Lost in Alienation

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Material to a Campaign To evoke change, the campaign most likely need to repeatedly poke the receiver. Hence, it must exist longer than a leaflet or an elusive memory of an exhibition. We probably know that what we do now is skewed and too much. But we have too small action space to do differently – and this space, is what the campaign will open up with its material, page 43.

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Abstract

An average Swede buys 13 kilograms textile material every year, but an average Swede also throws away 8 kilograms every year. Adding a layer of exponential growth, I wonder what will happen with these numbers over the years and more importantly – how will it affect the emotional life of the consumer? Over the years I have developed an interest in the systemic entanglement of fashion – mainly as the urgency to create systemic shifts only has increased.

Fashruption is a happy marriage of the words fashion and disruption, and forms the title for this travelogue, exploring what a fashruption could be. Fashion – that adorns the bodies to showcase the self in the social. A phenomenon in constant dynamic flow of becoming, that thrives on an expiration date. And disruption – that perhaps can release space for a renegotiation on the ways we create identities and consume fashion. But what kind of disruption has the power to challenge current behaviours?

This project is divided into two parts; first a problem setting design process focusing on exploring emotional logics (or illogics) that fashion is intertwined with, extracting reflections on relationships between production–consumption–creation of identities–waste. Secondly, a fashruption is suggested to be a large-scale campaign directed towards people with future-orientated momentum. It will present a strategy proposing ideas of designed material that gives space for self-reflection at the same time building knowledge, aiming to construct publics – who has the possibility to renegotiate the terms upon which they live.
Exponential Identity

A world of waste created by the free man – who in its domination did not tolerate that any boundaries stood before him. To become superior of the earth, man had to slave under his own system. (Wagner, 1941)

Over the years I have developed an interest in the systemic entanglement of fashion – mainly as the urgency to create systemic shifts only has increased. What mechanisms are there to find that can extract changes in the fashion industry?

I read on the web page of Mistra Future Fashion, saying it is a research program on circular economy and serves for a future positive fashion industry. What does such a statement indicate about the current industry? Fashion, as every other industry, obey the concept of exponential economic growth. As far as I understand growing exponentially describes the time it takes for something to double itself. For instance, the company H&M grew with 6% 2016 (Årsrapport H&M, 2017), meaning that it will take 11,6 years for the company to double its economy (given it continues growing with 6% every year). To double the economy, will that require doubling the amount of sales too, meaning twice as many products out on the market? Fashion is also dependent on the raw material that earth so kindly has provided so far. Earth gives soil for cotton to be grown and oil for polyester to be extruded. But earth has limited resources; the amount of cotton we can grow is not endless and there is only a certain amount of oil to access (which better not be touched anyway as far as I understand) – why fashion ends up in conflict with the earth, as exponential growth also require exponential access to resources. Hence, the fashion industry will have to aspire something positive, or else there is simply no business left. But how can we understand what is positive, one may wonder?

Continuing reading on Mistra’s web-page, they state that consumerism is driven by population growth and economic development. What is consumerism? According to Hans Rosling’s forecasts the population growth will stagnates by the end of the century (Rosling, 2014) – is that the end of consumerism? Or does the economic model then require increased consumption per capita? If consumerism, in this sentence, refers to a high level of consumption (an exponential one?), what kind of consumption should we envision and prepare for and share the resources amongst the 11 billion by the end of the year 2100?

An average person in Sweden currently buys 13 kilograms textile material per year (Naturvårdsverket, 2016), of which the majority most likely is fashion. 13 kilograms of textiles fits into one blue IKEA bag filled to the top and even beyond. But every year the average Swede also wastes 8 kilograms textile material, ending up in the fire of the combustion installation. This goes against the waste hierarchy that the European Union has set up, suggesting that we should prevent that waste is even produced at all. In 2016 Sweden’s economy grew with 3,3% (scb.se), applying the idea of exponential growth, the 13 kgs of purchases vs. 8 kgs of waste, would double in 21 years with a 3,3% per year. I suppose this implies that when I am 52 years old, I am expected to buy 2 overfilled IKEA bags of textile per year?

Textiles evolved from being the valuable content of hope-chests to useless waste in hundred years. That is an extraordinary paradigm shift that replaced the mind-sets of a bride-to-be into a modernistic waste machine. Where will the next paradigm take the production and consumption of textiles and how will it interlace in our social, economic and environmental systems?

Linear Model

Fig. 1 A simplified map of systems that fashion plays with. The material resources travel in a linear model, ending up as waste in the combustion installations.

Circular Model

Fig. 2 The circular idea suggest looping the material from waste into production again. This illustration can be misleading as it suggests that the loops are constant and equally big – which exponential growth is not. I have not figured out how to illustrate this relationship yet.
Mistra, among others, are now suggesting that a systemic shift needs to take a circular path, where the material travels in loops between the producer and consumer, rather than today’s linear idea of producer-consumer-waste going into the combustion fires or landfill. If we manage to get the material to travel in loops, will this give space for exponential growth to continue its game? Is the circular idea still asking me to buy 26 kilo textile year 2038? What would an annual purchase of 26 kilo fashion do with me?

Production and Use
When the waste mind-set, supported by modern life, embraced the Swedish, so did the blackouts on how to take care of our clothes. This is very unfortunate as also the user phase has impact on the environment, looking at the life cycle of a garment. To support a circular vision of fashion, by using the material as long as possible, the average Swede not only has to unlearn to throw away, but also unlearn to mistreat the textiles.

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This collective oblivion that holds us accountable is fascinating to me; why do we throw away and mistreat? A simple answer could be that it does not pay off to take care of garments, as it is more economically viable to throw away than use services to mend, or mend yourself for that sake. But is it only a matter of calculation in money? The efficiency of present life seems governed by the urban forces. But is it only a matter of calculation in money? The function of the title is not to invent new production technologies that will disrupt the industry, but rather connect a potential disruption to the ones who form their subjectivity through the produced material that the fashion industry provides with – namely the end-users. Consumers, Citizens.

Fashruption Model
Fig. 3 Illustration of what a Fashruption Machine aims to do – give space for a renegotiation on alternative ways of doing (consuming and creating identities).

The word Fashruption is a marriage of fashion and disruption and forms the working title together with the concept of abstract machine, that I borrowed from Deleuze and Guattari. I understand this concept to talk about everything’s inter-linkage: an assembly of physical and social systems, that for instance create hierarchies in the social. (von Busch, 2009)

Purpose
To suggest what a Fashruption can be through exploration of emotional logics that fashion plays with – hence the political in fashion systems. Spaces of contest may occur between what people do (consume and create identities in the political) and how they feel about it, and further more are affected by doing this. This space can act as a scene to suggest a renegotiation on alternative ways of doing and furthermore be part of the disruptions that will have to take place in systemic shifts of fashion (Markussen, 2013).

Who
The geographical standpoint of the project is from Stockholm, Sweden 2016–2017. Everybody are consumers, hence understanding what group of people to focus upon is a difficult matter. Generally though, my interest lays with what mass-production does with the masses. But modes is a wide concept, why the explorations produced in the travelogue, are aiming to pose generic questions on the emotional logic, or illogic, that fashion is intertwined with. The matter of who, will be returned to in the proposal chapter.

How
By creating scenarios and explorations that problematize ways of doing and behaving with fashion from a consumers point of view, to understand the potential effects and affects on consumption of fashion and creation of identities.

With the insights from the explorations I intend to suggest what an embryo of a Fashruption could be.

Fashion is never stable in its form, but a process of becoming – of producing intensities of difference.

Fashion never has many functions, among others it is a large sensory organ that keep track of cold, heat, pressure, touch and pain. Fashion concerns more senses than the eye and highly depends on the fit, cut, fabric and seams. It also guides how the body acts within the physical exoskeleton of clothing. It affects posture and movement and physical actions. (von Busch, 2009)

This quote leads me to think of the psychologist Albert Mehrabian, who in the seventies made a division on the relative importance of verbal and nonverbal messages, derived from experiments dealing with communications of feelings and attitudes (i.e., like-dislike). He found in his study that body language completely dominated tone and words with 55%. Tone of voice, he said, would constitute 38% and words only 7%. (Kroppens språk, [Video], 2017). Even though he is not suggesting that this equation applies to all communication, it is still heartbreaking to look at his categories – as communication in the present is focusing on short test messages more than anything. Political setlements are even done on a 140 character twitter message since Trump entered the presidency in the States. It seems to be a neglected body. Yet it is the bodies that are eagerly dressed up to showcase the self in the social.

When entering into a discussion regarding fashion from a theoretic standpoint, there is often a wish to distinguish fashion from clothes and vice versa. Clothes is suggested to resist beyond fashion, as fashion has an expiration date – although it is not as obvious when it expires as the date on a cart of milk. But when fashion becomes unfashion it is still clothes, why the concepts are intertwined. Fashion thrives on that expiration, economically and socially. Bordieu suggests that fashion is the latest fashion, the latest difference (von Busch, 2009). Difference of what exactly? Otto von Busch describes it like a passion system that serves to make socially constructed inequalities appear natural, agreeable and also attractive (von Busch, 2014). In his earlier dissertation Fashion-able, he connects fashion to Deleuze’s ontology of becoming – a phenomenon in constant dynamic flow of becoming. Hence, fashion is never stable in its form, but a process of becoming – of producing intensities of difference. (von Busch, 2009). But who produces them? And how often do I have to change to become? Will the 26 kilograms help me to become or confuse me to get lost?
Design Process | In a map

The travelogue contains different so-called explorations that seek to identify relationships between production–consumption–identity creation–waste (Fig. 1 on p. 11). The reflections that have been extracted from the explorations are not aspiring to cover a full story of its linkage, but rather trying to unpack some abstractions that may lay hidden in between. Every exploration is marked with keywords identifying what relationships it aims to explore.

Some explorations are imaginative and speculative, focusing on techniques of production and its potential effects to the end-user, like Trouser World and Love and Hate Comics. Cut Up Cow reflects on the process and knowledge behind garments, that may have a disconnection to the end-user. The section called Living in a uniform tries to unpack potential emotions that a user could have to a set of garments, in contrast to a mass, and what it could do for the creation of identities. I will use myself as the body of projection in this chapter. In contrast to the uniform, Wardrobe hideout looks at the content of a wardrobe as a whole, aiming to map why the content was there at all. Finally, Funeral of the waste will focus on the potential alienation on the other side of the cycle – when the fashion has become un-fashion and is passed on, often into the combustion installation.

Together the explorations will form my process of trying to understand the emotional logics, or illogics, that fashion plays with.
Forming a fairytale projecting the lives of four trousers was done in order to humanize them asking the key question – how would different production techniques behave if they had human qualities? The trousers were materialised in various symbolic fabrics with associated tags representing the different techniques; Mayfly made to die – 3D printed shape and material; Brewdog Slacks – brewed shape and material from fungus and bacteria; Statoil Foil – oil based materials; and finally Sloth for Growth – 3D scanned for customised fit.

The trousers were exhibited acting as a group on a lunch date, and the fairytale was read to the audience after they had formed a collective reflection on what the installation aimed to convey. The graphics of the tags were synchronised enough together with the materials of the trousers as the discussion that arose amongst the visitors to the exhibition focused on critiquing consumption in relation to production. It seemed as the material was read into an hierarchy of good and bad, which suggests that the production methods could inform how we feel and use the clothes.
The fairytale of the Trouser world

Once upon a time there were four pair of trousers called Magfly made to Die, Brewdog Slacks, Statoil Foil and Sloth for Growth. Four individuals that all seemed unique, having their own standpoint in life and so on, but at a closer look they all had the same shape. One could be fooled to think that they were bred from the same gene pool, even if they all had different creators.

From time to time they met on this very staircase to eat lunch and gossip the lives of each others, who slept with who and so on – you know. But this particular day Magfly made to die had a troubled mind because of a sexist boss who recklessly had grabbed her ass the other day. “That’s fucking crazy!” the others burst in a choir.

He said “You know, I kinda want to exchange worried glances and gently asked if he was taking his meds regularly. He nodded, although slightly doubtful, and then confessed “For Gods sake, I need to see the harm I’ve done, I can’t live blind and numb like this any longer.” “Are you sure?” the others asked. Now, what could be so bad that you couldn’t allow him to see the world in its full glory, one may wonder. Well, in fact, he was made out of the material that was the reason to why so many trousers were now so close to extinction. Now, who would like to have that burden on your shoulders – well in-fact knees, as it is trousers we are talking about, right?

Brewdog Slacks gave him a clap in the hollow of the knee and shouted “Cheer up man! It’s not that bad anymore, I mean - I’m here ain’t I?!”. For some who doesn’t know Brewdog Slacks was a guy who worked in a factory that could be a very self-centered thing to say to someone who is about to face his dark origin. But what he probably meant, is that he can exist only because of the oil that got carried away some years ago. When the toxins from the oil started to change the game plan, the breweries began to grow trousers in their tanks instead of beer. “I mean I ain’t perfect, smells like shit I hear, but don’t you go down that road – it’s to damn dark man.” He tried to bring light to his mate, but little did he succeed.

Sloth for Growth, who rarely managed to follow the speed of her friends, now gave a dark growling sound. For someone who always seems kind and happy on her voice, although slow, this came as a fearful surprise to her friends. She smiled inside. “Sweet fools, I’m old – but not out of date” she thought for herself. Yes, she was the oldest one amongst the friends, 14 times as old to be exact. But not worn out, not fraided in her edges, still sharp and clean. You see, she originates from an experiment decades ago. It was a very realistic and well-constructed idea of how to breed generations in the future. But it was built on demand and responsible fertilisation. And yes – let’s be honest about it – trousers aren’t that moral driven in the end. The desire took over and gave place for a new Sodom and Gomorrha. “Let him see it”, she said to Brewdog. “He will survive.” She took a deep break and continued in her calm pace “Anyone with an obscure and doubtful past will one day have to deal with it”. She saw the bewildered look on her friends. She smiled yet again. To say this to a group of trousers is completely out of tradition, you see – trousers, nowadays, rarely think of their past. No, they much rather think of short and instant pleasures.

But little did she know, some time after this staircase lunch, Magfly made to die and Statoil Foil got things turning, they hooked up and suddenly got plenty of small little trouser kids. When Statoil Foil had faced his past all he wanted was to breed again. All time spent in solitude made his drive to breed in the end. The desire took over and the others extinction.

So far the comments from both try-outs have been positive. For example one participant wrote about his experience Easy to understand, creates a tangible feeling, funny and entertaining. But the participants are individuals I have some kind of friendly relation with, why I should be modest with its reliability.

The End

Trying to unpack relationships between production and consumer, I drew up various scenarios suggesting different ways of doing. The consumer was established as the main character. This aimed to attack relationships to matters like labour, materials and technology. I compiled them into a workbook and used it as workshop material. The participants, i.e. consumers, were asked to write love and break-up letters for every scenario, serving the purpose to extract the emotional extremes that they could envision from the scenarios.

Following after the first workshop, giggling through the letters but also having discovered a serious nerve embedded into the material, I developed the concept. A total of 8 scenarios, forming a comics album was given to 15 people between the age group of 30 and 65. The material was designed to be used and worked with in solitude, to enable quiet self-reflection. My role changed from facilitating the workshop, enjoying and cheering the creativity that arose, to administrate getting the albums back and being a passive reader.

I will briefly describe four of the scenarios exemplified with the love and break-up letters that the participants wrote.
Scenario

IKEA – Fashion for all
IKEA, the global company producing, distributing and selling furniture, has an innovative approach to their customer – namely transferring a part of the labour to them. Buying a piece of furniture from IKEA means that you will assemble the furniture yourself. von Bush writes in his dissertation Fashion-able, that no matter how many pieces of furniture you build from IKEA, you will have a long way before becoming a carpenter. I perceive his statement critical as the instructions don’t reveal how the furniture really is constructed, hence you will not develop your skills of crafting. You are simply a continuation of the IKEA factory, only you are unpaid to do so, or rewarded with a cheaper price depending on how you look at it. What if fashion would be produced in the same manner? Would a change of material make the experience of participation look different?

The participants all imagined in their love letters that the craft they put into the garment them selves would build a stronger bond to it. Homemade tomato sauce is the best. Same goes for clothing; get to do it your own way, add your own flavours, your own style. Another participant praised the developed skills – It’s like you’re educating the world. I mean hello? That’s amazing!! Craft is the long lost love that the love letters were jointly praising the boots, made out of an unfortunate animal, hinting about a current alienation. Who made them, is it even real leather and why do I not approve, still I have thought of it like that – indirectly thought that I would have never said this. You lived a free life, and a happy one too I hope. You got a sudden death but that’s how we all want to die – if we can choose I mean. Yeah, I wouldn’t like to be ill for a longer time at least.

But the taste of independence seemed to evaporate fast. These are the most cumbensive pants I’ve ever bought. I have to understand how cloth works (I don’t!). I have to know how to stitch (I don’t!) I have to spend time at IKEA (I hate IKEA). Some felt fooled as they discovered their knowledge to sew is limited and the result was not what they expected. Everything went wrong, ugly and skewed. The thread jammed all the time!!

Road kill Boots
The future of leather might have an uncertainty as livestock production is heavily contributing with emissions. At the same time oil production, that gives us leather imitations and supports the shoe industry with cheap material, is not the best alternative either. But cars will probably hang around for a while, slowly changing fuel and most likely still hitting animals there on the roads. Based on the amount of road kills from 2016, a system transforming road kills into shoes would produce, roughly calculated, about 60000 pairs of shoes per year. Obvi- ously road kills alone cannot support the demand of shoes for the entire population of Sweden. But perhaps the scenario can tell us something else about our relationship to materials in production?

The love letters were jointly praising the boots, made out of an unfortunate death. As the animal was formed into useful material, the death was not in vain. One love letter described how the individual did not know anything of her previous boots, hinting about a current alienation. Who made them, is it even real leather and why do I not approve? This project is very interesting to me as it explores our conventions and opens up the imagination to how we could structure production and consumption differently. The idea is a complete game changer, and to me it puts the word trust to the forefront. What invitation to trust does such material have? As I drew my interpretation of the 3D technology, I imagined how a production cycle would look like if everybody had their own printer at home, hence it is not the scenario that the Guringo design studio envisioned

Love can have many faces, one participant wrote I can try on a Louis XIV suit or go to work like Jay-Z. Endless possibilities result in endless fun! The letter suggests something close to a masquerade, almost like the description above; who do you want to be today?

The break-up brought an interesting question to surface, one participant wrote: You stress me out. You are hollow. Where did patience, sustainability and humanity go? To access everything in the world is not free-dom. Hence; what is the relationship of accessibility and freedom?
Squared fashion

Finding ways to put material into circulation is on the agenda if maintaining the same, or higher, flow of commodities is the aspiration of the future. How can the fibres of clothes be broken down and re-spun into new clothes? The mechanical processes of doing so, has a heavy attrition on the fibre, but research is also suggesting the recycling of fibres can be done chemically. By the time this scenario was created, the information I had received pointed to a long way to go before the industry can scale up chemical fibre recycling. I met with Mikael Lindström at RISE (Research Institutes of Sweden AB), who informed me that the methods of doing so are not far fetched anymore. Give it some few years and this will be an industrial reality.

The square fashion scenario aimed to comment on this circulation – the material loop from clothes to clothes. It is an old technique, patchwork, placed in the context of today’s ideals. Which aesthetic opportunity or sacrifice is at hand to keep the material in flow through squares? Even though chemical recycling of fibres are close to success there are other values that might be visible to some in this story. The aesthetics of the squares unfolds opportunities to look at mending differently. The aesthetic space and action space is opened in the sense that patches have the ability to be replaced without ruining the whole garment. Mending is a difficult matter today, both as the social acceptance promotes polished surfaces and that it is more economically viable to buy a new piece instead of mending it.

Affection to the squares gave different types of love letters and is more difficult to distinguish in a pattern of reactions. One saw the scenario as an exclusive one for those who had understood its relevance in saving the world from climate change. I love you because you tell about me without pushing me to talk. Some read the scenario to suggest that everybody had a uniform, and that it was giving space for people to be seen as individuals with characteristics beyond appearance. We reach deeper. Another individual felt relieved from the headache that previous fashion used to cause him. Now I know what to expect; squares.

Breaking up with the squares released the anger on conformity; people are unique and unpredictable. To fit them into your conformed squares is contradictory to human life. Your squares are too square. Another individual is highly disappointed as she understood this alone could not solve the problems of universe. Before I took you with me to the finest and the most socially aware rooms, but now I’m disgusted. You pretend you know how everything works and how everything can become solved.
Somewhere, sometime during the last century a cow gave its life and transcended into this coat. You sweet cow – you were brought up by man, killed by man, skinned by man, tanned into leather by man, cut into pieces by man, sewn together by man, worn by man, wasted by man. And now your life is in my hands, and I cut you up yet again. It turns out that to be you, in this state, you were a result of 75 pieces and received help from 10 other material friends.

Most likely you are fifty years old or even older. What are the man-hours behind you? It blows my mind to think of all the knowledge that is put into you. It took me 1 hour, 50 minutes and 26 seconds to tear you apart again. 1 hour, 50 minutes and 26 seconds of sending thoughts to you and all the people who have touched and used you until today – you have seen it all.

I almost regret that I cut you up once again. A paradox – cutting you up increased the affection, but now putting you back together again will be a complex, or even impossible, mission. You are lost goods the way you were. You can only become something else now.

I am a child of my time, disconnected from the craft that built you. Yet, I am an educated designer. Or am I? I have never seen a cow be skinned in order to be tanned, picked flowers on a cotton field or put my feet on an oil rig. Is it a business trick to keep me in ignorance?
Yuka Oyama suggested in her work Collectors (2013) that the collectors relationship to the collected objects surpassed human-human relations. She writes:

The collectors really belong to the landscape of the amassed objects and the site where the objects are stored. The common thread that runs through the person, the objects and the space seemed evident. All of the elements correlate to demonstrate a person’s inner passion and identity. (Oyama, 2017)

To suggest that each and everyone are collectors just because we have a wardrobe full of clothes is perhaps not fair to collectors that actually take their collecting very seriously. But playing with the thought, what does the collection of 240 pieces in my wardrobe say about my inner passion and identity?

Each and every piece, new and old, carries a story. I can see that now, they mark a progress, like an imprint of the evolution of myself. Aspirations and dreams, traces of family and of course failed ideas. Only understandable to myself. This is an archive more than a place filled with the charm of novelty.

The wardrobe I look into is almost like the forgotten hope-chests, only its function seems to be to preserve memories, and cause shame as I only use about 20% of its content. Will I not remember the memories they set alive without its material mark in my wardrobe? Almost like a dynamic photo album, only I never look at them to go nostalgic. Perhaps I should.
Uniform made to measure and worn for 51 days in a row, until it was torn.

Custom-made for myself
The idea was not based on any suggestions that everybody should wear the same uniform. Masses in one uniform construct a unit, and it has been an effective way of holding groups and troops together throughout history. How does a uniform function in the act of becoming? How does it support or oppose me in my social life?

The uniform I created followed me everywhere, moving between safe zones and the unfamiliar, yet I felt calm. The situation that emerges every morning – deciding what to wear in the instant became a distant memory. The uniform had to fit in relation to what social activities was on the agenda of the day – I took it for granted and I did not have to negotiate with myself, spending time on self-absorbed thoughts. If the singular offer me a less self-absorbed emotional state of mind I wonder, yet again, what will the supposed 26 kilograms do to us?

The uniform lasted only 51 days. I say only because I have no understanding of how many days a trouser should last to be ascribed as a piece of quality. Am I uninformed or could it be that expectations on durability have become an empty concept?

Dear Boots –
A Love story
They were unused but second hand. New but old. And they followed me wherever I went. Fall, winter, spring – with little rest. They were exhausted and tried to keep up with me. Four years later I wore them with fear of losing them in every step. But trying to find another love turned out to be complicated. Be out on a market. Date. Match. Bearing in mind that the luck of a new pair of boots is brutally short, as they loose shape or even fall into pieces after a couple of seasons. Yes, almost like I am not worth a relation that lasts?

Is it controversial if I want a long term relationship? Hand-made shoes in Sweden cost approximately 15-25,000 SEK. I tracked down a shoemaker in Hungary and after 7,500 SEK and 7 weeks of wonder, a copy of my loved ones finally arrived. A new acquaintance, yet familiar.

If I would follow the present idea on circulation of commodities and buy one new pair of boots at least every second year, my investment, in terms of cost per year, would have to last ten years (maintenance costs included). But as I am indoctrinated that things do not last – what rituals do I need to set up to make our relationship endure?

Ten years. What did I know about myself ten years ago? I was twenty years old and very affectionate about exploring ways of dressing. What can I spy about myself aesthetically, leaving my youth of explorative changes every other year – entering a middle age?
Orange is the new black

That is the colour of the trousers I wear almost every day. Orange. I have four of them, and now I am recognised as her with the orange trousers. When I began choosing more or less the same look day after another, I believe I decreased the level of self-consciousness in different social spaces. And I liked it. I was forming a trust to them.

I know you so well now that I don't have to question how you treat me. I trust you.

Four orange trousers of the same model. Like Angela Merkel in Pantone Merkel. She has at least 80 jackets of the same cut, but in different shades of colours. Comparing myself with Merkel might be a little bit presumptuous of me. She has her trademark to maintain and being in her position, the most powerful woman in the world, seems to require continuity – being trustworthy and reliable. If she would change her look every other season, would we be there by her side, trusting her with the future of European Union? If not, does that mean that every other person on earth, who is following the seasonal trends of commodities, are unreliable?
Bye Bye 8 kilograms
When I recycle cans, plastic and glass etc. I always feel a great release. Not my responsibility any longer. Is it the same story with the throwing away of textiles? Returning to the current amount of textiles that the average Swede throws away every year, I picked out 8 kilograms from my wardrobe - misjudged purchases, materials that have lost shape but can still be used, things I don’t use and have little emotional connection to and so forth. I simply threw away 3 household garbage bags of textiles, into the same waste bin I throw the rest of the everyday waste I produce. Also, I passed on 3 kilograms to a recycling centre, which is the average annual amount of textiles that a Swede puts in reuse circulation, although rough numbers.

Keywords: Act of becoming – Waste

Funerals of the waste

Bye Bye 8 kilograms

Passing on the other 3 kilograms was, of course, easier at heart – imagining someone else dressing their lives in the clothes. Like a continuation of the stories I had with them. Only that someone else is writing them. One of my orange trousers was torn some few weeks ago. It did not really put me in sorrow as I know I have another 3 pairs. But still, preparing them for a funeral by making a sort of autopsy – cutting them into its construction pieces, had a stronger impact on me. Almost as if I had transferred a piece of myself on them? If fashion help us to become then throwing away is also throwing away a part of the becoming? I took the bits and pieces to a fireplace and cremated them, saved the ashes in an urn and went for a funeral coffee. It felt different than the Bye bye 8 kilograms intervention. This time it felt like a tribute. Some dignity for long and faithful service. Now, this funeral was also different as the orange trousers actually were torn and loved by me, whereas the 8 kilograms were things I had little emotional engagement with. So comparing the two fires may be misleading.

The waste is the visible trace left from the material withdrawal that production of fashion take from earth. If throwing away does not hurt our emotional lives, are we then allowing the material over-lift to continue indefinitely? If the waste would have an emotional burden, could that nudge systemic shifts on the user phase rippling into the production?
Fashruption | A Strategy

One concept that seems to connect some of the different explorations in my travelogue is alienation from the production, but also alienation to the production, and how to do, to reach a circular and future positive fashion industry? The Swedish Environmental Protection Agency recently launched a report suggesting a number of strategies to attack the matter of consumption recently launched a report suggesting a number of strategies to attack the matter of consumption.

This chapter will discuss a proposal for what a Fashruption could be, by using the campaign as canvas to paint ideas.

### Goals to action

**Constitutional goals**

- Swedish Government Form (1974: 152)
- Ministry of Justice L6, Chapter 1, §6:
  
  The public should promote sustainable development that leads to a good environment for current and future generations.

**Suggested goal chain from the Environmental Protection Agency**

- **Constitutional goals**
  - Swedish Government Form (1974: 152)
  - Ministry of Justice L6, Chapter 1, §6:
    
    The public should promote sustainable development that leads to a good environment for current and future generations.

- **Goals to action**
  - Swedish Environmental Protection Agency
  
  Change consumer behaviour of the Swedish population

- **Knowledge and attitudes towards environmental issues will not automatically lead to change of behaviours, but change of attitudes can create acceptability towards legislation and economic instruments towards a sustainable consumption.**

  **Environmental Protection Agency, 2016**

**Design to construct Publics**

A campaign aiming at a larger social change can seek support in design practice, as it can be used to describe, materialize and explore ideas about the role of objects, in this case clothes, in sociomaterial realities. Malpass describes critical design practice to offer audiences communicative material that reflects, and orchestrates, concerns – a way to understand the relationships between users, objects and the systems in which they exist (Malpass, 2017). The imagination of possible futures relies on the materializations that are used to provoke reflection and discussion. In my travelogue the Love and hate comics had the purpose of exactly this, to give space to reflect through a fictional design scenario. Design practice can reach beyond efficient use to embrace uncertainty, interpretation and meaning. I find it to be a productive method as it also echoes the present – the reflections produced through an imagination tells something about what we know and feel today. Although it can be ambiguous to interpret.

Such design practice offers a site for users to come together around the design scenario from multiple positions, perspectives, levels of expertise and understanding. This formation of users around a design scenario could become a construction of a public. It is through the interactions within the constructed public that debate occurs and the system that the design scenario – either real or fictional – can be discussed and challenged. (Malpass, 2017)

If the Swedish population is the target of an information campaign, aiming to prepare its citizens on some major changes in terms of legislation and economic instruments – could it also be used for public making purposes?

What kind of material could the campaign produce to spark critical reflection and form publics? Publics that can talk back to the government? The industry?

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**Who is talking to who?**

![Swedish Population](SwedishPopulation.png)

**Swedish Population**  
Talk Back!

**Government**

Mission: Campaign

**Swedish Consumer Agency**

Campaign

**Swedish Environmental Protection Agency**

Articulating a concept

Dalai Lama appear to have said you can say the most terrible truths – but first, open the heart with humour. (Abramovic, 2016)

Working with humour as a heart opener is key to such a campaign I think, as it helps pushing the mind into new territories. Previously I have worked with humour and love stories when I produced the Rub it In series. It was a project that explored the aesthetics of recycled fashion, and by shifting the humans to foxes, the stories in the project became multi layered but also attractive to a lot of people as it first produced a smile, followed by curiosity. This is the curiosity that the campaign should evoke.

The concept I will work on and give a skeleton to, will rely on this articulation:

A campaign that with designed material can envision the future fashion industry and problematize present conditions; using humorous approaches to provoke individual and collective reflection – aiming to construct publics. Within the publics controversy should be stimulated rather than consensus, as the debate has power to challenge the present consumption behaviours.

The concept is in other words an idea of a system where mind-sets can be provoked and challenged to open up spaces for renegotiation to happen. Renegotiations on how we do (consume and create identities) and how we feel about it, and further more are affected by doing so.

Material – 3 step act

Some of the important insights from the travelogue came when the understanding had travelled through the body up to the mind, for instance Cut up cow, Living in the singular and Funeral of the waste. When the whole body is engaged, the insights seems to be more profound. Therefore I have worked with a 3 step act that pushes embodied experiences. Another argument to think of a campaign in 3 steps, is that to evoke change the receiver repeatedly needs to be poked (Environmental Protection Agency, 2016). Hence, it must exist longer than a leaflet or an elusive memory in an exhibition. The system I suggest is thought of a 3-step-act using different materials and channels of distribution:

Step 1 | Fashruptioneers
Live-talks and Youtube-talks inviting to a Pay it Forward challenge producing embodied experience, forming ambassadors to the campaign

Step 2 | The Fashruptionist
A work magazine, monthly editions x 12, to households of target groups, inviting to reflective and knowledge building material

Step 3 | Fashruptions
An exhibition in the publics with 3D material and examples from the Fashruptioneers and The Fashruptionist. A physical platform for people to meet, debate and renegotiate.

I stress that the material for each and every step needs to be produced in co-operation with many different creatives, like a collective force. To gain trust it could also be wise to work with some artists that already have recognition to the publics. Hence, the material I suggest, should be looked at as ideas of material – giving the concept at body to develop. The concept that I have produced is based on my explora-
I recently learned that they also push the curiosity to guide the hands of the consumers to action. In April they held Fashion Revolution Week, on the anniversary of Rana Plaza factory collapse in Bangladesh, which killed 1138 people and injured many more on 24th April 2013. During this week, brands and producers are encouraged to respond with the hashtag #imadeyourclothes and to demonstrate transparency in their supply chain (Fashion Revolution, 2017). They keep a clear focus on labour to push the development of a transparency index. The campaign that I suggests focuses more on the empowerment of the consumer, bringing the potential of change to the hands of the consumer on a local level – why the campaigns can complement, support and learn from each other. A global revolution supported by a local fashruption.

Groups and ripple effects
Before continuing with what each and every step could entail, I want to make a note on possible groups of receivers, as the aesthetics of the campaign will have to be shaped and targeted to some kind of group. Together with a communication officer at a Swedish aid organization, we highlighted parents with young children and school pupils, age 14-19, as possible groups to focus on. These groups most likely have strong momentums to be future oriented and are also possible groups to produce ripple effects into other groups of the population.
It's not so hard to imagine, you just have to think of this bag for a little while. This is how much textile each and every one of us purchased last year. 13 kilo.

STEP ONE

The first step should act as a tone setter and an inviter. Preparing a field of interaction. Making space for something to come. As Dalai Lama so eloquently pointed out, humour is an important heart opener – and so this step has to be guided by laughs. Laughs evoked in recognition?

Having produced and performed a presentation to this project, and having received laughs and positive reactions, I see potential to introduce the campaign through a series of talks with a scenic approach. The talks could be produced into series and be distributed both to schools and policy makers. A provoker and inspirer that invites for interaction. The talk could end with forwarding a Fashruption challenge. A challenge that produces embodied experiences of the emotional entanglement of fashion – from a personal perspective. A set of activities that ends with a continuation of a Pay it forward action, so that the challenge can be spread. When the last activity is produced you are a Fashruptioneer. The activities I have put together are all based on some of the explorations I produced in the Travelogue. It is a demanding challenge. And it will take time to go through it. Arguing for an approach as such is hard with the urban norms of efficiency.

Becoming a fashruptioneer should have a material mark, a visible statement. Campaign products are a common way to mark an opinion, often with pins and t-shirts. For this campaign I think similar products should play more fashionable – paraphrasing the "label fashion" that has walked our streets for a while now.

Many fashion labels are now producing slogans proclaiming to be activists (Stil P1, 2017). Many are also using their own logotype in the same manner, causing a confusion in the relation of the producer and the consumer – who is advertising for who? I think it is funny that it works so well – that we agree to buy things with large logotypes, allowing our bodies to become the billboard for the label. What is it that we gain when we practically pay to become the billboard of a specific label? There is definitely a space to play around with this label tendency, hence—when you become a fashruptioneer (i.e. produced the full challenge) one receives a product that loud and clear showcases your statement.
With fashion we paint our desired identities. But fashion is produced under the influence of exponential growth, meaning we automatically increase the amount of clothes we buy and, equally dramatic, decrease the times we use them.

This is not compatible with either the finite resources of earth, nor the human right abuses that the industry thrives on.

Become a Fashruptioneer to renegotiate the terms of how fashion is produced and used. This set of activities will help you start your journey. We can bring change by looking at our online First, debate and get organized.

Stay Strong – We know this is wrong.

### Wardrobe Hideout

- Download the Fashruption App
- Use the app to photograph your wardrobe – please be precise on a hanger
- Tag Calculate to see how many pieces you own
- Choose categories and organise your pieces
- Note any memories that pass you during this activity in Memovision

### Hidden Stories

- Tap Love to choose your most favoured piece in your Wardrobe Hideout
- Tap Hate to choose you least favoured piece in your Wardrobe Hideout.
- Write love and hate-up stories to your picked pieces
- Tap Print to access photo copies of your stories

### 20 days of One

- Decide for one outfit that you like very much
- Wear it for at least 20 days in a row
- Tap Wash and wash it for tips of keeping the clothes clean during this experiment
- Write down notes on your experience in the Diary
The Fashruptionist

When the first step Fashruptioneers has prepared a field, the second step The Fashruptionist will enter and settle for a while. The function of this step is to create a material that gives spaces for self-reflection meanwhile building knowledge. It is a work book and a magazine paraphrasing The Economist in bed with a fashion magazine. I think they make a funny match as The Economist springs from an imperial era and now is a symbol of the globalization of our time. They manifest a technology optimistic, expert and fact driven journalism, in the hands of business men. A magazine for the global elite (DN, 18mars 2017), and those who aspire it and it functions like a fashion magazine – dictating what is in and out, luring its reader to abide the new trends, although they talk about different matters. The fashion magazine is also a window for all the fashion companies seeking their customers. It is a tight alliance. Half the magazine actually constitutes ads from their allies.

Now, using these magazines as model for The Fashruptionist is not claiming the idea of walking the same path and dictating this is in – this is out! No, the point is using the familiar and exploring their communicational possibilities – but twist them into inspiration and invitations of internal reflections rather than imposing what to think or do. What material can then provoke such reflections without stuffing its reader with guilt, that many social change campaigns tend to play with? Yes, because I believe the guilt is a tricky feeling to handle, as it thrives on negativity rather than possibility. After all, the aim is to align the compass needle to a resilient direction, why I believe the guilt game is unproductive. Instead I return to the comics I drew in the travelogue, as they seemed to produce a reflecting session without a chafing guilt. It could be that the guilt became secondary or even not there as the participant had to reflect both on the good and bad side of the scenario. I believe a development of the comics could act as a leading figure for the editions of the work magazines.

This edition of the essay is edited like mock-up of the concept. Although it becomes almost like a meta-version, the concept presented in the concept. Whilst envisioning the potential content, for instance, the scenario Road kill Boots could act as an opener to one edition about material production. The participant would place themselves with their own reflections to begin with, and then the edition step by step, unpacks information of the present and possibilities of the future concerning material production. The scenario Squared Fashion could be the entry-point for material reuse, unfolding different ways having the material traveling between user and producer. And so on for every edition.

The reason why I call it work magazine, and not only workbook or magazine, is because I think the participant should reflect by doing rather than by reading, although I also think in-depth stories are important to expand the comprehension. In conversation with parents to small children that also took part in my workshop, they suggested that the work magazine could have an invitation to their children too, so they could work together. This would probably increase the likelihood for them to work with the material, than if it was only directed to them as parents.

To stress the importance of repetitions, The Fashruptionist could be produced in 12 editions and be distributed to households with parents to young children, and via schools to pupils of age 14-19. The parent edition could have compliments that invites their children rather than producing two completely different editions to the different target groups. The editions could also be launched digitally, where everybody in Sweden could access and order a printed copy – like all material produced by public activities.

I have produced 12 sketches on covers for the work magazines, but only with copy texts, suggesting different entry-points for every edition. The collection of entry-points also describes the complexity of the matter, why it would be unwise to make fewer editions, and again, the repetitive structure of The Fashruptionist is important for the campaign as a whole.
The Fashruptionist | Covers with Copy Ideas

65 Weddings & 40 Funerals
Consumption Transcended to Human Relationships

Sudden Death
Read Kill Boots Goes Mainstream

Lost in Alienation
When the Hands Behind the Mainstream Goes Visible

Who are you ... today?
3D Printers That Change the Game Plan

Blast from the Past
How Circulation Will Save Our Skin

Paper Man
Paper Machines Adopted by Fashion

Square but Flare
The Revival of the Despicable Patchwork

Conformed in a Uniform?
Time for the Abundance to be Challenged

Delivered from the Ocean

Diversity by Default
When Custom-Made is Back to Custom

Saved by the Avatars?

Boiled by the Oil or Grow the Soil
I envision that the last step could act as the game changer as its purpose is to create physical spaces for renegotiation. When The Fashruptionist has settled in, an extraordinary traveling exhibition collects the publics, with a program that allows the citizens to discover the knowledge they have gained through the previous steps – but in a collective and extended embodied way. In the exhibition visualisations of questions, matters and data should be present as well as fabrics of the future and past, different ways of assembling, technology and waste. A space for interaction where the consumer can engage their bodies and also recognize themselves as citizens, who has the possibility to renegotiate the terms on which they live.

Presented here are the installations I made for the Spring Exhibition at Konstfack, 2017. The Waste Jacket and The Exponential Growth Wardrobe are installations that act as embodied articulations of the core concern for this project. The Love and Break-Up Booth is an interactive installation that test the idea of reflecting through love and break-up letters. In this concept the installations act merely as a tiny hint of what could be present in the travelling exhibition(s).

Collective effort causing curiosity
As mentioned, the proposed campaign is aimed to be produced together with a large number of creatives. I think the collective effort of creating Fashruptions is important, moulding it to a cultural event that lets the participants guide themselves by their own curiosity. Yes, because curiosity is the key to practically everything I believe – if curiosity is not evoked, change will be harder to provoke. Satans Triologi (satansdemokrati.se) is a large art project produced with more than 600 creatives, transforming a 3500 m2 space into possibilities for the participant to experience a story based on how their own curiosity guides them into the space. Such an art project could serve as an inspiration to co-ordinate a large number of creatives to a common agenda, but also as inspiration for a curiosity driven campaign.

The collective effort is also important as it widens the idea of who is the messenger. The Consumer Agency could have troubles if they were standing alone with its message, as consumption is a sensitive topic, risking a top-down message – possibly causing annoyance rather than action. But if many are connected, the possibilities that comes with changes can outmanouvre what we do wrong today. I think we actually know that what we do now is skewed and too much, but we have too small action space to do differently – and this space, is what the campaign, with designed material will enable.
The Ripples of Fashruption | Spread Chart

**Fashruptioneer**
- **Fashrupt Talk**

**Fashrptionist**
- **Work Magazine**

**Fashruption**
- **Platform of Debate**

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- **Policy makers**
  - Challenge

- **Live**
- **Elementary school**
  - Challenge

- **Youtube Channel**
  - Challenge

- **Households of parents to young children**

- **Elementary school**

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- **Norrköping**
- **Borås**
- **Göteborg**
- **Malmö**
- **Stockholm**
- **Kiruna**
- **Luleå**
IKEA demonstrates in their example above an interesting approach; they want everybody to access their design and furthermore state it to be democratic. The concept opens up for intriguing questions like who is included in everybody? Imposing IKEA design on everybody, will that also streamline the globe to their aesthetics? What will happen with the space of diversity with such of an idea? If democratic design concerns the access to their products – what does it imply about the production? Democracy could be perceived as a process of negotiation, but what is it that we negotiate in democratic design? Who has the possibility to negotiate and how? If it is the consumer that negotiate with the decision to buy or not buy an item, then everything is democratic design? Or common market economy? Voting by the dollar suggests that the action space of democracy is limited to the transaction of money – hence limited to concern those who have money. As the distribution of capital is highly concentrated to certain parts of the world I wonder, yet again, who is included in the concept? How would the publics redefine democratic design, if there is something like that at all? When we reach a less alienated position as consumers, what will we demand?
Discussion | Reflections on a Process

Even though my memorandum was fairly clear, I had plenty of struggles to find entry-points to methodically understand where and what and how to go about my project. Somehow I get the sense that I did not really understand my own intention until fairly late in the process – when I could see the pattern of my explorations come together. It still struck me with fascination how the body and brain can work so separately, yet come together in happy moments once in a while and understand each other.

When I finally made the illustration of system linkage (Fig. 1-2, p.11), I could better understand my own approach - using the emotional aspects of fashion as entry-points to discussion. Having that illustration in mind, I would have liked to be much more strategic about my explorations, as that could have made me rest a little bit in them. But I do see potential in the explorations to be scaled up, include more people, to make the reflections more profound, why I (after the oral presentation) decided to use them as core content of the challenge that the Fashruptioneer now contains. With the development of this step, I think the project became more profound.

Ideally, I would have a sample of the material I suggest also for the second step – a beginning of the work magazine The Fashruptionist. Instead I have bits and pieces of a concept puzzled together, leaving a lot for the imagination to fill out the blanks. However, I used this essay and edited it to a visual idea of how it could look like. Still, I have to point out that its is a rough sketch - I am neither a graphic designer nor an illustrator, hence the material is an illustration of concept rather than a finished product or service. To develop the concept further I see, as mentioned, a multi-disciplinary team pushing the material in the campaign to new levels.

Finally the exhibition came together with 3 installations that manifest a tiny hint of what the last step of the campaign could be – embodied articulations that invites the body to understand data or material. The articulations, that now has been exhibited for ten days, has been appreciated and discussed. Among the visitors a group of 15 year old students came by with their arts teacher who had chosen to zoom in on this project. In retrospect the teacher told me that many of her students had returned to my project to accomplish their given assignment, arguing it was clear, important and inviting. As they are part of my expected target group for the campaign, it was an important confirmation of the communication that has been developed through out the project.

My installations also generated an invitation to be exhibited on a larger platform produced by Quantified Planet, with the intention to visualise data of the UN global goals. The team behind this project also have pinpointed emotional engagement to be the missing link between the generated data and the supposed following action towards change of behaviours and so forth. To have been invited to this exhibition, backed up with established partners like White Architects, Tekniska Museet and Stockholm Resilience Centre, also confirms a relevance of my work and that I have opened up a, to me, new field to operate as a designer – doing embodied visualizations of data.

On the other end of this project I feel that I have made a big leap in terms of exploring parts of the fashion system and its entanglement, methodically and theoretically. Even though working with a broad brush is difficult and disturbing to body and mind, this is also what I have wanted for many years – to draw a map of navigation. And that is also what this project has produced - opened up a space where I can feel comfortable and useful as a designer.
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