



Experiences of Fashion: Multiple Perspectives Symposium

16 March 2023, 10am – 4.15pm

Hosted by LCF PhD Researchers

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CONFERENCE SCHEDULE

10.00 - 10.10	Welcome and Introduction
10.10 – 11.40	MAKERS
10.10 - 10.15	Introduction by moderator
10.15 – 10.30	‘Reimagining the Body – Perspectives from Artistic Design Research’ Faseeh Salem, The Swedish School of Textiles, University of Borås
10.30 – 10.45	‘Synergizing Digital Fabrication with Craft: A Presentation of Fashion-making through Additive Manufacturing Mods’ Lionel Wang Zhen Jie, The Hong Kong Polytechnic University
10.45 – 11.00	‘A synthesis of meaning and experience in fashion’ Ever Lavén, Royal College of Art
11.00 – 11.15	‘Can We Design for Wearer Experience? An Exploratory Approach to Designing for Bra Wearables Experience’ Kadian Gosler, London College of Fashion, UAL
11.15 – 11.30	‘Talking Representation(s) drawing out multiple perspectives of fashion through experience(s) of drawing’ Lucie Russell, Central Saint Martins, UAL
11.30 – 11.40	Discussion led by moderator
11.40 – 11.45	Break
11.45 – 12.45	CONSUMERS
11.45 – 11.50	Introduction by moderator
11.50 – 12.05	‘Can fashion aesthetics be studied empirically? The preference structure of everyday clothing choices’ Dr Young-Jin Hur, London College of Fashion, UAL
12.05 – 12.20	‘Making Circular Fashion Consumers: The case of the F/ACT Movement Project’

EXPERIENCES OF FASHION: MULTIPLE PERSPECTIVES SYMPOSIUM, 16 MARCH 2023

Christian Fuentes and Emma Samsoie, Department of Service Studies & Center for Retail Research, Lund University

12.20 – 12.35 'I just prefer to buy new clothes! Uncovering the Second-hand Fashion Consumption Stigma'
Lauren Junestrand, London College of Fashion, UAL

12.35 – 12.45 Discussion led by moderator

12.45 – 13.15 Lunch Break

13.15 – 14.15 WEARERS

13.15 – 13.20 Introduction by moderator

20. – 'Queering Masculinities: Dress, Gender, and the Body in the Antwerp Fashion
13.35 Scene'
Nicola Barjato, University of Antwerp

13.35 – 13.50 'The Richness of Rags: Understanding the Phenomenon of Objective Age in Human Apparel'
Paul Tuppeny, Camberwell College of Arts, UAL

13.50 – 14.05 'Including My Perspective to Understand How Black British Women's Experiences are Made Visible in Their (Our) 'Style-Fashion-Dress' Choices'
Karley Thompson, London College of Fashion, UAL

14.05 – 14.10 Break

14.10 – 15.10 VIEWERS

14.10 – 14.15 Introduction by moderator

14.15 – 14.30 'Using Third World Approaches to International Law to discern Global South perceptions of the fashion industry'
Renée Robinson, Paris I Panthéon-Sorbonne in the School of Law and Institut Français de la Mode (IFM)

EXPERIENCES OF FASHION: MULTIPLE PERSPECTIVES SYMPOSIUM, 16 MARCH 2023

14.30 – 14.45	'Valuing Salaula: Decolonial Fashion Practices of Community and Care in Zambia' Nuraan Peterson, London College of Fashion, UAL
14.45 – 15.00	'Consumer Acceptance and Use of Immersive Technologies in Luxury Fashion E-tail: A Cross-Cultural Study (UK and UAE)' Kiran Ali, Fashion Business School, London College of Fashion, UAL
15.10 – 15.20	Discussion led by moderator
15.20 – 15.25	Break
15.25 – 15.30	Keynote Speaker introduction
15.30 – 16.00	KEYNOTE SPEAKER: Dr Ania Sadkowska
16.00 - 16.15	Q&A and discussion

**SYMPOSIUM SPEAKERS'
ABSTRACTS AND BIOGRAPHIES**
In schedule running order

1. MAKERS

Reimagining the Body – Perspectives from Artistic Design Research

Faseeh Saleem, Doctoral Candidate

Body and Space Research Lab – The Swedish School of Textiles, University of Borås, Sweden

Abstract

The human body and technology shape each other, forming human subjectivity and objectivity. This hybrid relation between the human body and technology concerns relational ontology, and is part of an ongoing discourse that considers humans and technology to be indivisible concepts. The digital technology incorporated in fashion practices expedites design processes, but the artistic relationship between the two has the potential to aid further exploration of design possibilities. The digital editing tools used in design processes mediate human experiences and practices. The research presented in this paper aimed to explore the artistic possibilities of fashion design processes by reimagining the body and observing and exploring material interactions physically and digitally through the use of editing tools. This provided artistic openness in design thinking in relation to the development of a silhouette for clothing. The exploratory process provided a method of reimagining the body, and the use of digital editing tools suggested alternative expressions for silhouettes. The artistic design process amalgamated alternative body from physical and digital design. The exploratory experiment augmented knowledge of standard methods used in fashion design processes, suggesting alternative ways of approaching these processes. The outcome addresses the ways in which new silhouettes are created using physical and digital interfaces, constituting knowledge of recursive design methods and facilitating enhancement of artistic approaches to fashion design practices.

Biography:

Faseeh Saleem is currently enrolled as a doctoral student at the Swedish School of Textiles, University of Borås, Sweden since Oct 2019. He is a designer, artist, researcher, and academic who has been exploring various perspectives of Art & Design in different contexts. He is conducting his artistic research with a specialization in fashion and textile design. He graduated with a BA in Textile Design from Beaconhouse National University (BNU), Lahore, Pakistan. This further encouraged him to explore his creative potential in both fields of textile and fashion. He later completed his MFA in fashion and textile design with a specialization in textile design at the Swedish School of Textiles, University of Borås, Sweden. His work so far has been more about figuring out individual artistic skills, making constant decisions, exploring new mediums, techniques, and traditional practices by translating his thoughts into creative expressions. His current research explores the aesthetics of the body and its notions in fashion and textile development. The results of the explorations are alternative methods for understanding the body as a central variable in

fashion and textile design practices. The body alternatives provide freedom in design thinking and develop idiosyncratic design methods for fashion design.

Synergizing Digital Fabrication with Craft: A Presentation of Fashion-making through Additive Manufacturing Mods

Lionel Wong Zhen Jie, Doctoral Researcher
The Hong Kong Polytechnic University

Abstract

As digital fabrication methods (such as 3D printing) evolve and become more accessible, more fashion designers actively incorporate these technologies into their creative processes. I am part of an interdisciplinary partnership establishing new practices by synergizing fashion, computation, and product design. Our practice transforms traditional workflows by utilising computational design methods and digital fabrication tools to create physical computational couture. The aim of this research is to explore how we may negotiate the relationship between traditional craft methods and innovative technologies, by integrating the programmed orderliness of digital fabrication machines with the poetry of organic human intervention. Manipulating the G-code data allows us to trigger pauses at specific moments of the 3D printing process, allowing human agents to interact directly the printed artefacts-in-progress, imbuing them with additional properties and behaviours. My presentation will elaborate on the applications of these various intervention techniques (i.e., ductile reinforcement, textile insertion, substrate separation) onto a series of 3D printed garments. I aim to show how these techniques provoked the development of innovative fashion architectures that circumvents the limitations of conventional FDM 3D printing and surpasses the wearability and comfort constraints of SLS and SLA processes, and programmable matter can be both software- and craft-driven outcomes. On a wider perspective, I will demonstrate a reality of decentralised, democratized maker culture, where consumers identify themselves as crafters and inventors, harnessing and hacking everyday technologies for exciting novel outcomes.

Biography:

Lionel is currently finishing his doctoral studies at the Hong Kong Polytechnic University, where he has received the prestigious Hong Kong PhD Fellowship in 2020. He had also been awarded the Bright Future Charitable Foundation Design Scholarship for his Masters studies in Interaction Design from Hong Kong PolyU, of which he achieved a Distinction. Prior to that, he was a Bachelor's degree holder majoring in Industrial Design from the National University of Singapore.

Having more than a decade of design experience working at companies such as Asus, Hasbro and Baëlf Design, Lionel has also taught at institutions such as the National University of Singapore, the Hong Kong Polytechnic University and Singapore Polytechnic.

He is curious about new technological approaches to fashion and design, and is investigating various forms of additive manufacturing, the use of exotic, interactive textiles and materials, generative design and computational creativity through machine learning.

A synthesis of meaning and experience in fashion

Ever Lavén, Fashion MA
The Royal College of Art

Abstract

This is a portfolio of three poetic essays, exploring the meaning and experience of fashion through concepts of autoethnographic research, a phenomenological view influenced by philosophy of architecture and a post-humanistic approach of metaphysics and physics through the concept of agential realism. The first essay is a self-reflective and investigatory piece of text confronting the writer's background, demonstrating the impact it has on the perception of clothing and the conflicting emotions of a career as a fashion designer. This links to the second essay, investigating the experience of fashion and the role and authority of the designer. With guidance from philosophical contributions of phenomenology in architecture such as Juhani Pallasmaa's book *The Eyes of the skin* and the podcast *Architecture Talk* by Vikramaya Prakash, fashion is placed as a phenomena between ontology and epistemology. This sets the tone for the third and final essay of this portfolio where the focus is brought to immaterialism and materialism and why it matters, anchored in physicist Karen Barad's theory of agential realism. The outcome is a broad understanding of agency and the accountability that follows, generating and suggesting a methodology for the practical work of the designer.

Keywords: Agential realism, Agency, Architecture, Autoethnography, Epistemology, Materialism, Ontology, Phenomenology

Biography:

EVER LAVÉN

Can we design for wearer experience? An exploratory approach to designing for Bra Wearables experience

Kadian A. Gosler, Doctoral Candidate

London College of Fashion, UAL

Abstract

The aim of this study is to develop insight into the practical approach of designing for a positive wearer experience of bra wearables, a subsection of smart bras. Researchers have argued that smart 'fashions will [...] be inextricably intertwined with our experiences of wearing them' (Quinn, 2012, p. 32) as they 'shape new experiences of [the] body and self' (Toussaint, 2018, p. 226). Fairborn, Steed and Coulter (2016) posit that designing smart clothing requires an empathic approach to understanding and designing for wearer's experience. However, as Valle-Noronha (2019, p. 7) highlights, there are 'few considerations on the experience between wearer and [clothes] articulated at a theoretical level with little applications to practice'. Empathy can be separated into two components, the affective and cognitive, which when combined provides the design-researcher with a richer understanding of the wearers' experiences (Sleeswijk Visser, 2009).

Thus, to explore practical applications to designing for experience, two empathetic methods were applied within a fashion design context. First, bodystorming (Buchenau and Fulton Suri, 2000) a technique used in user-centred design which reflects the empathetic affective component, was employed to investigate mature women's experiences of hot flushes. Next, drawing-as-seeing referred to as a slow approach to seeing (Mida and Casey, 2020), a technique used in object-based fashion research, which reflects the empathetic cognitive component, was utilised to observe and reflect on mature women's bodily changes. The methods were applied in the design-researchers theory and practice-based PhD during the concept development stage of an experience-centred design process. They were employed while developing the mood board but before sketching bra wearables concepts. Photos, journaling, and reflection were utilised as means of analysis.

The findings suggest that bodystorming and drawing-as-seeing are applicable methods to assist in designing for wearer experience. Combined, both enabled the designer to be introspective and contemplative, providing an understanding of the wearer that informed design concepts. While these empathy methods may have potential in artisanal design processes due to smaller batches, devoted time and focus on aesthetics and materiality; future studies are needed to investigate the possible implications of applying the methods in an industrial design process.

References:

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Fairburn, S., Steed, J. and Coulter, J. (2016) 'Spheres of Practice for the Co-design of Wearables', *Journal of Textile Design Research and Practice*, 4(1), pp. 85–109. Available at: <https://doi.org/10.1080/20511787.2016.1255445>.

Mida, I. and Casey, S. (2020) 'Drawing as a Creative Approach to Researching Extant Garments: A Case Study Involving John Ruskin's Clothing', *Costume*, 54(2), pp. 202–221. Available at: <https://doi.org/10.3366/cost.2020.0164>.

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Toussaint, L. (2018) *Wearing Technology: When Fashion and Technology Entwine*. PhD Thesis. Radboud University Nijmegen. Available at: <https://repository.ubn.ru.nl/bitstream/handle/2066/195422/195422.pdf> (Accessed: 27 October 2022).

Valle-Noronha, J. (2019) *Becoming with Clothes: Activating wearer-worn engagements through design*. PhD Thesis. Aalto University. Available at: <https://aaltodoc.aalto.fi:443/handle/123456789/40624> (Accessed: 27 October 2022).

Biography:

Kadian Gosler is a theory and practice-led PhD Candidate within the Fashion & Textile and Design department at the University of the Arts London. Her interdisciplinary interests include fashion design processes, experience-centred & emotion-centred design, wearables, dress and embodiment, Black women's sexuality, femininity, and ageing. Her PhD explores experience through a multi-perspective approach in the design and development of Bra Wearables — a subsection of smart bras.

Kadian completed a Master's in Merchandising and Management from the Academy of Art University, focusing her dissertation on tween/teen intimate apparel developing innovative products and design approaches; and a Bachelor, Magna Cum Laude, in Fashion Design specialising in Intimate Apparel from the Fashion Institute of Technology. Her extensive professional career as a lingerie designer & merchandiser in New York City informs her practical approach and interests in the future of the field. Alongside her PhD, Kadian is a consultant and inventor developing bra patents — extending her expertise in the smart bra/bra wearables field.

Talking Representation(s) drawing out multiple perspectives of fashion through experience(s) of drawing

Lucy Russell, Doctoral Researcher
Central Saint Martins, UAL

Abstract

Lucie Russell's research proposes drawing as a tool for design for social-innovation; questioning whether drawing (people) can provide positive alternative to experience(s) to real-world problems, such as the objectification associated with looking at images-of-bodies, by seeing it as a wicked dilemma (Rittel and Webber 1973) - a problem too difficult, complex, entangled (even impossible) to solve with any one, if any, solution, and reframing the problem(s) as a creative 'opportunity'.

Her research aims to reflect the problem's ambiguity through catalysing diversity of responses through a multiplicity of visual voices. Therefore, rather than seeking to offer a one-size-fits-all 'solution' the research aims to utilise and empower individual's unique and subjective lived-experience responses. Combining design-thinking and research-through-drawing to engage active participation by everybody to explore (the action, artefact and dissemination of drawing(s) as experiences of agency(s) and embodiment(s).

The practice-based research is contextualised through autoethnographic examples of contemporary life drawing and vignettes of socially-engaged drawing.

Designing 'Talking Representations' as a (affordable and inclusive) multimodal opensource toolkit that anyone can use to reproduce. Approaching drawing as both a noun and a verb (and a method of dissemination) and inviting participants to draw (and be drawn as) representations of people, talking about what they (can) do, not just the way they look.

Reference:

Rittel H. W. J., Webber M. M. (1973). Dilemmas in a general theory of planning. *Policy Sciences*, 4(2), 155–169.

Activity

The audience is invited to draw the speakers having been provided with paper, boards and pens on arrival.

This hybrid (life) drawing activity invites you to participate by drawing what you see and hear.

Creating (and perhaps) disseminating illustrations of fashion practice and theory, observing and recording the fashions worn (by speakers and audience members) in parallel to the concepts of fashion discussed.

It is not about creating a personal masterpiece of 'art' instead it utilising your own sketching style and subjectivity to capture 'experiences of fashion' both the objects and subjects in/of fashion. Drawing attendees how they have fashioned themselves but also what they are creating or 'fashioning' through their conversations about fashion. How can the diversity of fashion be visualised?

These 'multiple perspectives' take advantage of the unique possibilities offered by today's collective of researchers, examining fashion from many viewpoints, different experiences of fashion together in dialogue, to co-create new forms of knowledge. And new representations of fashion.

No drawing experiences needed, all abilities are very much welcomed.

Biography:

Lucy Russell is a Peckham based artist, facilitator and (LDoc funded) PhD researcher at Central Saint Martins. She studied at Winchester School of Art (BA Hons) and was awarded an MA from the RCA.

As an artist she continues to develop a drawing practice focused on the becoming of body(s), her practice-based research complements this by proposing people drawing/drawing people as a tool for design for social-innovation.

A people-centred autoethnographic approach aims to utilise lived-experience; understanding drawing as a verb and a noun, offering experiences of agency(s) and embodiment(s) as well as creating and disseminating new images-of-bodies/body-images.

As Drawing People Together, she designs and facilitates inclusive and socially-engaged community art events. Creating an ongoing diverse range of workshops that explore people drawing as (serious) fun. And inviting everybody, all ages and abilities, to quite literally draw together. She also creates and facilitates Peckham Life Drawing putting her research into practice.

Instagram

@life.drawing.people

@drawing.people.together

@peckham.lifedrawing

2. CONSUMERS

Can fashion aesthetics be studied empirically? The preference structure of everyday clothing choices

Dr Young-Jin Hur

London College of Fashion, UAL

Abstract

When potential buyers and wearers interact with everyday clothing, what does it mean that one prefers a certain type of clothing over another? Can people's preferences for clothing styles be structured and simplified? Furthermore, is this simplified preference structure related to individual differences (e.g. personality, political orientation, & gender, etc.) or clothing characteristics (e.g. cut types & colour), and how would these findings fit into the tradition of aesthetics? To answer these questions, we – in an international collaboration with Harvard University's Nancy Etcoff, along with LCF's Emmanuel Silva – recently published a work titled, *Can fashion aesthetics be studied empirically? The preference structure of everyday clothing choices*, in the peer-reviewed journal *Empirical Studies of the Arts*. In this study, we collected data from 500 participants via an online survey. A four-factor preference structure, *Everyday Clothing Preference Factors (ECPF)*, emerged, consisting of feminine (e.g. dresses, skirts, lingerie, tights, & blouses, etc.), essential (e.g. shirts, jackets, trousers, & chinos, etc.), comfortable (e.g. hoodies, joggers, sweatpants, & sweatshirts, etc.), and trendy (i.e. dungarees & boiler suits) styles. Further analysis revealed the preference for each of these four factors to be associated with clothing colours and individual differences. The transferability of ECPF across three preference judgment types (clothing one likes and owns, clothing one likes but does not own, and clothing one owns but does not like) revealed the robustness of the preference structure, through which a short questionnaire version of ECPF was created. The talk will additionally discuss the implications and impact of scientifically studying fashion as an object of aesthetics and empirical study.

Reference:

Hur, Y-J., Silva, E. S., & Etcoff, N. L. (online publication). *Can fashion aesthetics be studied empirically? The preference structure of everyday clothing choices*. *Empirical Studies of the Arts*. <https://doi.org/10.1177/02762374221143727>

Biography:

Dr Young-Jin Hur is the course leader of the MSc in Applied Psychology in Fashion and an Early Career Researcher at UAL. He completed a psychology PhD at University College London (UCL) in the field of empirical aesthetics with his thesis, *An Empirical Aesthetics of the Sublime and Beautiful*. He holds an MPhil in Social and Developmental Psychology from the University of Cambridge and a BSc in Experimental

Psychology at UCL. At LCF, Young-Jin teaches research methodology and statistics across the science programme (i.e. MSc Applied Psychology in Fashion, BSc Psychology of Fashion, & MSc Cosmetic Science) and runs his own research on the predictors of fashion preferences and behaviours. Young-Jin regularly presents his research at international conferences, reviews for peer-review journals, and publishes his works in peer-reviewed journals. In his free time, he is a classical music journalist and runs a classical music blog, Where Cherries Ripen.

Making circular fashion consumers: The case of the F/ACT Movement project

Prof. Christian Fuentes

Emma Samsøe

Department of Service Studies & Center for Retail Research, Lund University

Abstract

Circular fashion has attracted much attention in the fashion industry and among fashion scholars studying supply chain developments (Heim and Hopper, 2022), technological shifts (Sandvik and Stubbs, 2019), the role of the designer (Claxton and Kent, 2020) and design processes (Goldsworthy, Earley and Politowicz, 2018). Besides, the role played by the consumer in accomplishing a shift towards circular fashion has been acknowledged among fashion scholars (Ki and Ha-Brookshire, 2022; Koszewska 2019; Machado et al., 2019). In this paper we examine efforts to construct circular fashion consumers as a specific type of market actor by making use of constructivist market studies literature and drawing on an ongoing study of the F/ACT Movement project. Focusing on the F/ACT Movement project we empirically investigate how the circular consumer is shaped by several activities and challenges conducted over the period of nine months, from September 2020 to May 2021. We take an ethnographic approach and combine interviews with consumers, digital walk-throughs on social media content on F/ACT Movement participation (Fuentes & Sörum, 2019), and documents generated by the F/ACT Movement organization/team, such as project reports, descriptions, and notes from team meetings. The project is ongoing, and we have at the time of writing conducted 22 interviews with consumers and plan to do a total of 10 interviews with the organization/team. These interviews will cover topics concerning the design of the F/ACT Movement project and how the project was carried out.

Preliminary findings show the making of circular fashion consumers in the F/ACT Movement project involved three interlinked performances. First, the project recruited a set of fashion consumers and re-framed a selection of the fashion activities they performed, fashion competencies they had developed, and fashion tools they had acquired, meanings they attached to fashion, as circular consumption. Through this move, the enrolled consumers existing consumption competencies and the fashion practices that they engaged in became a resource for the accomplishment of the F/ACT movement and the enactment of a

specific version of consumption. Second, the recruited participants underwent a program by which new fashion consumption activities were added. They were educated to resist consumption desires, taught how to mend and redesign clothes, encouraged to rent clothes, buy second hand, and swap clothes. Through the performance of these activities consumers' competencies developed, meanings cultivated, and tools acquired thereby expanding their agency as circular fashion consumers. Important for this process was also the dual and interconnected development of a circular fashion consumption ethics and identity. Third, the recruited and developed F/activists were also activated. They were given specific goals and tasks - such as communicating what they have learned to others on social media and thereby contribute to the "movement". Through activation consumers were to put the resources they had cultivated to use and, by doing so, further developing as circular fashion consumers.

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Biography:

Prof. Christian Fuentes

Christian Fuentes is a professor of Marketing and Consumption at Lund University, Sweden. His research explores the interrelationships of consumption, markets, and society. He has conducted research on ethical consumption, alternative markets, sustainable retail, mobile shopping, and e-tailing. He is currently working on various projects that explore the enabling of circular consumption.

Emma Samsoie

Emma Samsioe is an associate senior lecturer at Lund University, Sweden. She has conducted research on fast fashion consumption, waste prevention in the fashion industry, and on fashion influencers' aesthetic digital labours on Instagram. Currently, she works on research projects concerning circular fashion consumers and consumption. She is also a member of Textile & Fashion 2030, the Swedish Government's platform for sustainable fashion and textiles.

I just prefer to buy new clothes! Uncovering the second-hand fashion consumption stigma

Lauren Junestrand, Doctoral Researcher

London College of Fashion, UAL

Abstract

Second-hand clothing is presented in the literature as a sustainable consumption alternative that can reduce the environmental impact of the current fashion production-consumption system. However, there is a stigma towards second-hand clothing consumption that is present globally. How people have experienced clothing reuse across time has influenced their perceptions of SHC today. The presentation will go through the different meanings of second-hand markets and their consumption from the Late Medieval Age until today and will aim to uncover the existing stigma.

Biography:

Lauren is a PhD Candidate at the London College of Fashion, University of the Arts London since September 2019. She explores second-hand clothing and accessories consumption as an emerging sustainable transition niche in the fashion industry. Her research focuses on investigating second-hand clothing and accessories consumption from a cross-geographical and cross-generational lens. The geographical reach of her study is of: England, Sweden and Spain, and she focuses on generations born in the Post-War period and onwards. Her research assumes that since the Post-War period, people (both wearers and non-wearers) have lived and experienced second-hand differently. She holds an MA in Sustainability and Corporate Social Responsibility and works in sustainable fashion education and as a sustainable fashion consultant. Her research interests are second-hand fashion; circular fashion, sustainable consumption, post-retail responsibility of garments and anti-consumption.

3. WEARERS

Queering Masculinities: Dress, Gender, and the Body in the Antwerp Fashion Scene

Nicola Brajato
University of Antwerp

Abstract

Although from the late 1980s onwards the Antwerp fashion scene has inspired generations of designers, it has received but little attention from a theoretical and academic point of view. Scholars are fortunate to be able to fall back on interesting contributions in the recent work of museums and curators that have focused on the development of the field from both a local and a global perspective. However, the number of academic contributions is still quite limited, and most of these tend to focus on the institutionalization process of Antwerp fashion (e.g. Martínez 2007, 2008; Pecorari 2016; Teunissen 2011).

Starting from Antwerp fashion's avant-garde and conceptual reputation, which has revolved around the city as a place for resistance to the normative, this paper aims to introduce the Antwerp fashion scene in Belgium as a critical field of analysis of the relationship between fashion, masculinity and the male body. Despite the international recognition for its avantgarde vision of the dressed body by both fashion journalists and scholars, Antwerp fashion's approaches to gender identity, and more specifically masculinity, have not been at the centre of a thorough academic investigation to date. To shed light on the redefinition of masculinity in Antwerp fashion over the past four decades, this multidisciplinary research, at the intersection of fashion studies, critical studies on men and masculinities and queer studies, has focused on the creative practices of a number of designers (Walter Van Beirendonck, Dirk Bikkembergs, Raf Simons, Bernhard Willhelm and Glenn Martens) who have questioned – and sometimes indeed “queered” – the cultural conception of male aesthetics through nonconventional masculinities.

This study is based on a qualitative content analysis of (audio)visual (e.g. photographs, images and videos of fashion shows, catalogues, look books) and textual (e.g. press articles from newspapers and magazines, press releases, invitations, exhibitions and other projects leaflets, books and catalogues dedicated to the designers' works) materials collected during archival research in Belgian (e.g. MoMu, Hasselt ModeMuseum) and international fashion museums (e.g. Palais Galliera, The Museum at FIT, The MET), and interviews with relevant personalities from the field that have first-hand experience with the rise of Antwerp fashion.

Biography:

Nicola Brajato is a PhD candidate in fashion and gender studies at the University of Antwerp funded by the Research Foundation-Flanders (FWO). His current research investigates Antwerp fashion's impact in critically questioning the idea of masculinity, the male body and menswear. Nicola has published articles on the relationship between fashion, identity and the body in different journals, including *Fashion Theory*, *Critical Studies in Men's Fashion* and *NORMA: The International Journal for Masculinity Studies* and he has collaborated with different fashion institutions including La Cambre (Brussels), Modeklasse (Vienna), Parsons Paris and Polimoda. He is currently guest-editing a special issue on fashion and gender of the academic journal *Zone Moda Journal* to be published in July 2023.

The Richness of Rags: Understanding the Phenomenon of Objective Age in Human Apparel

Paul Tuppeny, Doctoral Researcher
Camberwell College of Arts, UAL

Abstract

Towards the end of the 1951 film, *The Man in the White Suit*, where the hero, Alec Guinness, develops a textile that never tears, ages or gets dirty, the smartly-dressed mill-owner's daughter exclaims:

"Don't you understand what this means; millions of people all over the World living lives of drudgery fighting an endless losing battle against shabbiness and dirt; you've won that battle for them; you've set them free."

The Man in the White Suit was a fiction but the battle to which the heroine refers is an accepted fact of most industrialised cultures and it is often fought, not with miraculous materials, but with an unsustainable flow of pristine new products.

Another way to end the battle against shabbiness and other manifestations of 'age', is to understand why we hold them as enemies in the first place; if we understood them better, there is even the hope that revulsion might yield to fascination.

Of course, our world is, by its nature, a place of change; trees grow, skin wrinkles and clothes discolour. Intrinsic to the apparatus of perception are pre-reflective judgements concerning these transformative processes. We experience such perceptual intuitions as 'age' and, although derived from momentary observations, these sub-conscious judgements allow us to 'chronicle' and stabilise the evanescent environment in which we find ourselves.

This primordial perceptual apparatus, evolved to allow us to understand the 'Natural' environment, is applied equally in our interpretation of the artefacts of our technicity, including those objects with which we

adorn ourselves. Sadly, when applied to such cultural objects, these cognitive mechanisms, that perform as a survival necessity in the Natural environment, generate unsustainable predispositions toward the young and the new.

The paper proposes hypotheses concerning the mechanisms that underlie 'age phenomena', developed through a doctoral project pairing traditional literature-based research and phenomenology with sculpture practice, proposing routes by which perceptual structures adjust meaning and generate emotional affect.

Clearly an informed understanding of our experience of objective age is crucial for anyone engaging with sustainable manufacture and particularly those concerned with the way we appear to one another.

Through the phenomenon of age, we are able to 'feel' Time and it is not uncommon for the exercise of these sub-conscious cognitive skills to generate positive affect for the subject; in such cases, material temporality and objective age seem to actually 'nourish' our experience of the world. So, whilst a sustainable future may be a little bit shabby when compared with the shiny space-age lifestyles promised by old movies, if we are able to understand and enjoy the manifestations of objective age for what they really are, the experience of that future might be all the richer.

Biography:

Paul Tuppeny completed an MA in Fine Art in 2016, his work also receiving an award in the National Sculpture Prize that year. Paul was invited to join the Royal Society of Sculptors in 2017. He was longlisted for The Ruskin Prize in 2017 and 2019 and has exhibited across the UK including De le Warr Pavilion/Murmuration's Gallery Bexhill, The Broomhill Estate, Fresh Air Sculpture Biennale, Mall Galleries ING Discerning Eye, Cotswolds Sculpture Park, OXO Tower, Wells Art Contemporary (leading to of the work acquisition by Wells Cathedral). Paul is a 'confirmed-status' PhD student researching 'Age' Phenomena and 'Material Temporality' as Expressive Media in Contemporary Sculpture and is an active member of The British Society for Phenomenology presenting a paper at their 2022 annual conference.

Researcher/Researched: Including My Perspective to Understand How Black British Women's Experiences are Made Visible in Their (Our) 'Style-Fashion-Dress' Choices

Karley Thompson, Doctoral Researcher
London College Of Arts, UAL

Abstract

There is a view within academia, that an objective approach to research and analysis is taken to produce research with integrity. Knowledge production is validated by its compatibility with theory established within

western structures of academia that are dominated by white men. Consequently, the experiences of women of African descent are often misrepresented or excluded from what is considered credible knowledge (Hills Collins, 1990), as such theory often fails to interrogate the hegemony of whiteness. This paper will focus on the significance of lived experience as a valid and legitimate perspective within research, and thus as a means of creating new knowledge (Hills Collins, 1990).

As a black British woman researching how black British women's experiences are made visible in their 'style-fashion-dress' choices, I share the intersections of race, nationality, and gender with my participants. Bonnie Thornton Dill writes that 'Sisterhood is generally understood as a nurturant, supportive feeling of attachment and loyalty to other women which grows out of a shared experience of oppression' (1983, p.132). Our shared characteristics contribute to a unique and specific identity, which informs collective bodily experiences and our perception of the world, thus creating a sense of connectedness. In addition, my own expertise and subjectivity has a direct impact on the reading of race and the experience of fashion on the black female body within my study.

I recognise the phenomena experienced by black British women as they relate to social, cultural and political events through their fashioned bodies. Therefore, I argue first, that to produce an accurate account of what I am experiencing as part of a wider collective, I must define my perspective as a form of resistance (Hills Collins, 1986). Secondly, I argue that writing my perspective into my research is necessary to support the approach to the practical study, as well as the mode of analysis in order to contribute new knowledge that has integrity, through identification of my unique standpoint and its influence on the study.

My research involves autoethnography as a means to self-reflect and engage with one's own experiences, as well as interviews with black British women to understand the shared elements, and thus the broader significance of a collective bodily experience. I explain how the initial attempt to uphold academic conventions within my study created an internal conflict, as I struggled to separate myself as researcher/researched, thus impacting the degree to which I include my perspective. I suggest that detaching myself from my study to meet academic standards (Hills Collins, 1990) would be harmful to my research, and those participating in it, resulting in misrepresentation of the experience.

Through this paper, I aim to highlight that there is a need for multiple perspectives within academia, including that of the researcher. Patricia Hills Collins writes that, 'Offering...new knowledge about our own experiences can be empowering. But activating epistemologies that criticize prevailing knowledge and that enable us to define our own realities on our own terms has far greater implications' (1990, p.273-274). Therefore, I also aim to challenge academic conventions by demonstrating the value of the inclusion of the researcher's lived experience.

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Biography:

Karley Thompson is a cultural theorist who focuses on race in a contemporary British context. Currently a PhD student at the London College of Fashion, her research question asks, 'How far are the social and cultural experiences of black British women (aged 20-35 years) made visible in their style-fashion-dress choices (2015-2021)? Karley explores the ongoing transformations experienced by black British women, focusing on their practices of 'style-fashion-dress' (Tulloch, 2010), as well as on her lived experience. Karley's interests are in the immaterial aspects of dress, concerning what the intangible can tell us about visible dressed appearance, and the position of the researcher, in terms of what can be learnt through our bodies when combining the researcher/researched roles to produce knowledge.

4. VIEWERS

Using Third-World Approaches to International Law to discern Global South perceptions of the fashion industry

Renée Robinson, Doctoral Candidate

Paris I Panthéon-Sorbonne, School of Law and Institut Français de la Mode (IFM)

Abstract

When law and fashion are considered in tandem, it is possible to unravel the multiple perspectives that exist and cross over in each domain. In fact, it is precisely the fragmentation in international law that accounts for the division of how people experience and interact with the industry. Linking a TWAIL approach, or Third World Approaches to International Law, which considers that international law is neither universalist nor devoid of colonialist rhetoric, to how those in the Global South approach fashion is a new terrain in which the mechanisms of 'experience' are the same. If we map the TWAIL characteristics of understanding international law to how those in the global South experience fashion and the industry, then

two sufficient parallels can be made in order to decolonize the domains of both. First, challenging and reevaluating the existing legal system as one that is rooted in racial capitalism is analogized to challenging perspectives of labor in the value chain of the textile and fashion industry. The fashion industry, particularly, the textile sourcing and production is rooted on racial capitalism because the people largely experience fashion not as a medium of artistic expression or an 'indulgence of fast fashion' but something that is labor-intensive, pollutant, and subjugates. Finally, TWAIL can be used to present alternative normative legal edifice for international legal governance in order to acknowledge and correct the roots of international law. Similarly, speculative fashion can be used by artists and designers in the Global South in order to create artistic pieces that reflect themselves; and so that they can 'alternate' history by creating fashion that they can engage in. This technique can change the dominant world order by exposing the (legal) cracks in the fashion industry, by linking the perspectives of those in the Global South to an existing avenue for radical and transformative change in the law. TWAIL accesses justice not only by deconstructing approaches and perspectives of international law, but it challenges by proposing agency. In this way, the perspectives of how those in the Global South view fashion, primarily from a position of inequality, can change by understanding that agency exists in law to protest against social, labor and environmental conditions and there is agency in altering history to create speculative fashion to represent their own lives.

Biography:

Renée Robinson is Caribbean-American, and a graduate from Johns Hopkins University and Sciences Po Law School. She is a PhD candidate at Paris I Panthéon-Sorbonne in the School of Law and Institut Français de la Mode (IFM). Her research centers on the paradoxical schism of public and private international law impacting the global value chain in the fashion and textile industry, and conversely, how the fashion industry informs the legal processes that construct it. It is focused on the elements of worker rights, environmental litigation, and consumer behavior, and how these are molded by law and avenues of dispute resolution in the global value chain of the fashion industry. Outside of her research, she is a frequent collaborator within the UNESCO Social and Human Sciences Inclusion, Rights and Dialogue Section.

Valuing Salaula: Decolonial Fashion Practices of Community and Care in Zambia

Nuraan Petersen

London College of Fashion, UAL

Abstract

This study investigates the global trade of billions of second-hand clothes every year through a complex web deeply rooted in old colonial structures, one that continues to contribute to the divisions between richer and poorer nations. Focusing on the second-hand clothes trade in Zambia, one of the largest importers in Southern Africa, this study builds on the work of Karen Tranberg Hansen and Kate Fletcher and explores

the complex relationship and history of used clothes, predominately exported from the wealthy global north (Europe, Japan, North America) to the poorer global south (Africa, most of Asia and South America). Most people in the global north remain wholly unaware of the global trade that they are contributing to, and the negative impact their charitable donations of fast fashion items are having on a global scale. The research aims to contribute to the body of knowledge on the second-hand clothes trade in Zambia offering insights into more intimate spaces of the family home and community practices through a decolonial lens.

The research addresses the questions:

- How has this trade impacted Zambia and its community's fashion practices?
- And what actions can be taken to challenge the continued "Othering" that still plagues material culture and continues to uphold old colonial legacies?

Rwanda, Ghana and South Africa are referenced as case studies to illustrate the positive and negative impacts of the second-hand clothes trade, investigating changes in legislation and education, and the actions these countries are taking to control the trade and the results thereof. The research methodology employed for this study was ethnographic and used qualitative methods in its enquiry from a Social Constructivist philosophy. Case studies were referenced to capture data further afield and to contextualise findings. Adopting an interpretive-transformative paradigm; the two paradigms have been combined for this study to develop a framework that centres the experience and agency of the local community. It examines the injustices perpetuated by the global north on the global south through culture, policy and legislation that dates to the spread of racist colonial ideologies and power. Findings indicate resilience and transformation in domestic spaces through acts of caring and sharing. Referencing research texts on decolonising methodologies, it is important to note the critical and philosophical positioning of this study at the outset:

- Firstly, this study is delimited to a decolonial praxis for the phenomenon under investigation and committed to the Indigenous Research Agenda. (Decolonising Methodologies, pg. 133)
- Secondly, since qualitative methods are predominantly used in this study, knowledge is largely context-bound.
- Thirdly, it is important to note the researcher's role and experience in conducting the research for this paper as outlined in the positionality statement and how that influenced the interpretation of the data collected.

This original study highlights the value of Salaula (a term used by Zambians for used clothes, in short, meaning to pick from a pile) and unearths new community practices of care, environmental concerns, emerging cultural shifts and a drive for reformed fashion education and legislation from the perspective of Zambians, Indian Settler and other refugee and migrant communities.

Positionality Statement

Reflecting on my positionality in this study, I am aware of my close proximity to the subject matter and the manner in which this may inform and influence my perspective. I was born in Cape Town, South Africa into a close-knit, politically active, Cape Malay community, I am also a British citizen and at the time of writing this, I live in London. I am of mixed ancestry, an immigrant, and a mother with a strong matriarchal lineage. I straddle the blurred boundaries of the educated working class and middle class and acknowledge my heritage of activism and my position in decolonial work and the critique of orientalism. I approach this study with awareness and a commitment to inverse the epistemic oppression created by colonial legacies and knowledge systems. Dedicated to utilising my academic privilege, I view decolonial work that achieves justice as a professional responsibility. I position myself within the interpretivist-transformative paradigm with core values rooted in social emancipation and solidarity with oppressed people, valuing “other” systems of knowledge, including non-Western epistemologies and ontologies.

Biography:

I am a multi-discipline fashion practitioner, educator, storyteller and researcher with a commitment to decolonial methodologies. Sustainable fashion practices are at the core of my creative production, choosing to work with textile waste and aligning my practice with a creative production that is good for people and the planet. I have worked for sustainable fashion designers Christopher Raeburn and Reem Alasadi and have 4 years of experience teaching fashion and textiles pathways on undergraduate courses as well as delivering community art workshops. A tentacular thinker able to think and create outside the box, I have extensive industry experience as a designer, stylist and consultant on international fashion projects and have collaborated with teams in Bangladesh, India, Nigeria, France, America, Afghanistan, Jordan and South Africa. This is my first submission to present my research at a symposium.

Consumer Acceptance and Use of Immersive Technologies in Luxury Fashion E-tail: A Cross-Cultural Study (UK and UAE)

Kiran Ali, Doctoral candidate /Academic
London College of Fashion, UAL

Abstract

This study aims to understand and focus on consumers’ acceptance towards the adoption and use of the immersive technologies (3D content, 360° videos, VR and AR), which are commonly adapted in luxury fashion e-tail. It also evaluates the consumers’ preferred technologies through systematic data analysis.

Through understanding the consumer acceptance and use of immersive technologies in the context of luxury fashion e-tail This research takes a cross cultural approach. A cross cultural approach brings a unique aspect to this study, and it is a ‘source of innovation’ (Hofstede, 1991;

Peng and Scharoun, 2016) through a varied data collected in a cross-cultural setting (Hofstede,1991).

Immersive technologies, refer to various technologies such as 3D content, 360 videos, virtual reality (VR), augmented reality (AR) and merged reality (MR) (Handa, Aul, & Bajaj, 2012) in e-commerce and digital platforms (Forbes, 2020).

Past literature in immersive technologies largely investigates the role of these innovations in consumer decision-making in other sectors such as tourism, health, entertainment (Pribeanu, Balog, & Iordache, 2017; Soliman, Peetz, & Davydenko, 2017). But despite the increasing popularity of immersive technologies and its influence on businesses, society and consumer decision making (Huang et al., 2015, Rigger et al.,2020), the use of immersive technologies (3D content, 360 videos, VR and AR), and consumers' acceptance towards its adoption and use in retail settings is still under investigated in literature (Pavithra et al., 2020; Shu and Prophet, 2018).

Recent literature and research show (Boletsis and Karahasnovic,2020; Bonetti et al., 2018), that immersive technologies can enhance consumer purchasing confidence at online pre-sale stage and enable the customers to get a more realistic understanding of the product in a virtual environment. This can positively affect purchase decisions (Boletsis and Karahasanovic, 2018) and can ultimately contribute towards boosting online sales (Cofed,2020).

It focuses on understanding the consumers' perspective in acceptance and use of immersive technologies in the context of online luxury fashion. It synthesises the existing literature and research on immersive technologies and evaluates consumers' preferences and understanding of using these advance technologies in luxury fashion e-tail.

Biography:

Kiran Ali is an academic and a PhD Researcher. She has also completed 2 Postgraduate degrees at London College of Fashion – University of the Arts London. She garnered over a decade of extensive experience in fashion industry and retail in Europe and the Middle East.

Her area of research and specialism is Digital Technologies, Strategic Marketing and Operations Management. Currently, she works as a Lecturer in Strategic Fashion Marketing at London College of Fashion. Looking to the future, she wishes to extend her career as a successful academic along with making useful contributions to knowledge through her on-going research.

Keynote speaker: Dr Ania Sadkowska

Biography:

Dr Ania Sadkowska is a Fashion Designer, Assistant Professor and Researcher at Coventry University, UK. In the past she worked as a Lecturer and Research Fellow at Nottingham Trent University, UK. Her research explores the intersection of sociology and psychology with art and

design practices. Current projects span a variety of topics including fashion and ageing, masculinity, phenomenology, art and design research methodologies, co-design, and participatory design. Ania has published several journal articles, and presented her work at various UK and international conferences and exhibitions including Italy, China, Sweden, New Zealand and USA. Since 2014 she has been involved in a co-creative research project titled *Emotional Fit: Developing a new fashion methodology with older women*.