Earthscan, 2011.

Hawkins, Gay. "Plastic Bags: Living with Rubbish." *International Journal of Cultural Studies* 4, no. 1 (2001): 5-23.

Heidegger, Martin. *Poetry, Language, Thought*. Translated by Martin Hofstadter. New York: Harper Perennial Modern Thought, 2013.

Hemmings, Jessica. "Grown Fashion: Animal, Vegetable or Plastic?" *Textile: The Journal of Cloth and Culture* 6, no. 3 (2008): 262-73.

Hetherington, Kevin. "Secondhandness: Consumption, Disposal, and Absent Presence." *Environment and Planning D: Society and Space* Vol. 22 (2004): 157-73.

Hinte, Ed van. *Eternally Yours: Visions on Product Endurance*. Rotterdam: 010 Publishers, 1997.

Hinte, Ed van. *Eternally Yours: Time in Design: Product, Value, Sustenance*. Rotterdam: 010 Publishers, 2004.

Howarth, Jane. "Neither Use nor Ornament: A Consumers' Guide to Care." *Thingmount working paper series on the philosophy of conservation* (1996). [http://www.lancaster.ac.uk/users/philosophy/awaymave/onlineresources/neither use nor ornament.pdf](http://www.lancaster.ac.uk/users/philosophy/awaymave/onlineresources/neither_use_nor_ornament.pdf) (accessed September 19 2013).

Hughes, Peter. "Towards a Post-Consumer Subjectivity: A Future for the Crafts in the Twenty First Century?" *Craft + Design Enquiry* 3 (2011). [http://press.anu.edu.au/apps/bookworm/view/craft design enquiry issue 2011/10211/ch02.html](http://press.anu.edu.au/apps/bookworm/view/craft_design_enquiry_issue_2011/10211/ch02.html) (accessed January 19 2014).

Humade. "New Kintsugi: The Beauty of an Imperfect Repair." <http://humade.nl/products/new-kintsugi-1> (accessed July 29 2014).

The Institute for Figuring. "How to Crochet Hyperbolic Corals." <http://crochetcoralreef.org/Content/makeyourown/IFF-CrochetReef-HowToHandout.pdf> (accessed July 4 2014).

Jacke, Dave, and Eric Toensmeier. *Edible Forest Gardens, Volume One: Ecological Vision and Theory for Temperate Climate Permaculture*. White River Junction, Vermont: Chelsea Green Publishing Company, 2005.

Kawamura, Yuniya. *Fashion-ology: An Introduction to Fashion Studies*. Oxford; New York: Berg, 2005.

Keep Australia Beautiful WA. "Litter - How Long Does It Take to Break Down?" Western Australia Department of Environment and Conservation. www.kabc.wa.gov.au/downloads/doc_download/111-litter-how-long-does-it-take-to-breakdown.html (accessed May 13 2014).

Leonard, Annie, and Ariane Conrad. *The Story of Stuff: How Our Obsession with Stuff Is Trashing the Planet, Our Communities, and Our Health - and a Vision for Change*. New York: Free Press, 2010.

Lewis, Tania, Rowan Wilken, Malita Allan, and Paula Arcari. "Cultural Economies of Hard Rubbish." Report prepared for Moreland City Council, School of Media and Communication RMIT University, Swinburne Institute for Social Research. http://apo.org.au/files/Resource/smc_cultureconomiesofhardrubbish_mar_2014.pdf (accessed March 19 2014).

Lloyd, Simon. "Gleaning Potential: Practicing Design Through Material Expression." Masters thesis, School of Architecture and Design, RMIT University, Melbourne, 2009.

Loschek, Ingrid. *When Clothes Become Fashion: Design and Innovation Systems*. Oxford; New York: Berg, 2009.

Mäkelä, Maarit. "Knowing through Making: The Role of the Artefact in Practise-Based Research." In *Nordes 2005, In the making, Royal Danish Academy of Fine Arts, School of Architecture, 29-31 May 2005*. North America: Nordic Design Research Conferences, 2009. <http://ocs.sfu.ca/nordes/index.php/nordes/2005/paper/view/78/43> (accessed April 5 2010).

Manzini, Ezio. "Prometheus of the Everyday: The Ecology of the Artificial and the Designer's Responsibility." Translated by John Cullars. *Design Issues* 9, no. 1 (1992): 5-20.

Manzini, Ezio. "Plastics and the Challenge of Quality." Unpublished paper, Change Design (formally EcoDesign Foundation), 1992. [http://www.changedesign.org/Resources/Manzini/Manuscripts/Plastics and the Challenge of Quality.pdf](http://www.changedesign.org/Resources/Manzini/Manuscripts/Plastics_and_the_Challenge_of_Quality.pdf) (accessed December 12 2013).

Marchand, Anne, and Stuart Walker. "Connecting through Time: Old Objects, New Contexts, and Design-Centered Research for Sustainability." *designperspectives* 2007 (2007). http://www.idsa.org/sites/default/files/Marchand-Walker-Connecting_Through_Time.pdf (accessed December 28 2013).

Marchand, Anne, Craig Badke and Stuart Walker. "Sustainability and the 'Weakness of the Will'." In *Cumulus Proceedings, Shanghai: Young Creators For Better City & Better Life, 2010*. Helsinki; Shanghai: Aalto University School of Art and Design; College of Design and Innovation Tongji University, 2010. http://www.cumulusassociation.org/images/stories/Working_papers/Cumulus_Proceedings_Shanghai.pdf (accessed December 14 2013).

McCloud, Kevin, Eve Kay and Sue Murphy. *Kevin McCloud's Man Made Home*, season 2, episode 3, directed by Patrick Furlong, screened January 22, 2014 (Melbourne, VIC: Australian Broadcasting Corporation, 2014). Television Broadcast.

McDonough, William, and Michael Braungart. *Cradle to Cradle: Remaking the Way We Make Things*. New York: North Point Press, 2002.

McDonough, William, and Michael Braungart. *The Upcycle: Beyond Sustainability - Designing for Abundance*. New York: North Point Press, 2013.

McQuillan, Holly and Timo Rissanen. *Yield: Making Fashion without Making Waste*. Brooklyn, New York: Textile Arts Center, 2011.

McQuillan, Holly. "Zero-Waste Design Practice: Strategies and Risk Taking for Garment Design." In *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*, edited by Alison Gwilt and Timo Rissanen, 83-97. London; Washington, DC: Earthscan, 2011.

Middleton, Jonnet. "Long Live the Thing! Temporal Ubiquity in a Smart Vintage Wardrobe." *Ubiquity: The Journal of Pervasive Media* 1, no. 1 (2012): 7-22.

Miyake, Issey. "BaoBao: Issey Miyake." <http://www.baobaoissey Miyake.com/> (accessed June 18 2014)

Moisdon, Stephanie. "Bless Central." In *Bless: Celebrating 10 Years of Themelessness, Nº00- Nº29*, edited by Dèsirée Heiss, Inès Kaag and Manuel Raeder, 41-5. New York: Sternberg Press, 2006.

Morris, William. *Architecture, Industry and Wealth: Collected Papers*. New York: Garland, 1978.

Murray, Kevin. "Head and Hands in the Cloud: Cooperative Models for Global Trade to Be Found in Traditional Crafts." In *People and the Planet: Transforming the Future Conference, 2-4 July 2013*. Melbourne, Australia: RMIT University, 2013. <http://global-cities.info/wp-content/uploads/2013/11/Head-and-Hands-in-the-Cloud1.pdf> (accessed July 8 2013).

Naish, John. *Enough: Breaking Free from the World of More*. London: Hodder & Stoughton, 2008.

Niinimäki, Kirsi, and Ilpo Koskinen. "I Love This Dress, It Makes Me Feel Beautiful! Empathic Knowledge in Sustainable Design." *The Design Journal* 14, no. 2 (2011): 165-86.

Noddings, Nel. *Caring: A Feminine Approach to Ethics & Moral Education*. Berkeley; London: University of California Press, 2003.

Packard, Vance. *The Waste Makers*. 3rd ed. Great Britain: Pelican Books, 1964.

Pattern Drafting, Vol. II [in Japanese]. Tokyo: Kamakura-Shobo Publishing Co., Ltd., 1970.

Patton, Mary. *Designing with Leather and Fur*. Great Neck, New York: Hearthside Press, 1972.

Payne, Alice. "Nourishing or Polluting: Redefining the Role of Waste in the Fashion System." In *Design and Ethics: Reflections on Practice*, edited by Emma Felton, Oksana Zelenko, and Suzi Vaughan, 204-12. Abingdon, Oxon; New York: Routledge, 2012.

PHOOEY Architects. "Zedi Hair Salon." <http://www.phooey.com.au/projects/77/zedi-hair-salon> (accessed July 14 2014).

Pinkus, Karen, and Cameron Tonkinwise. "Want Not: A Dialogue on Sustainability with Images." *World Picture*, 5, sustainability (2011). http://www.worldpicturejournal.com/WP_5/Pinkus_Tonkinwise.htm (accessed September 11 2013).

Polanyi, Michael. *Personal Knowledge: Towards a Post-Critical Philosophy*. London: Routledge and Kegan Paul, 1962.

Polanyi, Michael. *The Tacit Dimension*. Gloucester, Mass.: Peter Smith, 1983.

Pollan, Michael. *Food Rules: An Eater's Manual*. Camberwell, Victoria: Penguin Books, 2010.

Potter, Beatrix. *The Tale of the Flopsy Bunnies*. London: Frederick Warne, 2002.

Press Association. "Primark Offers Long-Term Compensation to Rana Plaza Factory Collapse Victims." *The Guardian*, 25 October, 2013. <http://www.theguardian.com/world/2013/oct/24/primark-compensation-rana-plaza-factory-collapse-bangladesh?INTCMP=ILCNETTXT3487> (accessed November 16 2013).

Ramakers, Renny. "Spirit of the Nineties." In *Droog Design: Spirit of the Nineties*, edited by Renny Ramakers and Gijs Bakker, 30-63. Rotterdam: 010 Publishers, 1998.

Reader's Digest Complete Guide to Needlecraft. Sydney: Reader's Digest, 1980.

Rissanen, Timo. "From 15%-0: Investigating the Creation of Fashion without the Creation of Fabric Waste." In *Creativity: Designer Meets Technology Europe, Copenhagen, Denmark, 27-29 September 2005*. Denmark: KrIDT; US: Philadelphia University, 2005. http://www.kridt.dk/conference/Speakers/Timo_Rissanen.pdf, 2005 (accessed March 29 2010).

Rissanen, Timo. "Creating Fashion without the Creation of Fabric Waste." In *Sustainable Fashion: Why Now? A Conversation About Issues, Practices, and Possibilities*. edited by Janet Hethorn and Connie Ulasewicz, 184-206. New York: Fairchild Books, 2008.

Rissanen, Timo. "Designing Endurance." In *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*, edited by Alison Gwilt and Timo Rissanen, 127-38. London; Washington, DC: Earthscan, 2011.

Sander-Staudt, Maureen. "Care Ethics." *The Internet Encyclopedia of Philosophy*. <http://www.iep.utm.edu/care-eth/> (accessed November 18 2013).

Satie, Erik. *Gymnpoedies, Gnossiennes and Other Works for Piano*. New York: Dover Publications Inc., 1989.

Schön, Donald A. *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic Books, 1983.

Scrivener, Stephen, and Peter Chapman. "The Practical Implications of Applying a Theory of Practice Based Research: A Case Study." *Working Papers in Art and Design* 3 (2004). http://www.herts.ac.uk/__data/assets/pdf_file/0019/12367/WPIAAD_vol3_scrivener_chapman.pdf (accessed December 13 2013).

Sennett, Richard. *The Craftsman*. London: Penguin Books, 2009.

Schor, Juliet B. "Cleaning the Closet: Toward a New Fashion Ethic." In *Sustainable Planet: Solutions for the Twenty-First Century*, edited by Juliet B. Schor and Betsy Taylor, 45-59. Boston: Beacon Press, 2002.

Shove, Elizabeth. *Comfort, Cleanliness and Convenience: The Social Organization of Normality*. Oxford: Berg, 2003.

Siegle, Lucy. *To Die For: Is Fashion Wearing out the World?* London: Fourth Estate, 2011.

Stewart, Susan, and Jacqueline Lorber-Kasunic. "Akrasia, Ethics and Design Education." *Design philosophy papers*, no. 4 (2006). http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper2_StewAkrasia/dpp_paper2.html (accessed December 16 2013).

Stoekl, Allan. "Gift, Design and Gleaning." *Design philosophy papers*, no. 1 (2009). http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper1_Stoekl/dpp_paper1.html (accessed September 24 2010).

Strasser, Susan. *Waste and Want: A Social History of Trash*. New York: Henry Holt and Company, 2000.

Strohecker, Carol. "Knots." In *Evocative Objects: Things We Think With*, edited by Sherry Turkle, 23-9. Cambridge, Massachusetts: MIT Press, 2007.

Thomas, Diana, and WRAP Group. *Wrap Unwrapped: An Exhibition of Works Inspired by the Wagga Rug*. Balgowlah, N.S.W.: WRAP Group, 2008.

Thoreau, Henry David. *Walden*. London: CRW Publishing, 2004.

Tonkinwise, Cameron. "Beauty-in-Use." *Design philosophy papers*, no. 2 (2003). http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper2_Tonkin/dpp_paper2.html (accessed September 11 2013).

Tonkinwise, Cameron. "Ethics by Design, or the Ethos of Things." *Design philosophy papers*, no. 2 (2004). http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper4_TonkinEthics/dpp_paper4.html (accessed September 11 2013).

Tonkinwise, Cameron. "Is Design Finished? Dematerialisation and Changing Things." *Design philosophy papers*, no. 3 (2004). http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper2_TonkinFinish/dpp_paper2.html (accessed December 31 2013).

Tonkinwise, Cameron. "Knowing by Being-There Making: Explicating the Tacit Post-Subject in Use." *Studies in Material Thinking* 1, no. 2 (2008). <http://www.materialthinking.org/papers/30> (accessed September 11 2013).

Tonkinwise, Cameron. "Design Away." Unpublished paper, School of Design, Carnegie Mellon University, 2013. https://www.academia.edu/3794815/Design_Away_Unmaking_Things (accessed September 11 2013).

Tranberg Hansen, Karen. "Fashioning: Zambian Moments." *Journal of Material Culture* 8, no. 3 (2003): 301-9.

Tronto, Joan C. *Moral Boundaries: A Political Argument for an Ethic of Care*. New York: Routledge, 1993.

Turkle, Sherry. "What Makes An Object Evocative?" In *Evocative Objects: Things We Think With*, edited by Sherry Turkle, 307-26. Cambridge, Massachusetts: MIT Press, 2007.

Twigger Holroyd, Amy. "Fashion Diggers: Transgressive Making for Personal Benefit." *Making Futures* Vol 2 (2011): 51-61.

Twigger Holroyd, Amy. "Keep & Share." <http://www.keepandshare.co.uk/> (accessed December 12 2013).

Twigger Holroyd, Amy. "Rethinking the Designer's Role: The Challenge of Unfinished Knitwear Design." In *Futurescan 2: Collective Voices, Association of Fashion and Textile Courses Conference, Sheffield, 10-11 January 2013*. <http://www.keepandshare.co.uk/sites/default/files/downloads/TwiggerHolroyd.pdf> (accessed July 3 2014).

Twigger Holroyd, Amy. "Not the End of the Journey: Exploring Re-Knitting as a 'Craft of Use'." In *Making Futures 3: Interfaces Between Craft Knowledge and Design, New Opportunities for Social Innovation and Sustainable Practice, Mount Edgcombe, Plymouth College of Art, 26-27 September 2013*. [http://www.keepandshare.co.uk/sites/default/files/downloads/Not the end of the journey CONFERENCE.pdf](http://www.keepandshare.co.uk/sites/default/files/downloads/Not_the_end_of_the_journey_CONFERENCE.pdf) (accessed December 12 2013).

Tzu, Lao. *Tao Teh Ching*. Translated by John C. H. Wu. Boston, Massachusetts: Shambhala, 1989.

Verbeek, Peter-Paul. *What Things Do: Philosophical Reflections on Technology, Agency, and Design*. Translated by Robert P. Crease. University Park, Pennsylvania: Pennsylvania State University Press, 2005.

Varda, Agnès. *The Gleaners and I*, Directed by Agnès Varda (2002; Australia: Madman Cinema, 2003). DVD.

Vinken, Barbara. *Fashion Zeitgeist: Trends and Cycles in the Fashion System*. Oxford; New York: Berg, 2006.

Von Busch, Otto. "Fashion-Able: Hacktivism and Engaged Fashion Design." PhD thesis, School of Design and Crafts (HDK), Faculty of Fine, Applied and Performing Arts, University of Gothenburg, Göteborg, 2008.

Von Busch, Otto. "Engaged Design and the Practice of Fashion Hacking: The Examples of Giana Gonzalez and Dale Sko." *Fashion Practice: The Journal of Design, Creative Process and the Fashion Industry* 1, no. 2 (2009): 163-86.

Von Busch, Otto. "Generation Open: Contested Creativity and Capabilities." *The Design Journal* 15, no. 4 (2012): 443-60.

Von Busch, Otto. "Self Passage." <http://www.kulturservern.se/wronsov/selfpassage/index2.htm> (accessed April 30 2013).

Von Busch, Otto. "Recyclopedia Reforms." <http://www.kulturservern.se/wronsov/selfpassage/reforms/reforms.htm> (accessed May 24 2014).

Walker, Stuart. *Sustainable by Design: Explorations in Theory and Practice*. London; Sterling, VA: Earthscan, 2006.

Walker, Stuart. *The Spirit of Design: Objects, Environment, and Meaning*. London; Washington, DC: Earthscan, 2011.

Walsh, Peter. *It's All Too Much: An Easy Plan for Living a Richer Life with Less Stuff*. New York: Free Press, 2007.

Willis, Anne-Marie. "Ontological Designing." *Design philosophy papers*, no. 2 (2006). http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper1_WillisOnto/dpp_paper1.html (accessed September 10 2010).

Wilson, Elizabeth. "Explaining it Away." In *Fashion Theory: A Reader*, edited by Malcolm Barnard, 15-24. London; New York: Routledge, 2007.

Wood, Danielle. *Housewife Superstar: The Very Best of Marjorie Bligh*. Melbourne: Text Publishing, 2011.

Woodrow, Linda. *The Permaculture Home Garden*. Camberwell, Victoria: Viking, Penguin Group, 1996.

Yelavich, Susan. "Making Repairs, Making (Environmental) Amends." *Design philosophy papers*, no. 1 (2011). http://www.desphilosophy.com/dpp/dpp_journal/back_issues/paper4_Yelavich/dpp_paper4.html (accessed February 4 2014).

