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The Editors

Fashion communication

Fashion communication is a multi-faceted subject. It refers to the way fashion is presented and marketed, by fashion shows and catwalk performances, advertisements, photos and editorial material on paper, web or walls, blogs and other 'social media', displays in stores and windows, or icons and models on television and movies. It also includes how fashion communicates a personality or lifestyle. With the abundance of brands and designs, fashion communication is essential to develop a distinct identity and make it visible.

Fashion communication is a challenging subject for research efforts. It is truly multi-disciplinary and trans-disciplinary, as the socio-economical and socio-cultural context is crucial, but to create and spread the message, it involves the sciences of media, management, logistics and technology. Fashion communication is also a function of time. Timely communication is necessary in the rapidly changing, short life-span fashion world. Society and consumer behaviour also change over time, and the means and methods of communication reflect that. There will be new ways of communication tomorrow, as today's media expressions, like blogs and twitters, are already on their way into retirement.

Fashion Function Futures – F^3 – is the title of the research focus of the Swedish School of Textiles, addressing the textile and fashion value chain and the interaction between design and management that is instrumental for success and sustainability. Creating excellence in and between fashion design and fashion business and management is the challenge we have adopted and will develop in the F^3 field. Fashion communication is one core subject for research, development and education, and it is also a tool for achievements in the whole F^3 area.

Creating excellence in fashion design is continuously developing and balancing the artistic expression, craft, design methodology and function to a dynamic environment characterized by openness and respect for different cultures and skills. The driving force is to create and shape the future by training and again training fashion designers and by carrying out frontier-crossing research and artistic development in this field.

In fashion business and management, multi-disciplinary knowledge is applied to the various stages of the value chain of fashion: from design, product, marketing and consumer behaviour to resource recovery and sustainability. Excellence is achieved by an environment also characterized by an interaction between theoretical knowledge and applied experience in the field.

The manifold of ways and perspectives in fashion communication is reflected in this issue of the Nordic Textile Journal. As usual we present a journal with a balanced composition of contributions having design, technology or management, the three cornerstones of the Swedish School of Textiles, as the basis for the approach. Several illustrations help support the discussion on fashion communication, be it from an artistic, societal, historic or scientific point of view. This issue is also a milestone for the journal, as now the contributions have consistently been peer reviewed, to ensure scientific and artistic quality and value. The efforts of the Nordic Textile Journal's new international editorial board in this respect, as well as the valuable contributions of the knowledgeable and professional authors are gratefully acknowledged.

Erik Bresky and Håkan Torstensson

Design Petra Högström,
The Swedish School of Textiles, 2009
Photo Henrik L. Bengtsson

A consumer perspective on fashion communication

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Karin M. Ekström is Professor in Marketing at University of Borås, Sweden. Her research area in marketing is consumer behavior, specifically focusing on consumer culture. Her research concerns family consumption, consumer socialization, collecting, design and the meaning(s) of consumption. A new research project deals with recycling of clothes.

Introduction

Fashion advertisements often include overly slimmed models looking nonchalant or pretending to look bored or unhappy. Their walk on the catwalk appears artificial. Is it the clothes, the model or other aspects that consumers pay attention to? Is this type of advertisements appealing to consumers in general or only to a very exclusive group? Are the creators of the ads thinking of appealing to consumers interested in buying fashionable clothes or should the ads be seen merely as pieces of art? There are most certainly a number of different motives behind fashion advertisements, but it seems as if they are challenged primarily in connection to discredited advertisements involving violence and sex. There appears to be a lack of critical reflection concerning ordinary fashion advertisements. In this article, it is argued that fashion communication needs a more critical stance, involving also a stronger consumer orientation. The understanding of fashion and how fashion is communicated needs to be understood from a consumer's perspective. In order to better understand the meanings(s) of fashion, it is necessary to understand both the consumer and the consumption process in a socio-cultural context.

Understanding fashion

Consumers are confronted with fashion from young age by observing people, visiting shops, using traditional as well as new social media. Consumers are continuously learning whether something is fashionable or not. Statement such as: you cannot wear that, it is out of date, or wow, you look fashionable, reinforce the understanding and interpretation of fashion or results in the reversal, a total disobedience to fashion. Everyone participates in the catwalk of consumption (Hjort and Ekström 2006) and this involves also consumers objecting to consumption in that resistance reveals preferences (Ekström 2007a). Our identities as consumers are constructed in consumer culture in relation to ourselves as well as in relation to others. It is through consumption we show who we are or who we want to be regardless of our disposition to fashion and how fashion is communicated.

Consumption occurs in a socio-cultural context and the devotion or objection to fashion must therefore be understood in a socio-cultural context. Consumer socialization is a concept that aims to understand the context in which consumers live (Ekström 2006a). The most common definition of consumer socialization is Ward's (1974, p.2): "the process by which young people acquire skills, knowledge and attitudes relevant to their functioning as consumers in the marketplace". Fashion is, however, not only learned during childhood, but continuously throughout life. Consumer socialization is a life-long process (e.g., Ekström 2006a). Berger and Luckmann (1967) distinguish between primary and secondary socialisation. The first takes place during childhood while the later takes place subsequently integrating different bodies of knowledge often building on learning sequences (Berger and Luckmann 1967). For example, in order to knit a complex pattern, it is necessary to understand the basics of knitting. Also, in order to understand the complexity of certain types of fashion, it may be beneficial to understand the processes behind.

Socialization is a concept used in many different disciplines. In marketing, the focus is on the marketplace, as discussed by Ward above. In sociology, the focus is on culture and society as described by Bilton et al. (1988, p. 12): "the process by which we acquire the culture of the society into which we are born – the process by which we acquire our social characteristics and learn the ways of thought and behaviour considered appropriate in our society". Fashion is socially constructed and we are socialized to think about fashion in different ways depending on the socio-cultural context we exist in.

Fashion and time

A consumer perspective on fashion requires an understanding of the socio-cultural context in which the consumer exists. It implies also an understanding of society at a specific time period since the meanings of fashion change over time. In order to understand fashion, it is therefore necessary to understand the prevalent values existing in society at specific periods of time. Forty (1992) writes that design is used by societies to express values. Also, Woodham (1997) stresses aesthetic, social, economical, political, and technological forces behind the development of design over time. Fashion is interpreted different at different time periods. A grandmother talking about fashion in her childhood can make us reflect upon how fashion changes over time as well as how society changes. Featherstone (1991, p. 74) writes: "The intensified pace of fashion increases our time-consciousness, and our simultaneous pleasure into newness and oldness gives us a strong sense of presentness".

Fashion is related to time and fashion cycles occur with different regularity. A current example is the shoulder pads that are back in fashion from the 1980s. A faster changing society results also in faster changing fashion cycles. The aesthetic component of fashion (Campbell 2007) is naturally affected by the time in which we live. What is considered good taste at different time periods? Fostering of "good" taste has been advocated during different periods of time in Sweden (e.g. Key 1996/1918, Paulsson 1995/1919, Larsson 1957), but not without opposition. How are conceptions about good or bad taste in fashion established and by whom? How does it vary in different socio-cultural contexts? How are conceptions about good or bad taste communicated?

Fashion and dynamics

A major attraction of fashion is novelty (Campell 2007). The novelty contributes to making people feel unique from the rest of the crowd. Even though fashion involves uniqueness this can easily be lost after some time and be transformed into conformity. Internet has contributed to fashion being communicated more rapidly and in different manners from before. Hence, the extraordinary aspect associated with novelty in fashion can rapidly be transformed into an ordinary aspect. There is a need for more research studying how and why fashion after a while becomes mundane or even obsolete. When and how is the original distinction lost to conformity?

A long time ago, Simmel (1904) wrote about fashion and the dynamics of adherence versus distinction in social groups. Conformity and distinction appear to exist at the same time (e.g. Ekström 2007a). The context determines whether something is interpreted as conformity or distinction. A jacket may in one socio-cultural context symbolize conformity and distinction in another. The degree of distinction needed to differentiate and what is considered socially acceptable is also related to the socio-cultural context. Communicating fashion requires an understanding of the context in which fashion is interpreted. Again, this requires an understanding of the consumer and consumption process.

A multidisciplinary outlook on consumption of fashion

Consumption is today studied in many different disciplines, for example, anthropology, ethnology, marketing, psychology and sociology. Each of them represents many different perspectives, theories and methods. The understanding of fashion can benefit from an interdisciplinary outlook and the different perspectives represented in several disciplines (e.g., Crane 2007). This is also crucial for understanding consumption and communication of fashion.

Material culture can also contribute to a more in-depth understanding of consumption and communication of fashion. Material culture focuses on the relations between objects and people in a cultural context (e.g., Miller 1985, 1987). The interdependency between individuals and artefacts are discussed by Hård af Segerstad (1957, p.15): "people without things are helpless, but things without people are meaningless". Relations to objects often develop over a period of time. Miller (1997) calls a gradual transformation process "to appropriate" when discussing a study on council-flat kitchens where he found how people had tried to make a home. Belk (1988) discusses how an object becomes part of the self when an individual appropriates the object. He argues that possessions are not only part of the self, but can be seen as instrumental for development of the self. This applies also to fashion that can be crucial for self-perception as well as for development of the self. Furthermore, visual culture can contribute to a more in-depth understanding of consumption and communication of fashion. Visual culture focuses on the ability to absorb and interpret visual information (Mirzoeff 1999). Schroeder (2002) emphasizes the importance of studying the visual aspects of consumption from an interpretive perspective. Which images of fashion are communicated in advertising? How do consumers interpret images of fashion? There is a need for more research concerning images of fashion advertisements in magazines, newspapers, TV, mail order catalogues, on the Internet etc. How do the consumer's interpretations differ from the producers?

Consumers may interpret fashion in a different way than was intended originally by the designer. Creolization is a concept used in anthropology dealing with blending of traditions into new ones. For example, by adopting fashion from another country, but using it in a new local way. Overall, there is a need for more research on how consumers interpret fashion. Czarniawska and Sevón (1996) discuss that translation as per Latour (1986) has replaced diffusion. Czarniawska (2001, p. 126) writes: "The translation model answers the question about the energy needed if ideas or objects are to move around. It is people, whether regarded as users or as creators, who energize an idea every time they translate it for their own or somebody else's use". On-going interpretations are emphasized. It is therefore not about reception, rejection, resistance or acceptance (Czarniawska 2001). Again, this applies to interpretation of fashion communication that is continuously translated by, for example, photographers, advertising agencies, media, retailers and consumers.

An individual and a social venture

Interpretation of fashion communication is an individual venture. Consumers not only interpret fashion communicated by media and other individuals. They also construct meaning by being a co-producer of the meaning(s) of fashion. The individual endeavour communicates freedom, but there is not always freedom to choose even though

Design Petra Hagström
The Swedish School of Textiles, 2009
Photo Henrik L Bengtsson

this is proposed in literature on post-modern consumption. Consumers are sometimes restricted from free choice due to factors such as income, time, knowledge etc. Freedom of choice does not always exist (e.g. Lodziak 2002).

The meaning(s) of fashion differ not only between individuals, but is also highly dependent on the socio-cultural context in which individuals exist. Social class, occupation, global and local culture all have an impact on how fashion is interpreted. Fashion is a social phenomenon. It is in interaction with other people and through media, we notice fashion and how it diffuses. Social groups often influence the meanings of fashion. Duesenberry (1949) referred to social comparison as "the demonstration principle".

There is a need for more research studying how fashion spread across social groups also including families. In a previous study (Ekström 1995), I found that children influenced the parent's fashion awareness in 34 of 36 families interviewed. A father said: "I think we would in some way have a more narrow life if our children were not around, if we did not have this reciprocal exchange. I still think that they make us feel a little younger and that we are forced to keep up with development and trends, even if our children in no way are extreme regarding trends. They probably tell us about things that are trendy among youth even if they do not follow it themselves and it makes us more aware of it". Another father indicated that he was sometimes told by his children not to wear old clothes, but to dress fashionably. Both he and his wife said they were aware of fashion because their children dressed fashionably. Influence can be direct in that children express their opinion and provide advice about fashion to their parents. Influence can also be indirect in that parents get influenced about fashion without being told so, for example by observation. In the same study, it was found that parents in a few of the families had been influenced to purchase fashionable jeans brands when accompanying their children to purchase jeans. The fact that children play a role in diffusion of innovations to parents have been called "keeping up with the children" (Ekström 2007b). Influence is then determined by visibility, family norms and social pressure. In 34 of the 36 families, parents had been influenced regarding their clothes purchases. Most parents referred to direct influence, i.e., when children expressed their opinions or parents asked for their children's advice in the store or at home. Indirect influence also happened. For example, by having the children's opinion in mind when shopping. The results also showed that mothers and children sometimes shopped together for clothes to the father. Parents and children also borrowed clothes from each other. Research dealing with fashion communication in families needs to consider different types of influence.

Diffusion of fashion across other social groups is also important to consider. Studies of Harley-Davidson bikers (Schouten and McAlexander 1995) and Star Trek fans (Kozinets 2001) emphasize the creation of meaning among these subcultures. How fashion is communicated in different subcultures deserves more attention in research. New media allow diffusion to take different paths. The trickle-down theory for understanding fashion presented by Simmel (1904) implies that fashion is diffused from higher to lower social classes. This is referred to as the theory of emulation by Douglas (1996) implying that as lower classes copy upper-class styles striving to move up, the upper class try to distinguish themselves keeping others down. However, it also happens that fashion spreads from lower to upper social classes, for example jeans that traditionally was used merely for working are today high fashion. Consumption of tattoo that also represents fashion is today a mass phenomenon rather than a subcultural marginal activity (Kjeldgaard and Bengtsson 2005). Also, new media (Internet, SMS, MMS) has made fashion codes accessible to a large number of consumers. For example, fashion blogs have allowed people who never before have had the opportunity to express their ideas on fashion to do so and to influence others.

Multi-sited ethnography

It has been discussed that in order to better understand communication of fashion, we need to consider the consumer's perspective. It can also be valuable to include other perspectives and locations such as the photographer, the photo-model, the clothes producer, the retailer, the advertising agency and media. A multi-sited ethnography (Ekström 2006b; Marcus 1998) can be beneficial. There exist different techniques for conducting multi-sited ethnography such as following the people, things, metaphor, plot, story, allegory, life, biography or conflict (Marcus 1998). Multi-sited research allows consumers and markets to be seen as interdependent rather than binary opposites (Ekström 2006b). This is beneficial when studying consumption of fashion in that it enhances a greater understanding of how cultural meanings are constructed and co-created by different actors such as marketers and consumers. Also, circulation and transformation of fashion communication can be understood by conducting multi-sited ethnography.

Conclusion

In this article, it has been argued the meanings of fashion must be understood from the consumer's perspective. This involves understanding consumption in a socio-cultural context encompassing communication and influence between as well as within social groups. Communication involves advertisements, but also direct and indirect influence between individuals and social groups.
There is a need for more research on the consumer's interpretation of fashion communication. This involves an understanding of the entire consumption process.
A multidisciplinary approach is also expected to benefit the understanding of consumption and communication by using different perspectives, theories and methods.
It should also be recognized that the consumer exists on a market including the photographer, the photo-model, the clothes producer and the retailer. A multi-sited ethnography is therefore recommended in future research in order to better understand different interpretations of fashion communication, but also how fashion communication is circulated and transformed in a continuously changing society.

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Languaging fashion and sustainability

– towards synergistic modes of thinking, wording, visualising and doing fashion and sustainability

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Dr Mathilda Tham's work sits in the space between fashion, sustainability and futures studies. Using participatory methods and systemic approaches, her research explores how fashion can achieve more sustainable thinking, practices and processes. Her work proposes some challenges to our relationship with fashion – from consuming to participating, from ownership to access and from designing for an industry to designing for the world.
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Abstract

This paper explores the 'brands' of sustainability and fashion respectively and their emerging shared identity and 'brand'. It argues that the realisation of a fashion industry that fundamentally respects humans beings and our planet is dependent on an integration process that takes place at a deeper cultural level, as well as the – hitherto prioritised – product and organisational levels.

While fashion has in recent years made significant environmental improvements in its processes, benefits are easily eaten up by the astounding speed and scale of mass-market fashion. A next generation of approaches, holistic and systemic, are required to achieve joined up infrastructures, to include a wealth of stakeholders, and to target the deeper motivations behind both production and consumption.

The paper points to the emerging area of metadesign as a promising approach to the auspicious integration of – seemingly paradoxical – systems, and the significance of the role of *languaging* in bringing fashion and sustainability together.

Drawing upon a recent empirical study, *Lucky People Forecast* (2008), into how sustainability can be communicated to fashion industry stakeholders in proactive ways, the paper proposes that using experiential and design-led approaches can help unveil sustainability within fashion's qualities and capabilities.

Keywords: fashion, sustainability, paradigm change, metadesign, languaging,

Introduction

This paper explores the 'brands' of sustainability and fashion respectively and their emerging shared identity and 'brand'. It argues that the realisation of a fashion industry that fundamentally respects humans beings and our planet, is dependent on the latter's auspicious outcome.

The auspicious positioning of 'fashion and sustainability' in turn requires a profound search and integration process – beyond design as usual, beyond processes and organisations, to deeply embedded normative and cultural conditions. The role of communication here is, of course, crucial. It is crucial in the education of fashion students and professionals on sustainability. It is crucial in the formal mediation of 'fashion and sustainability' outwards and in communication's intrinsic role in, often tacit, internal processes. It is crucial in the theoretical and colloquial writing of fashion's past, and constant stock-taking of its present, and – perhaps most importantly – in the prospective activities, creating and spreading new imagery and legends.

The paper draws upon a substantive empirical study into how sustainability can be communicated in proactive ways to the fashion industry's many stakeholders. The study formed part of the PhD *Lucky People Forecast – a systemic futures perspective on fashion and sustainability* (Tham, 2008, Goldsmiths, University of London). The paper further draws upon the researcher's theoretical and empirical work on the *Benchmarking Synergy Levels within Metadesign project* (an AHRC project hosted by Goldsmiths, University of London, completed in 2009).

Some notes on the scope of the paper and the stance of researcher:
While the author acknowledges the intrinsic interplay between environmental, ethical and financial aspects in sustainability, it is here, in the main, exemplified by the environmental dimension.

Similarly, while the communications of fashion and sustainability respectively and together take place through many stakeholders and on a continuum from the formal and explicit to the informal and implicit, here the organically forming, collectively emerging and often tacit 'bottom up' communication is prioritised. Of particular importance is the notion of communication as a process which shapes or designs understandings, perceptions and actions, and in turn is shaped by them. This interdependent and circular process will be introduced as *languaging* further into the text.

The researcher's stance is that of a fashion designer – in the realm of which inspiration is valued as highly as information, and where experiential, emotive and visual language forms an intrinsic part of process, product and communications.

Fashion and sustainability – the need for systemic approaches

The ultimate context of this paper is the sustainability imperative, and – the now –formally and globally recognised need for fashion to shift its thinking, attitudes and practices to such ways that are environmentally, ethically, as well as financially sound. (See e.g. DEFRA 2010)

In recent years a momentous shift has taken place, as evidenced in the upsurge of organic cotton – in the main driven by the mass-market segment, the many new companies starting out from the principles of sustainability, and the significant media coverage. (See e.g. DEFRA 2010) Communication has of course played a significant role in this development. From the initial, very small body of academic texts on the environmental and social *problems* associated with the fashion industry, largely inaccessible to a lay audience, there is now an upsurge of both academic and popular texts that are *solutions* orientated, and spread through numerous information channels. (For pioneering texts see e.g. Heeley 1997; Fletcher 1999; Uitdenbogerd *et al*.1998 and recent texts see e.g. Black 2008; Fletcher 2008)

The increasing standardisation of CSR (Corporate Social Responsibility) work and Code of Conduct documents since their first inception just over a decade ago, has driven or coincided with an increasingly formalised flow of information inside the fashion industry, in pursuit of transparency throughout the supply chain, and manifesting a shift from the 'policing' of factories through audits to the emphasis on long-term relations and stakeholder dialogue. From the user perspective, while communications in shops may still be experienced as ambiguous and confusing, labelling is developing[1] and numerous NGOs (see e.g. Naturskyddsföreningen – Swedish Society for Nature Conservation and the Clean Clothes Campaign) provide information for those curious to learn more. Events, such as the RE:Fashion Awards, and new magazines, such as Swedish Camino also contribute in conveying the message to a wider audience.[2]

However, while the adoption of sustainable thought and action in the fashion industry, and the knowledge level of its stakeholders have progressed significantly, the discourse and practices have yet to adopt systemic, holistic approaches. For example, the promise of niche fashion practitioners, and cutting edge researchers working with lifecycle approaches (see e.g. Fletcher 2008; McDonough and Braungart 2002), and of product service systems being piloted in other design fields (see e.g. Manzini and Vezzoli 2003), has yet to be fulfilled in the mass-market segment of the fashion industry. Particularly the vast potential of design led environmental improvement at both product and systems levels (see e.g. Fletcher 2008; Thackara 2005) is still mainly untapped.

While all the emerging environmental strategies in fashion must be viewed as highly positive developments, they do not constitute the systemic approach needed to reverse the alarming effects of a consumerist and producerist society. Moderate environmental improvements are easily eaten up by the astounding scale and speed of fashion. (For further analysis specific to fashion see e.g. Allwood *et al*. 2006, DEFRA 2010; Fletcher 2008, and general see e.g. Stern 2006; Rockström *et al*. 2009) It is therefore clear that fashion needs to make yet another leap to a new generation of strategies and practices, and that these need to address the very system of fashion.

The fashion system and sustainability

In this instance the fashion system can be described as the complex and interdependent web of all fashion's stakeholders, a range of parameters – technological, political, financial, socio-cultural – at both micro and macro scales, and the deeper motivations of both those who create, produce and promote, and those who acquire, use, and eventually dispose of fashion.

In simplified terms the systemic response to a challenge should address both underlying causes and symptoms, whereas the product level response would focus primarily on symptoms, by for example, replacing a material or process with a less harmful alternative. Anticipated systemic approaches challenge fashion's current being, thinking and doing. For example, at present the infrastructure and technology for reclamation, reuse, and recycling of fashion and textiles does not afford a real closing of the loop (or cradle-to-cradle). (See Oakdene Hollins 2009; McDonough & Braungart 2002) A potential shift from ownership to access, and from products to services challenges not only current business models at company level, but also global trade structures and incentives. Alternative means of accessing clothing, such as renting, additionally requires significant changes in user attitudes and behaviour. The balancing of environmental, ethical, economic aspects at local, regional and global levels is associated with very complex tradeoffs. (For a further discussion of such strategies and their environmental viability see Fletcher and Tham 2004; Allwood *et al*. 2006; Tham 2008)

[1] See e.g. GOTS which aims to be a global standard for organic textiles, across the supply chain, and including social criteria. (www.global-standard.org)
[2] www.naturskyddsforeningen.se, www.cleanclothes.org, www.refashionawards.org, www.caminomagasin.se.

Yet, what this paper seeks to illuminate is not the technological, organisational, financial or even behavioural and attitudinal challenges ahead, but instead some conflicts situated in the very conceptualisation and culture of 'fashion and sustainability' and the potential role of communication in resolving them.

Fashion and sustainability dichotomies

The focus here is not the obvious stereotypes; the eco-look of the eco-wave of the late eighties and early nineties: 'knit-your-own-muesli', 'brown tents', even 'brown teeth look'. (See e.g. Arnold 2001; Black 2008) While these stereotypes did create a form of stigma and have certainly served a handy excuse not to engage with environmental improvement, they are relatively easy to refute. What is, instead, referred to here are the more deeply rooted conflicts, underlying assumptions that rarely get their serious place at the table, the issues so large that they escape our attention, the elephants in the room.

Below examples of such conflicts are drawn out, some more or less intrinsic or even peculiar to the fashion system, others much more widely manifested.[3] The fashion industry at mass-market level is highly specialised. Although environmental staff are gradually put in place, until very recently they had little or no contact at all with designers, and it is still rare that they form an intrinsic part of the design team. Interviews with a wide range of staff evidence a shared experience of a strict divide between 'creative designers' and 'constraining' environmental staff.

When environmental issues first entered fashion organisations – usually assigned to or championed by quality control staff and sometimes buyers – they carried with them the heritage of a scientific and quantitative language, and were typically regulated through tick-box-lists. Both implicitly and explicitly environmental parameters were presented as constraints (along such other constraints as budgets and timelines). Public and general sustainability communications still predominantly use a quantitative and reduction focused language, asking us to lower emissions or use less water. Despite an accumulating body of insights into sustainability communications (see e.g. Futerra 2007), seldom is the emphasis on the qualitative aspects of a larger goal, the tactile, the experiential, the vision.

This brief outlook on 'fashion and sustainability' speaks of dichotomies or polarisations at several levels, for example:

Two types of staff – the scientist and the artist

Two types of working modes – restriction and abundance

We can effortlessly continue listing ways in which fashion and sustainability form, or are perceived to form, opposites:

Fast versus slow

Risky, sexy versus safe, boring

Egotistic versus altruistic

Creative versus reactive

Lucrative versus costly

(For a further discussion of such dichotomies see Tham 2008)

Versions of this paradox theme (also the title of Sandy Black's book from 2008) are rehearsed so often, and so pervasively that they have become intrinsic to the emerging legend of fashion and sustainability. Indeed, the deeply rooted tradition in Western thought to construct dichotomies (see e.g. Merchant 1982; Pepper 1997), points to a tendency in using them as a form of coping mechanism when we encounter the new. It appears more natural for us to hone down onto difference and dissonance than to look for the similar, the compatible or the complimentary. A different but adjacent tendency towards the staging of dichotomies can be found in the media coverage of fashion companies' engagement with sustainability, with reports oscillating between screaming 'scandal' and 'saint', shunning the nuanced ground in between. Whether because of fear, or in pursuit of drama, or simply to arrive at palatably distinct categories (and here leaving aside a rich discourse on, for example, power and gender, see e.g. Merchant 1982), the tendency to polarise sub-properties of fashion and sustainability is arguably an indication of an immature integration process.

Levels of intervention in the fashion system

In a short but seminal text the environmental pioneer and systems thinker Donella Meadows argued that the most auspicious place to intervene in a system often appears counterintuitive to a mind looking at problems conventionally. (Meadows 1997) Her upside-down list therefore starts with those intervention points where logical reason often tells us to go (least effective), and ends with places that are, according to her, potentially most conducive to change.

9. Numbers (subsidies, taxes, standards) – "Diddling with details, arranging the deck chairs on the Titanic."
8. Material stocks and flows – buffers
7. Regulating negative feedback loops
6. Driving positive feedback loops
5. Information flows – restoring feedback loops
4. The rules of the system (incentives, punishment, constraints)
3. The power of self-organization
2. The goals of the system
1. The mindset or paradigm out of which the goals, rules, feedback structure arise (Meadows 1997)[4]

The strategies to date to facilitate the fashion industry's journey towards sustainability, reveal much hard work – but mainly work located in the, according to Meadows, less effective realms of a system. Much effort has been placed on implementing the environmental agenda at product and process level, predominantly using quantitative instruments and evaluative frameworks and, literary reductionist approaches. Transparency across the supply chain, and stakeholder dialogue, is currently prioritised, but as yet the organisation – specialised – and the language – again predominantly quantitative – do not optimise an auspicious information flow across all the stakeholders. Finally, it is clear that sustainability in the formal sense, and as evidenced by, for example, the messages on corporate websites and by CSR staff occupying places on the management team, has been 'promoted' from the strictly operational, to the highly strategic. (See e.g. H&M 2010) However, while it can be anticipated that a deeper cultural shift is also underway, at present it is probably safe to say that the "goals of the [fashion] system" and its mindset still reside in 'business or design (almost) as usual' and that efforts have not been dedicated to a shift at the paradigmatic level. This is, as the end of the quote below points out, of course unsurprising, yet directing our attention to the paradigm appears both promising and necessary.

[3] These themes derive from a study completed in 2008, with fashion stakeholders in Sweden and the UK (Tham, 2008), and have since been updated through continuous dialogue with Swedish industry representatives, through the Sustainable Fashion Academy, of which the researcher is an associate and course leader.

[4] Negative and positive feedback loops serve to regulate a system, the former going against the direction of a development in the system (the less the more, or the more the less), and the latter with it (the more the more, the less the less). (See e.g. Meadows 2008)

> "People who manage to intervene in systems at the level of paradigm hit a leverage point that totally transforms systems. You could say paradigms are harder to change than anything else about a system... But there's nothing physical or expensive or even slow about paradigm change. In a single individual it can happen in a millisecond. All it takes is a click in the mind, a new way of seeing. Of course individuals and societies do resist challenges to their paradigm harder than they resist any other kind of change."
> (Meadows 1997)

Finding sustainability in fashion

How can we then direct our attention to 'fashion and sustainability' at paradigmatic level, and address the legends of a paradox? Perhaps a starting point is a nuanced understanding of both realms, and above all an outlook that is opportunity and synergy seeking instead of problem orientated.

Fashion's 'brand' or identity is very much in the making. While fashion is increasingly theorising itself from within, and celebrating its more tacit processes, (see e.g. the journals *Fashion Practice*, published by Berg, and *The Nordic Textile Journal*, published by University College of Borås. The Swedish School of Textiles) it is also increasingly being claimed and publicised from the outside through, for example, blogs. The interpretations of fashion, even at a superficial level are many: trade, theory, technology, artistic activity to name but a few. Again, the diversity in the conceptualisations of sustainability and of its advocates, practices and perspectives is enormous, from anti-growth to business opportunity: from global set of guidelines to personal convictions and much more. (See e.g. Pepper 1996; Walker 2006) It is in the juxtapositioning and in the polarisation (which is perhaps in aid of a certain sense making) that the concepts lose their nuances. Fashion becomes the extreme and almost perfectly decadent pole to sustainability's wholesome proposition.
Yet, only very few of fashion's facets or qualities really hold as opposites to sustainability. The Lucky People Forecast study brought together a range of fashion stakeholders in a series of participatory workshops.[5] In an initial stage of each workshop the participants were asked to describe key characteristics or qualities of fashion. These included 'creativity, story-telling, visuality, tactility, zeitgeist-intuneness, emotion and vision'. None of the properties appear opposite to the official definition of sustainable development[6] (WCED 1987), nor to the qualities of 'sustainability' that the fashion stakeholders articulated.[7] Even the 'pursuit of the new' (also a frequently mentioned feature of fashion), and the notion of 'fast fashion' do not in themselves appear irreconcilable with sustainability – if we can envisage dematerialised ways of offering fashion, and a culture of sharing. It is primarily in the notions of 'shopping' and of 'a consumer' that perhaps the real conflict arises. However, it important to note that although 'shopping' and 'consumption' appear closely coupled or intrinsic to a pervasive popular representation or mediation of fashion, neither were even present in the fashion stakeholders' definitions of fashion. (Tham 2008)

After defining fashion and sustainability respectively the participants of the *Lucky People Forecast* study were invited to create scenarios for a future for fashion from within a paradigm of sustainability.

The scenarios that come out ranged from the realistic (for example in-shop restyling service and the use of overtly local fibres in a lyocell like[8] process) to the fantastic (such as the generic – and comfortable – pyjamas as the constant interface to a myriad of digitally transmitted fashions). The scenarios, celebrating the symbolic and experiential dimensions of fashion – staying close to the very nerve of fashion, evidenced the level of imagination and engagement that an opportunity focused, qualitative and design-led approach to the exploration of 'fashion and sustainability' can engender. Perhaps most importantly the open and allowing format allowed participants to start claiming 'fashion and sustainability' and therefore shaping it, and to create new and fresh legends, firmly resident in their collective and individual experiences and knowledge, but free of constraints. (Tham 2008)

Metadesign – an integrator of systems

This paper has sought to explore how barriers to fashion fully embracing sustainability – or vice versa – while overtly existing at the levels of organisation and resources management, may also exist in the cultural dimension of the emerging identity of 'fashion and sustainability.' The paper has argued that the latter may be crucial to unveil, acknowledge and challenge.

Emerging at a convergence between science and the arts, informed and facilitated by new information technologies, metadesign is simultaneously described as a higher order of design and a bottom-up approach to design and change. Metadesign can also be an integrator of systems. (Giaccardi 2005; Wood 2007)

> "Metadesign can be described as a comprehensive design process that includes the design of itself. The benefits of this approach is that it transcends the limitations of individual design specialities and works systematically by integrating social, political, economical and emotional levels." (Wood 2007)

On the *Benchmarking Synergy Levels within Metadesign* project, tools to spur synergies in collaborative and interdisciplinary processes, with the aim to further sustainability, were developed and piloted. (See e.g. Wood 2007; Tham & Jones 2008) For the purposes of this paper one of the principles of metadesign that we developed is of particular relevance.

> "Metadesign can intervene creatively at the level of languaging." (Wood 2007)

Languaging, first conceptualised by biologists Maturana and Varela (1980) refers to the continuous and co-dependent process of understanding through saying and defining, and by saying and defining in turn shaping our world. It can be argued, for example, that the behaviour of the consumer is informed by its sinister origins[9], and that it continues to self-reinforce itself in a positive feedback loop. Attempts to change its intrinsic culture exemplified in the terms 'ethical or conscious consumers', should fail because they are intrinsic oxymorons, closed to real imagination. However, were we to taste the words 'nurturer, caretaker, steward or participant', they also intrinsically imply new relationships with our material world, and are not closed to emerging practices.

The definition, identity or 'brand' of fashion is spacious and in many ways open, and emerging theory and practices, and new information technologies, are stretching fashion in its capacity for immaterial manifestations, for empathy, and participation. (See e.g. von Busch 2009)
If our approach is gentle and creative, we might find sustainability latent within the capabilities and qualities of fashion, there for us to unveil, instead of with force seeking to attach or insert it. There is energy and hope when we work *with* instead of *against*. There is scope to re-attune our fashion identities and our fashion abilities, but to do so we must feel we have license and that we can take ownership. Communicating, imaging, legending, *languaging* offer powerful leverage.

[5] The stakeholders included designers, buyers, project leaders, CSR staff, fashion journalists, fashion PR staff, educators, students and users. The research was conducted in Stockholm and London. (Tham 2008)
[6] "development that meets the needs of the present without compromising the ability of future generations to meet their own needs." (WCED 1987)
[7] A wide array, ranging from the generic 'care', and ethics' to the more specific 'organic materials'.
[8] Based on cellulose from woodpulp, lyocell is a fibre developed through a chemical closed-loop process, which makes it environmentally advantageous to e.g. viscose. (See e.g. Fletcher 2008)
[9] 1. the act of consuming or process of being consumed. 2. an amount being consumed. 3. The buying of good and services to satisfy immediate needs. 4. a wasting disease, esp tuberculosis of the lungs. Latin consumere to devour, destroy, from CON- + sumere to take up, take. (The New Penguin English Dictionary 2000)

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Integrity

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Introduction

Identity. Few other aspects in the study of contemporary social life have gained such a long list of missionaries. Even if it is true that the concept's dominating role in cultural studies – regardless if approached from a socio-logical, psychological, economical or didactic perspective – has started to give way for a more nuanced discourse on social life, the notion of a symbolically constructed identity still has a widespread undermining impact when it comes to the of understanding of face, body and dress in fashion.

Thus, instead of understanding identity as e.g. a »never-ending, always incomplete, unfinished and open-ended activity in which we all, by neces-sity or by choice, are engaged« – as Zygmunt Bauman suggests in *The Individualized Society* – the concept's other characteristics of ambiguity and dynamism has been replaced with a certain systematic finite game. Hence, instead of people's torment of today being how to grow and sustain integrity and how to have it recognized in the social body, it is which identity [symbol] to choose, and how to keep vigilant enough to another choice when the previously chosen symbol [identity] is withdrawn from the market or stripped from its seductive powers, as Bauman accurately suggests.

In fashion studies the identity discourse may be seen as one of the dominant theoretical perspectives alongside gender, class or queer theory. As such it posts somewhat of a widespread problem in the understanding of the rela-tionship between face, body and dress. Because, what at first organically was [when conspicuous consumption gradually was noted by sociologist and economists], has not only turned into something that mechanically is [as the 'theories' found became schools of thought] but moreover into a widespread proclamation of what aught to be [as advertising – propaganda – utilised these idea]. Together, this means that the understanding of identity as a social reality in clothing and fashion based on the notion of one thing's affinity with another – I – may not be so much a possible social actuality as a cynical expressionistic canon. And apparently, this proclaimed canon have reached such a levels that when Marilyn Barton at Fashion Institute of Technology in

Photos by Clemens Thornquist

New York kindly printed a very early version of this work, she replied spontaneously: »In your spare time you might want to consider a Lacanian analysis of overburdened housewives who choose their clothing from the laundry basket (the less stinky the better). With any luck, the wrinkles in the fabric will be perceived as an intentional affront to the current capitalist patriarchal society instead of what they really are, a reflection of a lazy housewife. «

Nevertheless, the question scrutinised here is not so much the potential exaggerations in the interpretation of representation and meaning in dress encouraged by various discourses in cultural studies. Instead, the focus is rather integrity, based on the relationship between face and dress from a concrete humanistic perspective. Is there still a face amongst all the clothes in fashion one may ask? Or perhaps better put: is a face still a face?

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Sustainable fashion – a driver for new business models

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Introduction

There is a large interest in sustainable issues in media, among politicians, different organizations, and also among consumers, although the latter is the most ambiguous group. Many people are interested and try hard to act in an ecologically responsible way (Creyer & Ross, 1997, Kaufmann, 1999, Carrigan & de Pelsmacker, 2009). Many studies show however that although the attitude towards buying ecological products is very positive, the actual behavior is not in line with the attitude (Joergens, 2006; Phau & Ong, 2007; Carrigan & Attalla, 2001; Alknert et al, 2009). Studies also show that a sustainable behavior differs among different product categories. For instance, consumers find it easier to buy ecological food products compared to fashion products (Aspers, 2008). Consumers find that the amount of ecological food products is larger than that of ecological fashion products and thus easier accessible.

It is assumed that consumers have the power to force companies to act in a more sustainable way. However, it seems that consumers' use of power is rather short-lived as reactions to sudden media stories. Consumers respond to the media stories for a short while. Then, when the story causes no more headlines, consumers' interest fades away and questions are no longer asked. Maybe everybody believes that the companies have changed their behavior. Maybe this belief is correct. Companies do know that media is digging for new stories and many have CSR policies that they follow. Some companies do use or change to the use of ecological materials that support sustainable consumption if they perceive that this is what consumers want. Last year Hemtex, a Swedish home textile retailer, launched towels with organic cotton at a price 150-200 SEK above the non-organic cotton towels. The organic cotton

did not sell well and Hemtex withdraw them. In the end companies will deliver the value the consumers are willing to pay for.

The pressure from organizations and the stream of reports, not only single stories, about ecological and social problems that especially fashion consumption causes should have had an impact on consumer behavior; either a decreased purchase or a demand for more ecological fashion. But statistics from fast fashion companies show no decrease in the purchase. According to Connolly and Prothero (2003) most studies on sustainability focus on the purchase and production of ecological and ethical products and do not recognize the actual problem of over-consumption. There is a debate about over-consumption, but it is probably one of the most difficult and complex issues in a globalized and fast moving economy based on volumes, efficiency and expected growth where consumers are encouraged to consume to keep the economic wheels moving.

One possibility to reduce the waste of resources within fashion is by increasing second-hand business. Second-hand stores are often run as small independent stores or by welfare organizations with a large number of second-hand stores, in Sweden for instance *Myrorna* and *Stadsmissionen*. Recently, however, we have also seen fashion brand companies like the Swedish *Filippa K*, and try second-hand as a new business model for their brands, with sustainability and reduction of waste as driving forces according to their own statements. *Polarn O Pyret*, and *Boomerang* have developed a different second-hand concepts for the same purpose. The purpose of this article is to discuss how consumers related to sustainable fashion, second-hand concepts and discuss this model as a way to develop new business models in the fashion industry. We will present the company cases, the empirical research and discuss the findings from a theoretical perspective and end with some reflections about the future fashion market and the role of the second-hand concept.

The second-hand cases

In July 2008 *Filippa K* opened a second-hand store in Stockholm in collaboration with Judits Second Hand, a well-known second-hand store with a good quality profile. *The Filippa K Second-Hand* store is a non-profit store. The idea is that consumers can submit used *Filippa K* clothes and these are then sold on commission. Also unsold collections from *Filippa K* are offered together with vintage accessories.

The Boomerang Effect was introduced parallel to the launch of a junior collection in 2009. Consumers submit used junior clothes to the store and receive a 10 percent discount when buying a new product. This concept expanded to the whole Boomerang collection when the new Home collection was introduced. The second-hand clothes of their own brand are sold in a special part of the flagship store in Stockholm together with the new Home collection. The second-hand clothes are sold with the Swedish certificate "Good Environmental Choice" ("Bra miljöval).

Polarn O. Pyret, a brand for children clothing, ran during October 2009 a campaign called "sending forward" where consumers could submit used clothes and receive 10 percent on a new product. The second-hand products were then sold in all Polarn O. Pyret stores with the label "sending forward". All profit from this campaign was given to the children's organization *Plan*. The campaign also took place on one day in November 2009. Polarn O. Pyret also have a regular service for "buy and sell" on their web to facilitate the second-hand consumption between consumers.

Acne opened the store *Acne Archive* in Stockholm in February 2009. On the web you can read that Acne wants to contribute to a better environment through increased re-use of clothes. Besides this, says the managing director on their web, Acne receives many questions about older collections and as they do have a store of these they wanted to make them available to the market again. The used clothes have been a little bit modified and washed to look like new; some clothes stem from old collections, some from test collections or those who did not go into full production and hence were not sold. These were now displayed in Acne Archive, a store that should be like an archive with book shelves.

Consumers' relation to second-hand concepts

The empirical data is derived from a master thesis project conducted by Emilie Chawala and Eleonor Hjorth[1]. The method used for the research was focus group discussions. The argument for this method was to facilitate discussions and reflections upon attitudes and behavior in relation to each other, as this is what we do as consumers. Consumption is a social process that is influenced by friends and others.

Six focus groups were conducted during the autumn 2009. The aim was to find participants in line with the target groups of the case companies, which means age groups 20 to 35 years old living in the Stockholm region. 25 persons in total participated, 14 men and 11 women. Each focus group consisted of 4 to 5 participants. Two thirds of the participants were students and the others worked full or part time. The focus group discussions lasted for about one and half hour each. To stimulate the discussions pictures from the stores described above were shown as well as pictures from the stores of *Myrorna* and *Stadsmissionen*, two well-known Swedish non-profit based second-hand stores with a full range of second-hand products. The focus group discussions have been transcribed and made accessible to us. Hence, we base the analysis on both the authors' analysis and our own analysis of the transcribed discussions.

The result

Based on a literature review of research on consumer culture theory and sustainable consumption the focus group had some major themes that guided the discussions. Sustainable clothes face four major issues that influence the consumer behavior and the possibility of a new second-hand business model: 1) attitude and behavior towards sustainability; 2) price level; 3) design and brands; and 4) accessibility and convenience.

Sustainability – attitude and behavior

Despite a high awareness of the problems related to sustainability consumer behavior is not particularly influenced. The respondents see themselves as rather conscious when it comes to sustainable behavior at home, i.e. sorting papers, bottles, etc, and also aware that they probably should and could do more. When it comes to fashion, sustainability is a low priority. There are other consumption patterns they would rather change.

The respondents regarded it as preposterous to think about sustainability first of all and not aesthetics when buying clothes. The motive for buying a garment is that it will make you look good. Ecological fashion is associated with dull colors and forms. In general the focus groups admitted that they were not so knowledgeable about ecological clothing and its consequences. When for instance the label on a garment said 30 percent organic cotton they felt frustrated about how to interpret this, whether this was good enough. Also the knowledge about the fashion companies' second-hand stores and their motives were rather low and they expressed rather a lot of skepticism that the motives were only driven by sustainability and not a way to sell old collections. The discussion thus focused on attitudes towards sustainability and second-hand concepts rather than actual behavior.

[1] Chawala, Emilie and Hjorth, Eleonor. 2009. *Second Hand – Det nya Gröna? Ett konsumentperspektiv (Second Hand – the New Green? A consumer perspective)*. Master thesis at Stockholm University School of Business. Svengren Holm was a supervisor of the thesis.

The attitude towards second-hand differs among the respondents and depends on the store as such, the quality of the clothes and experience of buying second-hand. A first reaction was that second-hand smells musty, it is not fresh; the clothes are thrown in heaps and you have to poke to find something. Second-hand is not seen as an alternative to sustainable fashion. Some of the respondents do like to buy second-hand and find re-use of clothes a good idea but only if the garments look good. Low price and uniqueness are the most important arguments for buying second-hand. The fact that it is beneficial from a sustainability point of view is a bonus, but not a significant motive for buying.

The importance of price

The dominate reason for not buying eco-fashion is a perceived high price and for buying second-hand the low price. Especially in non-profit stores like *Myrorna* and *Stadsmissionen* the low price is the major argument. The respondents were generally positive towards the second-hand concepts of designer branded clothes, like for instance Filippa K and Acne. These brands are attractive and a second-hand will reduce the price. The price level could be higher than at stores like *Myrorna*, but it had to be at least 50 per cent lower than in the ordinary stores.

The focus groups were less interested in the concept of returning clothes and getting a discount; unless it concerned children clothes. A discount of 10 percent was considered too low and the fact that they had to buy a new garment to get the discount felt like an undesired pressure. We all understand the need to reduce our consumption and this concept was not supportive. The concept of *Polarn O. Pyret* was judged as more attractive compared to the *Boomerang's* as the income was sent forward to children organizations. The commission offered by for instance Filippa K was also no trigger. The whole issue of submitting one's clothes was more of a sensitive matter and hardly a matter of making a profit for oneself.

Design and brands

Whether you buy a garment or not depend on its design in the first place and secondly the price. The group discussions agreed upon that in second-hand it is not important if the clothes look old or new as long as they have a style that is sought for and is unique. However, second-hand stores are sometimes associated with a special smell of musty, old clothes.

The expectations of second-hand stores from familiar well-known fashion brands were different though. The branded second-hand clothes are expected to look new and are seen as a thrifty substitute to the brand's new clothes, not as a second-hand in the first place. The second-hand stores by *Filippa K* and *Acne* are designed in line with the brands and are associated with quality and exclusivity. But it was also considered important to communicate what the store is about. *Filippa K Second-Hand* was quite obvious, while not *Acne Archive*. One of the group members had bought a garment at Acne without realizing that it was from an old collection. No consumer wants to be fooled or get the feeling of not being sure what they just bought.

The brand is an important part of fashion shopping and the consumers are willing to pay more for designer clothes and brands. There is in general also a belief that the high price correlates with high quality. But the group discussion showed that this is not always the case. One consequence of this, according to the discussion in the focus groups, is that they are willing to buy the brand just because of the symbolic value.

The high price has other consequences. Having paid a high price for the garments the consumer wants to use it longer and hence, the garment will be worn out and not attractive enough to submit. On the other hand one can see this as a sustainable consumption as the clothes are worn longer. Still, the respondents argued that it is probably only brands like *Filippa K* and *Acne* that do have a quality that is suitable for second-hand. Fast fashion, almost per definition, lacks the quality for a longer use or re-use. By contrast, most children clothes are appropriate for second-hand as they rarely are worn out but grown out.

Accessibility and Convenience

Accessibility and comfort are important for both submitting clothes and buying second-hand. *Myrorna*, a second-hand chain with several stores in Stockholm, both in the city centre and in the suburbs, was considered an easy alternative. To submit to other stores required more effort and energy. If the store was regarded as far away it was not worth the effort; it was easier to sell the clothes on the Internet, submit it to *Myrorna*, give it away to friends or just throw it away. But not only the physical distance made the submission of clothes a matter of reflection. Some felt that the clothes were not judged as having the quality that they could last for much longer, or if the clothes had been expensive they wanted to keep it longer themselves.

To buy second hand was a matter of attitude towards shopping also from a convenience perspective. As second-hand by definition does not have each dress or jacket in different sizes it is always a risk that items available in the present supply will not fit. The unpredictability of finding something worthwhile caused a great hesitation towards second-hand. If you are looking for something specific, time and travel costs are unavoidable. You are lucky if you find something that you do like and that fits. This unpredictability is attractive for some, frustrating and just a waste of time and money for others.

Discussion – consumer value and dissonance theory

Consumers are hedonistic individuals driven by emotions, impulses and vanity (Bengtsson & Östberg, 2006). Fashion consumer behavior is symbolic and the aesthetic experience influences the willingness to buy or not. Sustainability is no driver for consumer behavior in fashion, rather personal desires are. Sustainable fashion consumption is not a priority even if most consumers are aware of the problems related to fashion, over-consumption, ecological and ethical problems in the production process. They behave according to what they value, i.e what makes sense and is perceived as the best value and answer to the question "what's in it for me?" In this sense consumers are rational. The reason why consumers do not reward sustainable fashion could be discussed from the value formula (Kotler, 2000; Holm, 2002), the dissonance theory (Festinger, 1957; Holm, 2002), and basic theories of marketing.

The Value formula

We can assume that companies' primary mission is to create and deliver values to its customers. Value is a function (f) of a ratio between Benefits (B) and the total Costs (C). Benefits are the consumer's perceived value of functional (fu) and emotional (em) factors. The total cost is the bundle of factors including price (p), time (t), energy (e), psychic effort (pe) and loss of alternative benefits (ab). We can formulate the relationship as follows:

$$V = f\left[\frac{B(fu+em)}{C\,(p+t+e+pe+ab)}\right]$$

Values can be absolute and uncompromising but also relative and defined by consumers' perspectives, experiences, views and emotions. Functional benefits are by definition of low value in fashion. It is the emotional values that count as benefits. The aesthetic experience of the garment, to imagine how you look when wearing it, how it feels and fits your personality are crucial to how these benefits are valued. But only if these emotional benefits are higher than the total costs will there be a purchase.

The costs are related to three gaps that the company needs to overcome: physical, mental and economical. Fast fashion companies such as *H&M, Zara* and *Ginatricot*, are good at overcoming all these gaps. The prices of all items

are relatively low; the stores are in the city centre and the large chains have several locations in larger cities. The range in the stores is large and varied, with both breadth and depth in colours and sizes. Besides this, the collections changes frequently so it pays off to visit the store often. Thus, the total cost to buy a garment is low; the low price, low expenditures of time, energy and psychic effort, and the loss of alternative benefits are all very low.

If we compare this with second-hand consumption the equation looks different. Fashion is like all life style consumption about emotional benefits. Second-hand and especially vintage stores can provide emotional benefits as they offer unique garments that support the creation of our identity. Vintage, a concept that has become popular has aesthetically high quality and supports our emotional experience of having a high value. Those who find something unique can value the emotional benefits of being lucky, or being smart. The benefits of buying vintage could thus be higher than buying fast fashion as it contributes to our emotional experience and also to the creation of our unique identity.

If we then look at the costs, it is obvious that even if the price is low, or at least lower than the ordinary store collections, the total cost, the sum of price, time, psychic effort, energy and loss of alternative benefits could be high.

There are many second-hand stores in a city like Stockholm but few in comparison to the number of fast fashion stores. They are often located in areas of the city with lower rents and therefore not always easily accessible. It takes time, money and energy to get to the stores which are extra costs as fashion consumption most of the time is an impulse act. Especially when you risk not finding anything that fits, the loss of alternatives also will increase as well as the psychic efforts.

According to the value formula the costs for buying second-hand clothes are rather high and often combined with the risk that you will find nothing that fits. Fast fashion in the city centre is therefore an alternative which according to the value formula seems more rational. But that is only if the costs for environment are not taking into the formula and the value of finding something unique are perceived as high.

Alternative benefits, in this case if we consider the benefits of contributing to a more sustainable consumption, are these on the plus side for second-hand? Not actually, as most people do not buy second-hand for that reason, even if the awareness of ecological and ethical problems is high. To understand the lack of response we can discuss the dissonance theory.

The Dissonance theory and the rational consumer

Consumption is a societal process where individuals and groups seek to obtain what they need and want.
Let us assume that the individual's consumption includes considering a number of alternatives. These alternatives can be beneficial for the individual as well as for the society as a whole. But they can also be beneficial for the individual and at the same time disadvantageous to the society, to the environment, to the climate. If that situation becomes obvious and the individual customer becomes aware of this perspective a dissonant situation will occur.

Leon Festinger developed the Theory of Cognitive Dissonance 1957. The basic idea is that the values, relations and behaviors of the individual are organized so that they are subjectively consistent. Information inconsistent with the consonant pattern brings about dissonance. Research (Sandell 1969) has shown that individuals tend to avoid dissonant situations and in doing so prefer the line of least resistance rather then radical changes.

Production and consumption affect the environment. If we travel by car, train or fly we affect the global climate differently. If we buy cheap clothes we might worsen the living conditions for children in Bangladesh. Individuals can be more or less aware of the consequences of here actions. The individual can act in accordance with her awareness. But she can also make a rational decision to ignore facts. The concept of rational ignorance needs an explanation.

The well informed and responsible consumer makes a quite different analysis, considers the consequence of her own consumption on an international, political, economic level. We can illustrate different situations with triangular models (figure 1):

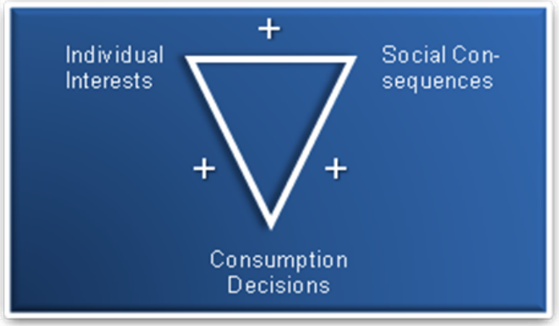

Figure 1: The Dissonant Theory with positive relations, i.e. no dissonance.

In this case the consumer is conscious about social consequences, she wants to consume and her choice has no negative consequences for the environment.

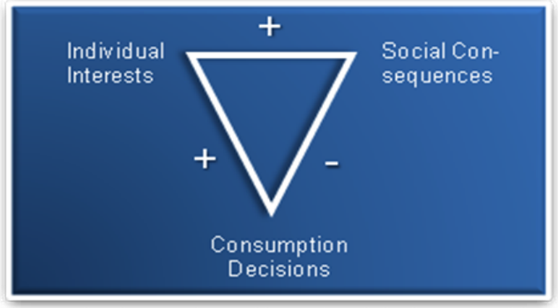

Figure 2: The Dissonant theory with negative relation between social consequences and consumption decision.

In this situation the consumer is conscious about social consequences and wants to consume even when the consumption will cause negative effects. The dissonance is a reality. The consumer can either ignore the social consequences or abstain from consuming. In either case consonance will be restored. Her decision will depend on the strength of her personal desire or of her social awareness and responsibility.

If we assume that the line of least resistance will dominate the consumer's behaviour we can develop the following pattern of analysis. The consumer argues that her decision in the long run means very little or nothing notable to the environment and also that the social consequences of that particular consumption in general have been exaggerated. By following the small-step-line the consumer gradually restores the more comfortable consonant state of mind at least for the moment.
This means that also according to the dissonance theory consumers behave rationally. What then, are the possibilities to achieve more sustainable consumer behaviour in fashion consumption? Are second-hand and vintage concepts that can have a wider application?

Reflections

The market is changing and the condition for fashion companies in the future will probably change. Fashion and clothes are symbols for the creation of identity, personality and meaning. In that sense fashion products are part of the value creation that consumers seek in fashion consumption supporting the individualization that characterize the present society. The individualization of society has maybe not led to less of herd mentality; the group pressure is still very high. But the expansion of the fashion industry has made fashion more accessible in the first place and secondly made more people engaged in fashion. On the other hand, the fact that there are many different life styles still creates a variety and many choices. The Internet has allowed consumers to start their own communities. Even if people are not experts on material qualities, production qualities, they become more aware

of what is new on the market, what trends are, how to find unique items. This is one opportunity for new brands to emerge, even if they start on a small scale. The Internet makes it possible to reach more consumers. The role of the consumer has changed to support these developments as well as the role of consumers in the production phase.

In a world of re-cycle, second-hand and vintage the consumers are no longer end-consumers (Anderson & Brodin, 2005). In second-hand and vintage product moves either without intermediaries directly between consumers or via second-hand and vintage stores until they are either worn out and disposed of or potentially enter a re-use or recycle stream. In this sense the consumer is an active part of a production and consumption process, i.e the consumer becomes a co-producer also in the fashion industry. The view of the consumer as co-producer from a value creation perspective has long been recognized within service industries (Normann & Ramirez, 1998; Normann, 2001). The consumption process is a central part of creating the value that the producers of goods or services provide. The producers have a supporting role in the form of customer services and support systems to maintain the relation to the consumers.

Fashion companies provide values through design, quality of the garments, status of the brands and the stores. Traditionally the fashion companies have been very much in control of the value creation process, in symbiosis with media. The phenomenon of blogs on the Internet has changed this power relationship to one in which individual consumers have created blogs that have become very influential for consumers' choice and view of what is status and not. The market situation for fashion is changing and those fashion companies who have delivered clothes, worked on their brand image, and used the stores to supply the market have to re-consider how they should create value and get a positive value formula when they want to become more sustainable through entering the second-hand market. The new market situation with consumers as co-producers is an opportunity for second-hand stores in general, but also for established fashion companies. Sustainability might not be the driving force but a bonus result when the market and consumer behavior change.

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Photos by Christer Månsson

Exhibitions Review

Hommage à Ulla Eson Bodin – the versatile

11 mars – 18 april 2010 Borås Museum of Arts, Sweden.
Curator Wanja Djanaieff

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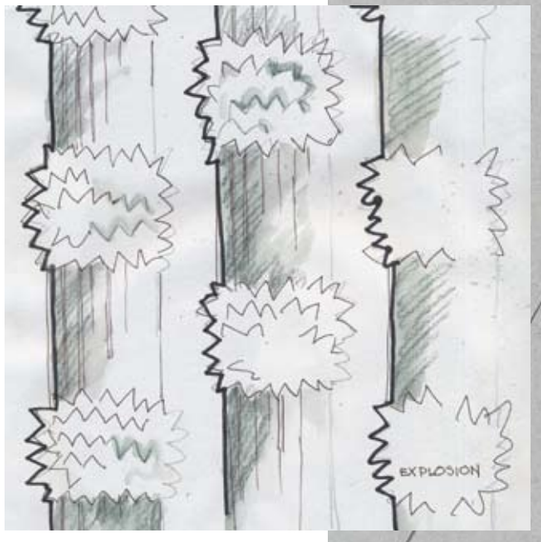
Exhibition footage: Jan Berg
Museum of Textiles, Borås, Sweden

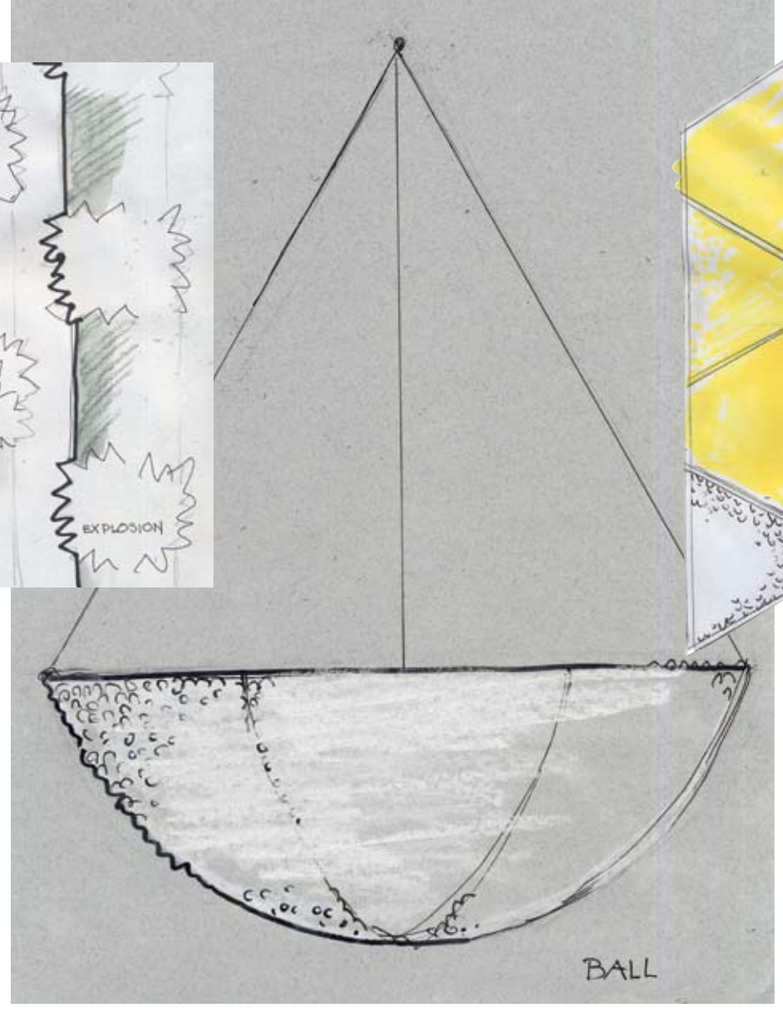
Ulla Eson Bodin (1935-2009) was a professor at the Swedish School of Textiles, University of Borås. She was a versatile designer who worked with textile design, fashion and costume art for the opera and the theatre. During her early career, she was a freelance textile designer and head designer at Almedahls for 35 years. Her patterns from the 1970's are still of current interest. Ulla Eson Bodin graduated from the Textile Institute, Borås, in the 1950's as a pattern designer and dessinateur. She also attended the school of the Swedish Society of Crafts and Design, today known in Sweden as HDK, in the late 1950's. During her years as professor, Ulla Eson Bodin made a place for the Swedish School of Textiles on the international map. The concept of smart textiles was firmly established. She was involved in developing the sound absorbent Cullus, an innovation that won the VINN NU award in 2008.

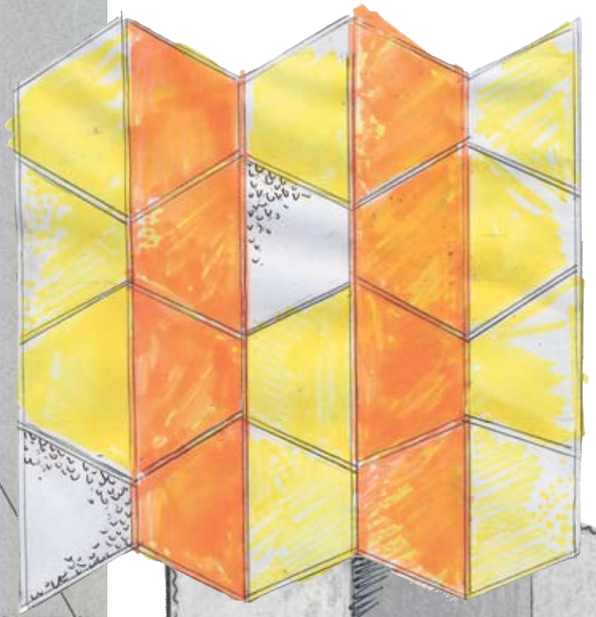
Her final performance. This is one way of describing the memorial exhibition in honour of the design profile Ulla Eson Bodin, held by the Museum of Art, Borås. The exhibition marks the end of a long, productive and versatile career. It may also serve as an inspiration to young artists.

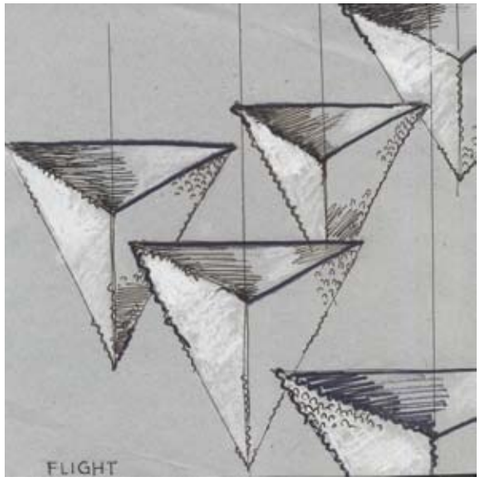
This is probably how Ulla Eson Bodin herself would have liked it to be viewed. What characterized Ulla Eson Bodin in her work with students and researchers at the Swedish School of Textiles, was that she was never afraid of trying out new methods or expanding boundaries. She was always heading for new goals with an enthusiasm that caught the people around her, leaving no one unaffected. By rights she was much more than just a textile designer and she always worked with so many other things.
The versatile is also the subtitle of the exhibition, put together by her close friend and colleague professor Wanja Djanaieff. They met at the City Square in Borås fifty years ago and have worked together ever since.
- I noticed her from a distance. We were both out walking with baby carriages and I went up to her because she had such a handsome lime green leather hat, Wanja Djanaieff reminisces. That same lime green colour recurred in the creations of Ulla Eson Bodin – in patterns, apparel, sketches, costumes, hats and sound absorbents.
- Although I have known her for such a long time, I had no idea she had done so much. I think many of her colleagues and students will feel the same way when they visit the exhibition, says Wanja Djanaieff.

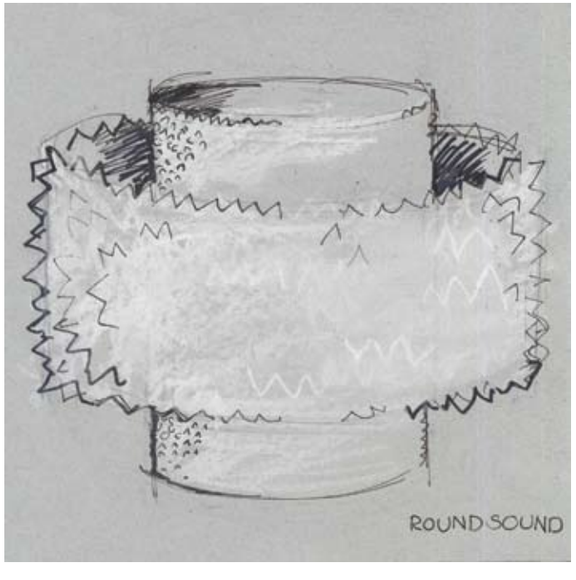
Ulla Eson Bodin was 74 years old when she passed away and was a professor at The Swedish School of Textiles, University of Borås. She entered academia in the mid 1990's. This was the first time she had a permanent position and an opportunity to share her experence and knowledge with others. She had a long career as a free-lance textile designer behind her. Her ability to create such vast amounts of things in various fields is recurring theme in the exhibition. She was so productive that the sheer amount of things she dared take on is baffling. The habit of throwing herself into new projects with great eagerness is one thing many remember her by.



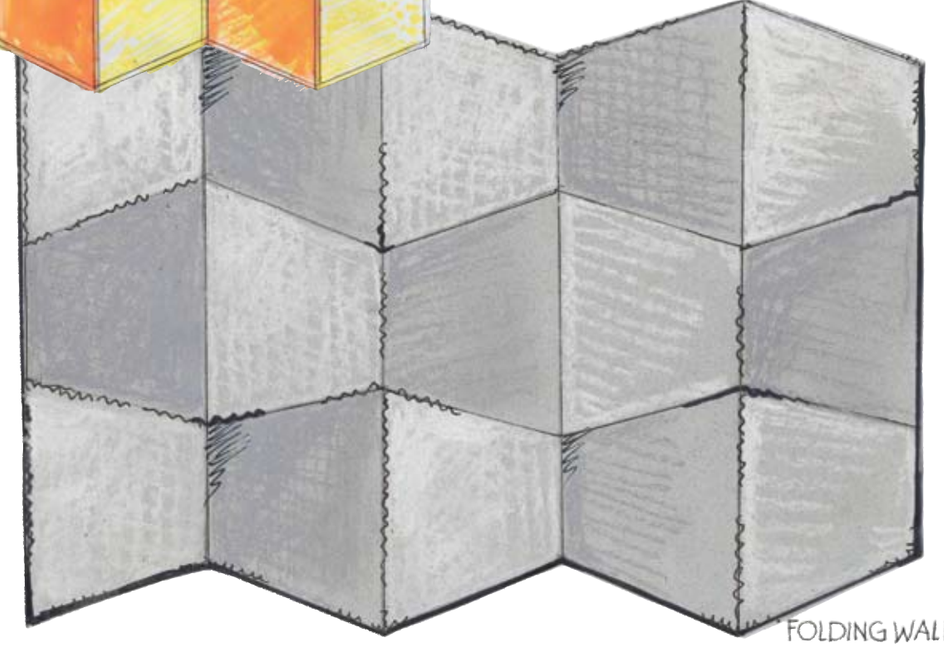








Ulla Eson Bodin

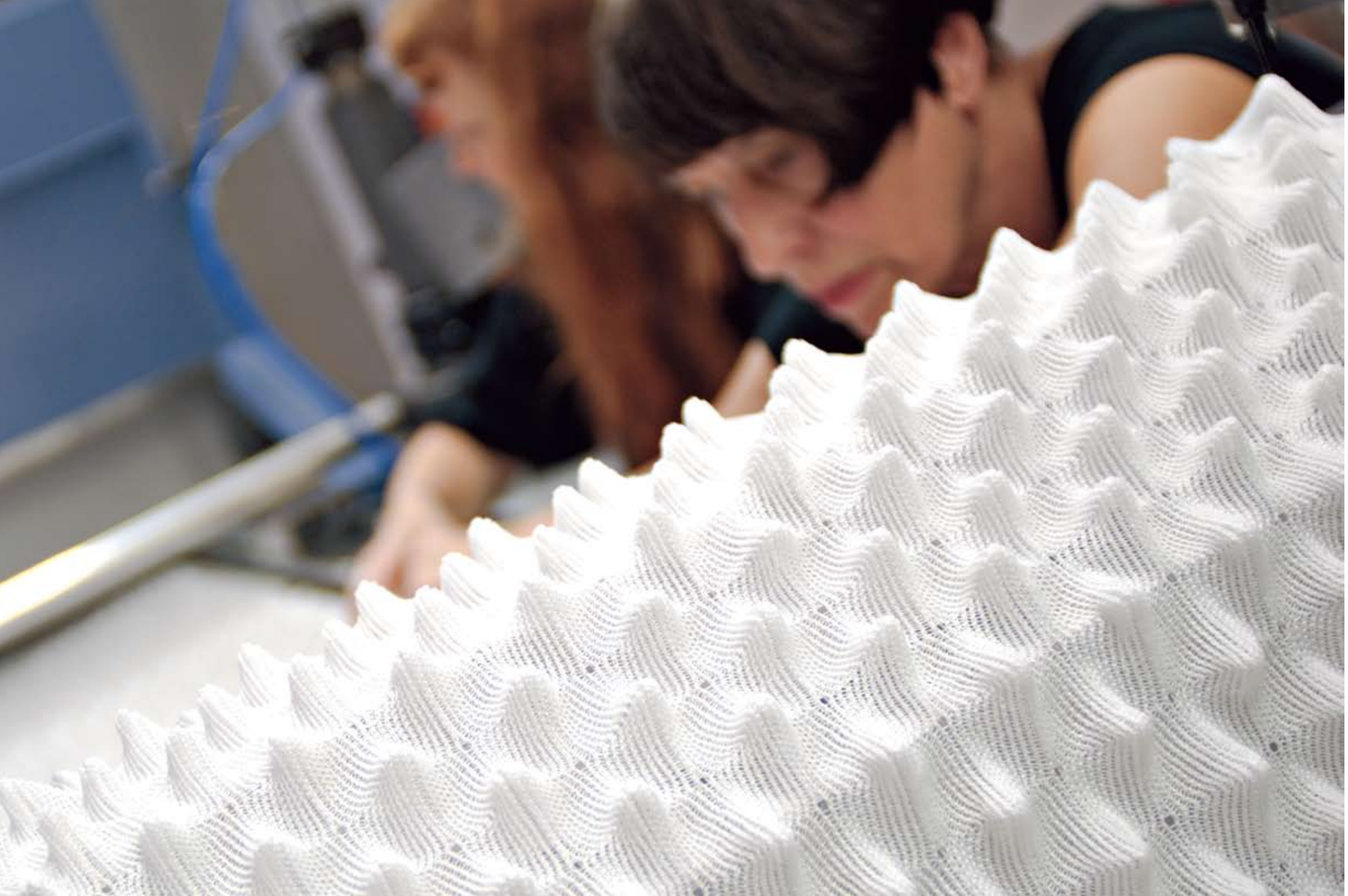


- Ulla never saw any limitations and challenged us to think outside the box. Working with Ulla was inspiring, challenging and sometimes a bit hysterical, says lecturer Gunnel Larsson who met her at the Swedish School of Textiles. They worked on several exciting projects together, e.g. exhibitions on Siri Derkert and Sonia Delaunay.
The latter project stands out as one of the projects that related most closely to Ulla Eson Bodin as a person.
It was a collaborative project together with the Museum of Sketches, Lund in 2007. Sonia Delaunay's idiom and range of colours appealed to Ulla Eson Bodin.
She reconstructed innumerable fashion sketches to have the creations convey as fair an impression as possible. Finding the right shape was important, as was choosing fabrics of the right quality. The result was innovative apparel made from the artist's own images. The well-known circular patterns in rainbow colours can be found here. Naturally, the creations were displayed by professional dancers. Here, if ever, she proved that textiles are not merely flat materials, but may be combined with other art forms to reach new heights. One reviewer wrote lyrically: "In an exultant delirium of rhythmical colour chords, decorative fabrics, wild stage costumes and irrepressible public projects, all boundaries of art seem to dissolve." Mixing various art forms was characteristic of Ulla Eson Bodin. Music, dance, motion, video, photography, choreography and textiles. Need it be said that the costumes were praised in an international digital print competition?

Hundreds of patterns

The exhibition in Borås begins with Ulla Eson Bodin's textile patterns from the 1960's, because at that time she began her career as a textile designer. Some of the favourites she kept herself are displayed at the exhibition. Familiar patterns, seen in homes and public environments in the 1970's on duvet covers, curtains and table cloths, are sure to bring out smiles of recognition. For 35 years Ulla Eson Bodin worked as head designer at Almedahls. Often the patterns tell a story to amuse the consumers, Ulla Eson Bodin mentioned in an interview. "We wanted to create something unique to Swedish textiles". And they were popular, for sure – people loved the prints and they sold well all over the world.

At the center of the exhibition, Ulla Eson Bodin's studio is displayed with her desk and easel. Sketches, pads, paints and materials. It is all displayed just as it stood in her home, Månsagården. Despite the fact that Ulla Eson Bodin made a place on the world map for the Swedish School of Textiles with several exhibitions on smart textiles that attracted international attention, she was a down-to-earth kind of person. The horse farm outside Nitta was a base for her and her children and grandchildren. A home to which she often invited friends and colleagues.



Knitting and patented sound absorbents

When Ulla Eson Bodin first came to The Swedish School of Textiles, it was obvious to all who met her that she liked to work with young designers in the making. She was enthusiastic and involved herself with gusto in every project. Early on she understood the importance of collaboration. The Knitting Academy was one of her contributions to make production and new talents come together, a kind of experimental workshop for design students from all over the country, but also for established designers, where they could develop ideas and work with the knitting companies in the region. Naturally, all innovations were to be exhibited and properly at that. The opportunities available to Swedish tricot with new design and technology were to be promoted. In 2003, the first installation was held in Stockholm in a rough machine room at the KTH Royal Institute of Technology. I remember Ulla Eson Bodin saying: "I would never have had the courage to organize this installation if I didn't have so many talented and professional designers and others to rely on".

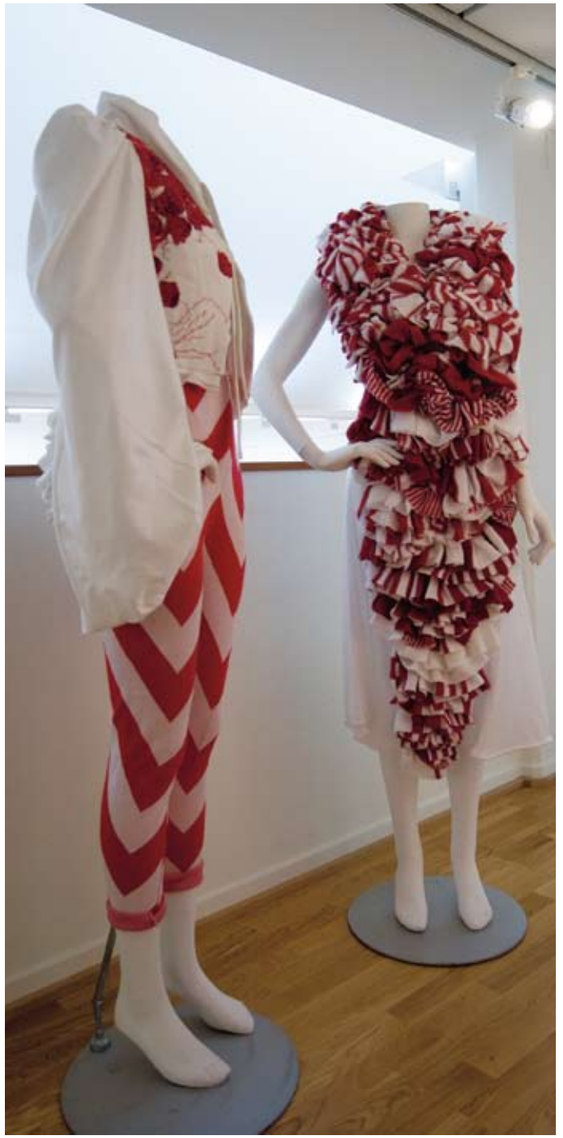
Some of the talented people Ulla Eson Bodin often returned to were her colleagues in the laboratories at The Swedish School of Textiles. She liked to perform experiments together with them. In one such experiment the sound absorbent Cullus saw the light of day. Together with Folke Sandvik she wanted to create three-dimensional effects in stage costumes when they discovered that the surface of thermoplastic yarns becomes hard after heating. The egg carton-like material proved to function beyond all expectations. Patents were applied for and today the sound absorbing textiles are sold by the company Abinitio. Some of the stage costumes and a prototype of the sound absorbent are found at the exhibition. Also found there are some of the pieces of metal furniture Ulla Eson Bodin created in collaboration with a local blacksmith. Often the point of departure was to create a stand to hold creations and details for the exhibitions and in the end more came out than was intended in the first place.

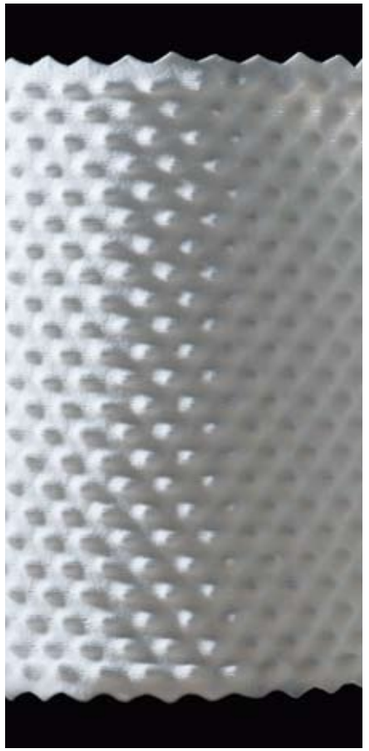
Costumes enter the stage

When others went on vacation, Ulla Eson Bodin went on to teach summer courses at Vadstena Academy. There, both she and the students were free to use their creative inspiration and had the opportunity to examine materials and techniques. The creations were fantastic. Ulla Eson Bodin loved their collaborations. In a sequence of her private footage included in the movie about her she is heard giggling in the background at some funny experiment from one of the workshops.
On commission for the Jönköping County Museum, Ulla Eson Bodin created playful costumes for a production of John Bauer's The Mountain King. Quick sketches show her intentions and beside them the completed costumes hang. It is old-fashioned magic, yet in a modern version. One quite unusual aspect of this project was that it was Ulla Eson Bodin's costumes which acted as the point of departure, inspiring the choreography. It was the costumes that made the dancers move.

The celebration of Karin Larsson

The opening at Sundborn in the summer of 2009, was Ulla Eson Bodin's last collaboration together with Wanja Djanaieff. In connection to bringing out the woman behind the Swedish national artist Carl Larsson, showing her as the talented textile designer and interior decorator she was, the students of the Swedish School of Textiles were given an opportunity to exhibit their interpretations of what she would have created if she had been living today. It was more than a mere summer exhibition. At the opening, a performance was given at the Sundborn dance pavilion. It was quite some finale and this fall the students' work will be exhibited at the Museum of Textiles, Borås.





Body & Space

Abroad, Ulla Eson Bodin paved the way for The Swedish School of Textiles' research on smart textiles. She was the driving force behind several of the renowned exhibitions. In 2008 the exhibition "Body & Space" came to Riga. By then it had travelled all over Europe for two years and developed along the way to include new findings. I was given the opportunity to document the exhibition and Ulla Eson Bodin was truly in her element. She was everywhere to make sure everything was in place and functioning perfectly, from early morning to late night. It was an exhibition for all senses: hearing, sight, feeling and smell. Success was a fact and journalists came in throngs to see the extraordinary fabrics which react to sound, light and heat. Even the music played was written especially for the exhibition by Paulina Sundin.

Towards a fashion diagnosis

Linda Rampell (Ph.D) authors books and articles on inter-disciplinary design theory elucidated from critical angles.

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Dear Reader,
We have passed the year 2050, but my mind is set on another time. I cannot explain why, but I am driven by the motivation to make a diagnosis of fashion society at the beginning of our century. O dear, poetry of a past redeemed to a fiction of the future? On the contrary, I assure you: we will dwell upon the prose of an historical everydayness, a Blanchotian grotesque; the maddening of the day when fashion had already occurred, and hence dwindled into boredom, and begun its slow design-death.

A case study

In 0.26 seconds I get 2,410,000,000 hits on the word "fashion" at Google, the dominant shopwindow against the world in 2010. In our library, I know it can be quite tiresome to walk along the kilometres of shelf "F" of literature bearing the antediluvian title "fashion", as generic in content as it is massive in occurrence. I have no inclination to repeat for you what even then was re-told. Instead, I have made a case study, to propose this diagnosis consisting of a set of symptoms, which I will now share with you.

Fashion – What was it?

Once upon a time, it was thought that "fashion" was a way to create an "identity". But neither the word "fashion", nor the word "identity" was put into question, save for a very few exceptions – Jack-in-the-box sentences randomly popping up in books reproducing what was already reproduced; dwelling on who-made-what, with a vocabulary peppered with adjectives such as "sexy", "cool" or "chic", not to mention "fashion" itself. Dichotomies overtaken from Hegel – "in/out" – formed the base, and ruled what even a schoolmasterish Hegelian as Roland Barthes in the 1960s would have called a "conventional and regulated style" (Barthes 1967). It only worsened when a fashion reproducer uncritically cut out quotes from Barthes to scatter as ready-made conceptual confetti over the literalism. Furthermore, oxymorons such as "sustainable fashion" bear witness to the 2010 meltdown: its myth-making, its inability to scrutinize its state of affairs – namely, that fashion is a consumer condition, and fashion writing – in media and academia, an on-going act for which I find every reason to call *story-selling*, then referred

to as "story-telling", another euphemism typical of those days. Before the 2020s, when consumerism became a treatable disease, and fashion rapidly became what it always had been – unfashionable, the referred to material that the reproducer took for fashion consisted of media images, almost without exception, through which fashion businesses wanted to sell their goods. Albeit used as campaign material, in fashion writing, academics scarcely, if ever, treated them as what they really were: advertising. Instead, images for sale were referred to as "fashion", though it was mostly the clothes and accessories that academicians, and likewise journalists, pasted adjectives onto. The fashion jargon, cheap phrases, caprices put into use, "sexy elegance", or why not"sensuality and independence", or just another combination of adjectives that frightened any attempt at critical interpretation. Fashion writing made fashion design similar to consumer advice. Meanwhile, inflation of fashion aesthetics made its images variations on the same theme: the fashion body exposed as an object and re-sold as a good attached to other goods. These projection surfaces, which consumers were supposed to kneel before and invest their dreams into, became at the same time their distorting mirror. They ran the risk of being laughed at; even the seemingly most fit for fashion was haunted by the terror of not being as young as fashion was said to be novel. Why? Because only when this threat – to be ridiculed as fat, poor, ugly and aging – remained, could the fashion industry be sustained. In fact, its monopoly to victimize was reinforced through layers of brands, from models to magazines (Rampell 2007 and 2008).

This was the beginning of the end of fashion. Today there is no longer any fashion: there are only brands. Fashion was already then a brand, not a seasonal flash in the pan. A brand, not in a literary sense of the term with juridical implications, but an ongoing struggle to be more in-fashion than fashion itself. The result: the revenge of the unfashionable. Egged on by fashion as brand, the fashion industry strived to turn the exchange value, re-distribution of codes of consumption, to a surplus value consisting of a style, trying hard to hedgefund trustworthiness by selling it as a desirable name, from Armani to Versace. These brands did not sell new clothes, handbags or shoes *per se*, as much as they sold themselves, over and over again, in a merry-go-round of profit-making. Perfume bottled and labelled, not the clothing, stood, in general, for the turnover. That implies that if fashion was the second largest business after food in 2010, which today seems quite incredible, it was the smell of the brand that made the term BIG BUSINESS an understatement.

Fashion and schizophrenia

In their clairvoyant outline on Capitalism and schizophrenia, Gilles Deleuze and Félix Guattari put forward, simply and concisely, that in order to expand the market, Capitalism de-codes values at the same time it re-codes them, and therefore produces schizophrenia. In the first decade of the century fashion and schizophrenia was a matter of fact. Taste is out of joint! would be the Hamlet-slogan of those days when Carrie in *Sex and the City*, among many others going in repeat mode, paved the way for fashion as entertainment, exposing an already vulnerable "I" to the schizophrenics of branded styles, posing a view of life in which every possible "I" split up and vanished into flickers of identites multiplied with the many.

Applauded were identities with many names. In order to be a dutiful consumer, to embody at least three brands (certainly, there were more), schizophrenia was on request, cheerled in management vocabulary as "extended branding", another name for schizophrenia inherent in the business. The label was pasted on a diverse array of goods: shoes, interior design, clothes, cars, bags, cosmetics, food, movies, aeroplanes – and thereby forced its beholders to look upon the world through the sunglasses that sold in bulk, yet pretended to be "limited edition", to render the spectacle some exclusivity. All in a desperate effort to save the brand from what it already had become: gregarious. Assembled in a name, the troops of goods comprised a lifestyle, in which the meaning of life was for sale and Homo Fashionismus, an avatar of Homo Capitalismus, consumed life. Nothing was developed, evolution was not the question, fashion was a consumer condition, and hence human's was "limited to the freedom to buy (but not to create)" (Barthes 1962). That was, of course, not freedom at all.

Fashion brands competed to worm themselves into the systems of craving, to make profit out of people's desire to appear desirable, competitive enough to fulfil the demands of appearing as a successful consumer conscious about what was dictated as "in". And while consciousness always implies unconsciousness it followed that what was commanded as "in" was already "out". In its massive occurrence, *dominant models* encouraged a Veblenesque kind of vicarious consumption, and at the same time, the fashion business, as a part of the identity industry, egged on masturbation of the beholder's eye, becoming humid by desire before the mirror image haunted by *dominant models* (Rampell 2007).

A collection of essays entitled *Consuming Fashion* was foremost a matter of consuming the fashion word, but a whole world followed in the bargain. The identity that this wor(l)d holds was insecure indeed – provoking uncertainty, such as – are not the arms the new legs?, or was it "arms are the new breasts", as the fin-de-siècle novelist Bret Easton Ellis wrote? But no one at shelf "F", I dare say, cared much of what this disquietude meant, and above all, never questioned "I=I". Powdering sugar over a can of worms was a part of the mythology of fashion: its myth-makers remained silent on how it legitimated itself as an identity industry. Was it because fashion was not treated as such? Hardly: the myth-making was due to the fact that fashion's state of the art was schizophrenic, and with it, a hint of psychosis followed. The world outside the word ceased to exist. Fashion consummated itself with a ravenous appetite, but that was not enough to save it from itself: fashion had already become something else.

Therefore, it comes as no surprise that fashion writing was unaware of what could deconstruct its own impossibility of creating an identity, and consequently neglected that Jacques Derrida had found the notion of "identity" obsolete, instead suggesting "identity disturbance" as a more relevant term. Attitudes of doubt within fashion writing, however, were most profound taken as the ambivalence that rested on Plato's somnambulistic distinction of *hyle* and *eidos* (matter and form), the outside treated as separate from the inside; therefore, fashion writing dealt with these dear dichotomies, such as how to separate the fashioned from the fashion, and other old-school questions that scarcely had anything to do with reality. Interior and exterior, text and context had no relevance at all: they were already then one and the same, within as out, in the identity industry. In liaison with other design media, the fashion business was the detritus of consumer capitalism. Homo Fashionismus was, as said, an avatar (I hesitate to write "scum" – forgive me for just doing so) of Homo Capitalismus. Nevertheless, fashion became a most, if not the most, influential consumer myth, by which nothing had to be explained, which to some extent excused the jargon that described it and dictated impossibilities: fulfil yourself with fashion!
Leaving out questions of alarming concern, such as who inside the body would suddenly emerge, and if so, then would be what for less than three months.
The naive defence of fashion as "self-fulfilment" was never investigated in depth, but instead re-directed to remarks wrenched out of context, just to make them fit into each other with the force of glue. Much ado about singing along the falsetto of the fashion libretto: people could create their identity through fashion again – despite the fact that the fashion business summoned up identity disorders.

"Our society produces schizos the same way it produces Prell schampoo or Ford cars, the only difference being that the schizos are not salable" (Deleuze & Guattari 1972). But in 2010, schizos had become salable in the same breath, as consumption of communication became a mass monologue. By then, what Paul Virilio referred to

as the *information bomb* had become reality. And with it, fashion permeated with schizophrenia spread. Deleuze's *dividual*, the schizo-identity, the code of a divided identity, became the *plurdual*, the code as an atom, split from target groups and multiplied with offers (Rampell 2007 and 2008). Insiders of the fashion industry, such as the then influential editor of *Vogue Paris*, Carine Roitfeld, said they were surprised by the mass-fixation of fashion, interposing that the public interest for fashion in the year 2000 and beyond was a weak shadow of what it would become in 2010: a mass movement. Typically, Roitfeld made this comment on CNN. She was herself a labourer at a direct marketing institution, in the department of fashion media, and hence not only distributed, but also legitimized dominant models, whose function was to evoke an inferiority complex. The fashion image as a projection surface of people's shortcomings and an introjection subface of their anxieties about themselves was evidently enough to provoke the disease that spread in bits per second and set the fashion schizophrenia free. But nothing was for free.

"A Schizophrenic out for a walk is a better model than a neurotic lying on the analyst's couch" (Deleuze & Guattari 1972). What happened to Deleuze and Guattari's schizophrenic taking "[a] breath of fresh air"? The one who could not be branded by Freud? What became of the masochist and his fetish, he who from the beginning was incurable by Freud's talk therapy, developed to treat women endowed as neurotics? They had gone shopping. In fact, they were already set free in the consumer prison. Because the neurotic was a fast-fashion consumer, while the masochist indulged in fetishism. By the first decade of the 21st century, schizophrenia had become a shopping condition. Schizophrenics were both a cause and an effect, both supply and demand of the identity industry to which fashion was the main purveyor. A schizophrenic walking from shop to shop, with paranoia following hard on her/his heels, is a better consumer than a schizophrenic medicated to mourn her/his lost I of a lost life s/he evidently did not have in the first place. Or did s/he?

Fashion paranoia

"'I go everywhere in my student overcoat, slap someone or another on the shoulder and say: *Siamo contenti? Son dio, ho fatta questa caricatura…*'" (Nietzsche cited in Klossowski 1969). Before his breakdown in Turin (1889), Friedrich Nietzsche wrote a letter to his friend, the historian Jacob Buckhard, telling him that he did his "own shopping", suffered "from torn boots", and apparently was humiliated in this "student overcoat", while walking the streets and slapping men on their shoulders, saying: *"Are we happy? I am God, I made this caricature"*. Nietzsche was lying, but it was true. In a similar way, it became a matter of fact that fashion 2010 was one of the greatest and most well-guarded consumer myths, flattering its recipient by making her/him believe s/he was the designer that had created her/himself, even as a caricature.

Fashion had become another word for consumption. What was consumed? The dreams of the middle class, lubricated in those adjectives from cool to sexy, as a promise to become an adjective seen as a noun, from adorable to successful. By 2010, *plurduals* had became part of the statistical normality of the middle class craving for the same names. Thus, the underground masses did not happily deflate in suburban surrogates of nylon dreams. To the contrary: there was a constant struggle for the means of consumption, such as fashion goods. Far from being equal for all, however, supply for the middle-class dreams, how disquieting they may have been, the circle of fashion psychosis was secured. Luxury became the new gregarious. "Buy a lipstick", the then influential editor of American *Vogue*, Anna Wintour, answered a journalist who asked how people hit by the 2008 recession and its aftermath could stay in fashion without a fashion budget. Is this not the Marie Antoinette answer to the shortage of bread for the starving Parisians with "let them eat cake"? The dictator-designer of modernism had turned the fashion-media dictator, and there were many in line to exhort *form-fascism* (Rampell 2007).

In fact, this remained for a long time the reality among the fashion-proletariat, to which everyone was doomed to belong.

The eternal return of fashion comprised a consumer pathology. It had no goal, no purpose other than juicing profits (as desire then was called) out of people's systems of craving, and it disguised itself as an overcoat labelled with sartorial – or was it salacious? – signs of status.

"Are we happy? I am God, I made this caricature". Nietzsche, on the other hand, practiced inverted paranoia: I am not what you see, but the unseen was also compensated by delusions of grandeur. Pierre Bourdieu called that "self-celebration": I am Napoleon! Notwithstanding, Nietzsche had a more profound reference: the fashion business lived on this narcissistic lust for revenge upon others. She (the fashion consumer was mostly a she) compared herself with others inside herself. The others were popping out of her eyes to judge her, because she was several. Therefore, not even self-doubt seemed to occur when many took themselves for Kate Moss. And, as Jean Baudrillard hinted, the identification with the dominant model's hairstyle, to begin with, is founded upon paranoia that give rise to a kind of psychosis, which fashion pretended to cure in the same breath it brought it into life. We know that Nietzsche was not an "ordinary guy" with identity disorder who catwalked the street as if owning it because of a newly bought outfit. A manner that would have been called "street fashion" by historians who could not say goodbye to trickle-down theory, which, turned upside-down, was used as a trickle-up version, for making their vertical distinctions between the tastes of consumers, in an aim to pigeonhole them on the social ladder. But Nietzsche unpinned every possibility to rest the foot. In fact, by necessity, he elevated his situation to his law. In *Die fröliche Wissenschaft* the chapter begun with *"L'ordre du jour pour le roi"* makes an example of this perverted power. Nietzsche dressed himself down, and to some extent made use of counter-fashion, the deconstruction of the dandy, in order to sustain values imposed on him. Pierre Klossowski gives a lucid example of this in analysing the informal dress of Nietzsche: "Informal dress represented the suppression of the 'impropriety' of the principle of identity – on which not only science and morality is based, but the behaviour that follows from them, and thus all communication based on the distinction between reality and the unreal." (Klossowski 1969)

This would have been a revolt against Hegelianistic fashion writing, hence the view on fashion itself, but dichotomies were kept until 2010, and even years thereafter. Articles such as "The Professor Wore Prada" reinforced the formality of fashion writing, and revealed an anal-sadistic preoccupation with appearances: everyone who was not in style was met with ridicule and contempt. Meanwhile, fashion beckoned as a maiden field for dried-up Homo Academicus: suddenly it was shoes, stockings and shopping!

Already then, oppositions – overtaken à la carte, from the menu available at the mental museum, with which to interpret postmodern appearances – told about the paranoia inherent in the fashion wor(l)d: far from self-pleasing, it aggressively promoted itself by exhorting *form-fascism*. Money was at stake, and with it, vanity in all its varieties followed. However, this disquietude was never about the images of fashion, displaying the imperfect as perfect, as some more daring fashion writers had the courage to suggest in a sentence before drowning in the jargon. Rather, the maddening was logical, because "[f]ashion is never anything other than the *amnesiac substitution* of the present for the past. We could almost speak of a *Fashion neurosis*." (Barthes 1969) During the carnival of consumption, one did not speak of it, because one was sucked in the media mud of the craze, and hence could not see the interior design for all the bodies of clothing, showroom manequins, bags, legs and shoes. Yet, this neurosis had hardly anything to do with Freud's neurotic, but rather with schizophrenia *prêt-à-suppôter* – reproduced inside *plurduals* persecuted to shop "identity" (Rampell 2008). But even when not purchasing, the consumer was already consumed, as Baudrillard hinted, and

Edgar Allen Poe prescribed: "He entered shop after shop, priced nothing, spoke no word, and looked at all objects with a wild and vacant stare." (Poe, "The Man of the Crowd", c. 1850)

In his essay "Kleptomania" (1863), John Bucknill made an outline of urban consumer behaviours. Of special interest was women's collectively exhorted kleptomania. Hence, we must add, not even then did they steal. Rather, women were obliged to shop, spurred by fashion paranoia: they felt as if their possibilities were stolen before they had a chance for revenge (Rampell 2008). The most devoted to fashion, that is, accustomed to heterosexual gender behaviour, were in 2010 still women. Her body was occupied by the *form-fascism* of fashion, which dictated, disguised as a merry piece of advice, how a woman should look before she could even become a woman. A how-to-be list made the shopping list, which secured the market monopoly of the fashion business. Fashion pictured itself as a means of escape, but there was no exit door. Regardless of heterosexual preferences stereotyped in gender goods, there was nevertheless no greater liberty than to choose from what others already had chosen when the target group was labelled trans-sexual behaviour or queer culture. On the contrary, the latter, in fact, made diversity a conduct of codes dependent upon traditional values, if ever to be seen as queer, and obliged to gather together in a pocket of the same trousers. But neither did this bring relief. In her essay "Agoraphobia" (1996), Rosalyn Deutsche deals with the fear of being seen in public spaces, although, they were not public spaces, but markets – a dumping ground for the mass conformism of fashion. And since private and public had become one and the same, as Baudrillard stressed, s/he was persecuted everywhere, and there was no respite, hence the paranoia that followed the schizophrenia of fashion. Even if fashion schizophrenia was not a registered clinical disease, it was a symptom of a mad promise, to fulfil oneself while becoming someone else.

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Transition times

Trade and textile dressing over three industrial revolutions in Sjuhäradsbygden

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When the American Charles Loring Brace traveled through Norway and Sweden in the mid-1800s, he passed for a few days by Sjuhäradsbygden, probably more specifically, through the hundred of Mark. He noted that industrialization had clearly begun with several factories along the river Viskan, but at the same time there was an extensive home industry production. He had the opportunity to visit at least one factory owner, who was also an entrepreneur, and several houses of tenants and estates for farmers, where some people devoted themselves to peddlery. What stuck in his retina was, among other things, that although the journey was partly through a harsh and sometimes barren landscape of forest with virtually no farm, he still found a population that was considerably prosperous in circumstances, which would otherwise have led a visitor to believe that this was extreme poverty.

"He directed us to some of his manufacturing hands, who lived at a little distance. The houses were pretty little log-cottages, among flower-beds and potato-patches, each having, perhaps, two rooms. In the first, there was an arched room with several windows - everything clean and whitewashed within, even the fire-place. Four women, with ruddy, cheerful faces, were at work at hand-looms; one was quite young. They were weaving common handkerchiefs and shawls of bright colors. Everything looked comfortable and happy in the place. There were curtains at the windows, perfectly white, and flowers. The women all wore silver brooches. They were paid by the master by the piece, earning from twenty cents to twenty-seven cents per day; the youngest, a mere girl, only twelve cents - not poor wages in a country where a carpenter frequently only gets thirty cents per day."[1]

[1] Charles Loring Brace s 215

He also made a visit to a textile factory. The owner is unknown in the diary, but I believe it is likely that it was the textile publisher and industrialist Sven Erikson from Stämmemad in Kinna parish. The diary provided information that the factory was built in 1853, and it is probable that he aimed at the Rydal linen spinning factory.

"The first factory, to which we were directed, after visiting the weavers, was built, I think, in 1853. The building is of stone, but the surrounding boarding-houses of wood. The clerk introduced us into his sitting-room, and wine and cigars were of course produced. We begged off, finally, and drank his health in pure water. Fortunately he spoke English and, I found, had several English foremen and workmen. The factory is for spinning yarn. There are 200 hands employed, and 16.000 spindles. ….One of the Englishmen accompanied us over the works. Most of the hands were women, though many children were at the spindles, seemingly working very skilfully – some must have been as young as seven or eight years. Generally, their faces looked pale and not healthy. The foreman pointed out to us child after child who had been beggars on the highway, and were now industrious workers in the establishment. ….I asked him about the capacity of the Swedes for machinery. "They have a great capability, sir, for the spindles; they are such patient set, you know. But the women, sir, there´s the rub! They were never accustomed to such close work. Always at ´ome, they ´ve been in the ´abit of talking ´ and chattin ´ you know, as they work, and I find it very ´ard to keep ´ em hattentive and consideratesome. And they are so tricky. Why, two Swedish women can´t possibly meet without a little dance, just together, which won´t do you know here, sir. Bur they´ll learn. It´s a young nation, sir; very young. ….It will take time – time, sir, before they do as the English and Americans".[2]

It would take too much space to fully reproduce the text of these interesting observations of a pair of American eyes, traveling in the area around Kinna, Rydal and Stämmemad. However, there are some additional notes that are eye catching and I choose to summarize. He mentions that the transport of raw materials is made with horse carriages, either from Gothenburg or from Varberg. The railroad is not built yet but is expected to be so in not too distant future. The trading of the finished fabrics is made by means of peddlers, but also at the homes of the textile publishers and in separate rooms besides factory buildings. These textile publishers and farm traders live mainly in the more fertile areas along the river Viskan and its major tributaries, especially in the areas around Kinna, Skene and Örby. Agriculture is not of importance to any large-scale exports of cereals. This is consumed in the household of the farmers or for animal feed.

Charles Lorens Brace's travelogue depicts a piece of Sweden in the midst of a profound societal stage, the transition from a pre-industry agrarian society to an industrial state, a track in the first industrial revolution in Sweden. However, this apparently simple finding leads on to questions and issues that research has highlighted from different starting points and with different perspectives. What this is really about in Mr Brace´s travel story is the picture of a hybrid between an elderly agrarian society, mainly dependent on agriculture and breeding livestock in a natural small monetary economy, and a industrial society that is based on a market wage and consumption economy. We call this the proto-industrial stage.

The sentence of the essay

This period of transition, with its peculiar economic, social and cultural relationships, is well-lit by a series of research within the historical, ethnological and economic sciences. From a regional standpoint, especially given Sjuhäradsbygden, this scientific transparency applies even more. It is therefore not easy to find an interesting entry to one or more entirely new issues which could potentially bring new knowledge. The editorial restrictions for this article, make it impossible to penetrate deeper into the historical source material in order to seek out new perspectives.

My view is, therefore, that from a selection of historical research concerning this item; try to formulate a synthesized article aimed to hit some important aspects in the field of fashion communication. It is focused on the proto-industrial era in general and its role in the industry of Sjuhäradsbygden in particular, but also with a special review of the subsequent process of industrialization and the industrial heritage that survived the textile de-industrialization in the 1960s- and 1970s.

What is a proto-industrial system?

Before an industrial process can start, a number of factors and dynamic forces must exist and also interact under specific social conditions. The proto-industrial stage, which is the stage that could lead to the actual industrialization, has long caught the researchers' interest. The concept was first mentioned in 1972 by Franklin Mendel.[3] Christer Ahlberger summarizes Mendel's three criteria for proto industrialization in his thesis:

1. The market for the products shall be located outside the region, this criterion is crucial as it separate the production of goods from the traditional and local crafts.

2. Producers must be able during the year to switch between farm work and the work of proto-industry.

3. A commercial farm in nearby areas, according to Mendel's is also an important criterion.[4]

Mendel's theory has been supplemented by other researchers. One of them, Peter Kriedt, also added the degree of proletarianization among rural people and the emergence of capitalist groups. The availability of trade capital and an intensified regional specialization in response to an expanding market are also important matters.[5] These theories have generated sharp criticism among other scientists with an essential point that they do not give any explanation for that certain regions of Europe turned to mechanized industrial production, while others did not but even fell back to the traditional crafts. To proceed without being too detailed in investigations of the proto-industrialization systems and functions, we need to focus some factors and see how these exist and interact in the region of Sjuhäradsbygden. The conditions can be found in

- Craft and trade
- Specialization and the textile tradition
- The land-based agrarian conditions for living
- The population's social composition and the degree of proletarianization
- Rural entrepreneurs
- Market expansion

I ignore the order of these factors while it can easily become an issue of which item is a triggering factor in the process, the important thing is that they interact in a particular way in society's social and economic information

Craft and trade

The pre-industrial society produced different products in the homes in rural areas. This home industry for own use has very old traditions. It follows the principle to produce little of everything when the opportunity came in addition to agriculture and animal husbandry. It could be

[2] Charles Loring Brace s 217-218

[3] Mendels 1972
[4] Ahlberger 1988
[5] Kriedte 1977

for personal needs but also to sell at local markets or in cities. In rural areas, in principle, no sales were allowed according to the law, except you made the product and sold it to someone else in the village. If that person bought a set of different products, and then resold it in the countryside, it was a violation of the law. On the other hand, it was allowed to travel to the city, clear the goods at the city gate and sell them to an urban merchant.

Today Sjuhäradsbygden or with a modern word - region is a concept that is not as old as we could expect. It is coined in the 1930s, but has much older traditions, related to the trade privileges granted by the Swedish government to the town of Borås in the 1600s. The privilege gave trading rights throughout the kingdom, something that stuck in the eyes of other cities' merchants. Over time, the state generosity towards Borås was something that also applied to those living in rural areas, and subsequently the privileges were to be extended to seven districts, Ås, Veden, Bollebygd, Mark, Kind, Redväg and the hundred of Gäsene. Already in the early middle ages, 1200s, and 1300s, the trade routes through southwestern Västergötland were well frequented. Figure 1 shows a map of the major road network from the 1500s, but we can rightly expect that these roads also were frequented during medieval times.[6] Here we can follow two important routes along the valleys of the rivers of Viskan and Ätran that lead up to Skara and Bogesund, today Ulricehamn, and then continue up to the Tiveden forest and central Sweden. Along these roads cattle were driven north, particularly oxen, which were used in mining operations in central Sweden. During the middle ages, the agriculture domain was dominated by livestock breeding industry. Agricultural machinery was primitive and it was difficult to cultivate the heavy clay areas in the valleys. Just trading with cattle was to become an essential part of the local agrarian economy. During these trips other products were also exchanged, iron from Bergslagen could be exchanged for other goods, such as textile products from South Västergötland. The iron was forged and re-sold locally or exported south to Halland, which was at that time Danish. It is important to stress that trade relations were at least as intense southward to the Danish kingdom as it was to the north. Discarded oxen from the mining industry in the north were slaughtered and resulted in hides, which were brought home to Sjuhäradsbygden, where the tanning of leather took place, and were locally processed for further commercial purposes. Wood was an important raw material in the old agrarian society as a material for storage use of various kinds.

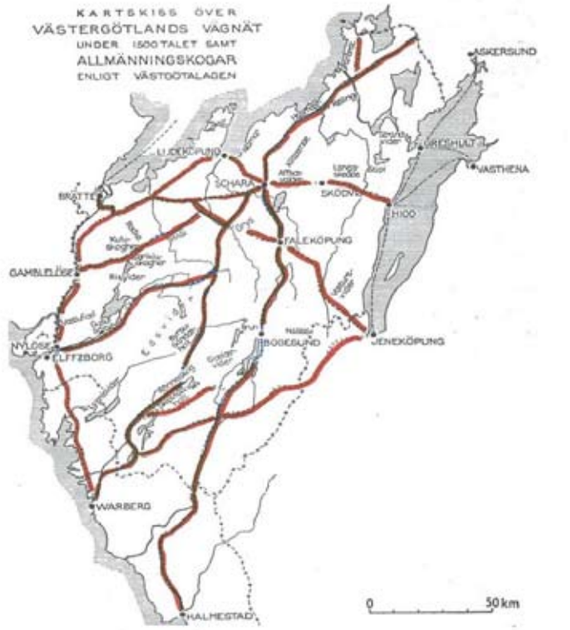


Fig 1 Sketch map of the roads of Västergötlands in the 1500s. Sterner 1949

[6] Sterner 1949 s 23

In Bergslagen but also in the south part of Halland there was a market for these goods, which were to be manufactured in large quantities in Bollebygd. Woodworking was generally very important in the region. The Gäsene hundred was known for leather production and Redvägs, Ås and Veden for forging. Although the Mark and Kind hundreds were prominent areas for the production of woodwork, this was also an area of large sheep breeding, which resulted in a homespun wool production and knitted goods. However, there is no evidence of a medieval cultivation of flax. This growing was in competition with grain, which was a scarce commodity on the barren land that made grain into a commodity that must be imported into the region.[7] We can therefore conclude that during the Middle Ages there was an existing and an extensive trade with a diversified range of products from handicrafts production.

Specialization and textile tradition

In Mark and Kind the textile handicrafts came to replace woodwork and forging. The reason for this is a specific demand for textile products in combination with the changed conditions for the agro-production. The earlier homespun production increased in size as well as linen fabric in response to the growing Swedish defence forces' needs from the mid-1600s. At the beginning of the 1700s there are evidences that nearly all the land is sown with flax and hemp, and that both men and women were engaged in spinning and weaving.[8] It was apparently more profitable to buy bread grain than to grow it yourself. Some of the increasing popularity of these textile occupations can certainly be attributed to the spinning wheel, a revolutionary innovation from the 1600s. Work was more streamlined and the quality of spun yarn increased. During this home weaving first boom was the raw materials, even as work tools and the finished product, of weaver's and spinner's property which he or she sold. Production had still the art of craftsmanship of locally produced raw materials.

During the 1700s began wealthier farmers to supply raw materials to poor farmers, crofters and other dispossessed people and pay wages. But the production is one thing to sell another. And without the market there would be no sale. Until about the mid-1800s Swedish cities, with few exceptions, were undeveloped and small.[9] The urban citizen's had an extensive demand for textile products of cotton. The majority of the population was rural and it was also here the peddlers found their customers. The textile products were resold by professional peddler whose only job was to sell.

The old textile croft production slipped progressively over to be in the hands of a new powerful group of textile men in the industry of the textile publishing system's form. The real breakthrough for the cottage industry came in the early 1800s when cheap cotton was introduced as a raw material.[10] It was imported by the big trading houses in Gothenburg, and thanks to textile putters out trade contacts in the city, the cotton found its way very quickly to the traditional weaving districts in Sjuhäradsbygden.

We can therefore see an increased specialization in the arts and crafts of the region during the second half of the 1600s the, as well as the establishment of a rural trader, the peddler, who accounted for the distribution of woven fabrics under the protection of the privileges that were launched by the Swedish government. We can also see how a new group of entrepreneurs, so called putter out, establish themselves in the putting out system.

[7] Sterner 1949 ibid
[8] Sterner 1949 s 30
[9] By the mid-1700s, the total urban population was just over 9% of a total population of just over 1.5 million. In 1800 it had not yet reached over 10% of a population of just over 2, 4 million. Guteland/Holmberg m.fl. s 27
[10] Ahlberger 1988 s 69

The supply base of agriculture

In the mid-1700s large areas of forest in Sjuhäradsbygden were very heavily taxed for timber. There were areas that were almost completely devastated of forest and it was predominantly oak forest that was cut down to satisfy the needs of the commercial and naval fleet. In hilly terrain and rocky areas, the fields were small and fragmented and could with difficulty provide grain to the population, who often had to buy it. On the slopes at the large and small rivers there were better and more easily worked soils with good possibilities for farming. Farther down in the valleys, in the areas near the rivers, where the terrain levied off, vast marshy meadows appeared with extensive pastures. It was the landscape of the cattle's and pasturage that characterized the whole region. With simple agricultural tools at that time, it was almost impossible to expand the cultivated areas and it was not necessary to do so because of the small population in the mid-1700s.

The land-based industries in the region generally consisted of small farms in the usually barren land, with a clear weighting towards livestock production, in addition to a growing home manufactured of specialized products where textile putter out and peddlers was for the supply of materials and distribution of products.

Population and proletarianization

During this period Sweden was depicted as a highly agricultural country where the agricultural production increased, more people could be supplied, more survived the first critical years of childhood and in the countryside the population therefore increased. This is a trend that becomes particularly evident after the 1820. But the peasants were only marginally more. The availability of land was nevertheless limited and what we now see, from the early 1800s, is a growing proletarianization in the agrarian society of the lower, property-less classes, as tenants, cottagers, crofters, day labourers, and maids are growing in number. The family formation among these groups increased enormously with the growing children cohorts which got their supplies through cottage home industry. Here we had a huge potential workforce which stimulated the emergence and growth of cottage industry.

"It was particularly the Kinna and Fritsla villages that, during this period, (1820-1830s note of the author) were the center of extensive cottage industry activities. Most weavers also lived in the Mark and the western Kind weaving areas, but extended far beyond these areas, including the adjacent parts of the Halland woodland. In the 1820s and 1830s the textile putters out must have been 20 or 30, which is probably too low. A couple of the most famous, Sven Eriksson and Sven Andersson in Kinna, had at that time between 1000 to 2000 domestic workers."[11]

Christer Ahlberger notes in his thesis that the trend towards an increased proletarianization not necessity led to increased poverty, but even an increase in prosperity.

"The fact that two out of three peasant children sank into the property-less groups meant that they should have expected a social degradation without necessarily falling into a worse economic situation. The weaver's families had a greater opportunity for social advancement because knowledge and skill in weaving, during the "good" years, gave the opportunities for increased income, that they, through the work, could change their social status."[12]

It can thus be reasonably assumed that the introduction of the textile putting out industry's production methods created new economic conditions for the population and the population growth and that is what we see in these areas cottage home industry in a positive way; the possibilities for a family was outside the agricultural society of traditional frames, increasing birth rates and hence also labor supply.[13]

[11] Sterner 1949 s 42
[12] Ahlberger 1988 s 83
[13] Ahlberger 1988 s 128

Rural entrepreneurs

Weavers themselves did not possess the capital required to buy foreign raw cotton. They also lacked the necessary contacts with commercial houses, mainly in Gothenburg, which accounted for imports from North America and England. Actually, only a few large farmers had these necessary contacts and capital to be engaged in the business of textile production. Such a farmer was named textile putter out, when he provided the weavers with yarn, and sold the finished fabric to either a peddler or to wholesalers. With the cotton, the textile putter out brought in a European capitalist economy into the Swedish agrarian society. In 1816 the tax tariff for cotton was set very low for the benefit of those who devoted themselves to the import and processing.

Cotton putter out soon competed the small and medium-sized farmers, who had previously provided flax and wool for weaving.[14] Gradually the textile putter out organized the production so that some weavers specialized in dress fabrics, and others on handkerchiefs headscarves in cotton, others in curtains of half linen. One of the most important putter out was Sven Erikson. He was born 1801 in Stämmemad, Kinna parish, and died 1866 in Rydboholm, Kinnarumma parish. His mother was the fabled Kerstin Andersdotter, "Mother Kerstin", as she was called and came, like her husband Erik Andersson, from an old textile putter out and peasant family. Otto Mannerfelt, has together with Hilding Danielsson, written a comprehensive biography of Sven Erikson, where he

"... ... possessed a high and agile intelligence. Richens of ideas and turn-ups and ingenuity in overcoming difficulties. .... A great patience and energy, which was not allowed to become discourage because of the multitude of the barriers that stood in his way."[15]

Sven Erikson was not said to have had, what we now see as literal education. His schooling was virtually non-existent with poor literacy skills. Rational office work was not something he cared about; correspondence was handled badly, answers of letters and packages could be much delayed. But as Ahlberger points out:

"This lack of education was not affected, as in so many cases; his chances of success because his personal qualities enabled him to explore new avenues and solutions to problems."[16]

In 1825 Sven Erikson started with his own textile putting out business. This was a long tradition in the family that stretched back behind the parental generation. His business was brilliant and in 1834 he formed, together with the merchant J Francke from Gothenburg and merchant JC Bäfverman from Borås, Rydboholms Konstwäfveribolag in Kinnarumma parish. In 1837 there were 147 mechanical looms in the factory. It was a troubled start and he was forced to recruit the technical staff from England. It was these people that, can we assume; the somewhat surprised Charles Loring Brace met during his visit at Erikson. Problems were also economic in nature, and in 1845 the whole company, then taken over by Sven Erikson, almost went bankrupt. Apparently he sort out the problems and at the end of the 1840s, the situation was much better, so well that he started a printing of cotton fabrics in 1853 Rydboholm and weaving in Svaneholm 1852. The industrial empire grew rapidly with two new factories in 1856; Viskafors for weaving and Rydals for spinning fabrications.

This lapidary presentation of an industrial, textile empire with roots in rural putter out system and cottage industry designed to focus on Sven Erikson's "cultural capital" and his ability to manage the distribution of textile products. It is now so, that without a significant opportunity to distribute what you produce, the enterprice is doomed to failure.

14 Känn Sjuhäradsbygden del 8 s 23
15 Ahlberger 1993 s 79 Quoted from Mannerfelt: Sven Erikson and the history of Rydboholms industries 1834-1866
16 Ahlberger 1993 s 82

Fig 3. Photo by Sven Erikson in the old days. Farmer or gentleman? Photo: The Textile Museum in Borås

Christer Ahlberger highlights some characteristics that are generally not seen as particularly positive in the entrepreneurial role. Sven Erikson seems to be something of a romantic, an idealist who had neither literate breeding formation nor an economical, rational mind. This, almost clueless positive attitude that "everything will be all right", combined with stubbornness that surely many would interpret as foolhardy, actually the operation did not give a profit in decades, is not what we today see as a common picture of the genial entrepreneur. How could his industrial adventures get the credit and confidence necessary to continue? In addition, to provide a fabrication in rural areas, the logistical problem was to get the raw materials to the plants or distribute the finished products. That does not indicate a rational economical disposition.

His imagination, inspiring manner, and the verbal ability he used to create a vision of "that this will be all right – trust me", made use of a personal exposure, what we now call storytelling, or simply - effective personal PR. He built around himself the myth including the story of his mother as the first textile putter out in the district, which was not true, and about his extrovert life in Stockholm, either at restaurants or in the audience with the king. He obviously used these stories frequently to create the picture of himself as a legend in life.

"It is possible there are two opposite poles of his personality – the romantic person and the rational contractor - which really is the key to the answer of the question of why Sven Erikson persisted - and finally succeeded - to push the factory of Rydboholm to economically good conditions, despite the great difficulties it entailed."[17]

The second problem, the location of manufacturing, may be explained, if we examine more closely the accounting for the distribution of textile products before the railroad was available. There were in the Marks and Kinds hundreds, for a long time, a category of merchants, peddlers, who accounted for a highly efficient distribution network.

[17] Ahlberger 1993 s 87

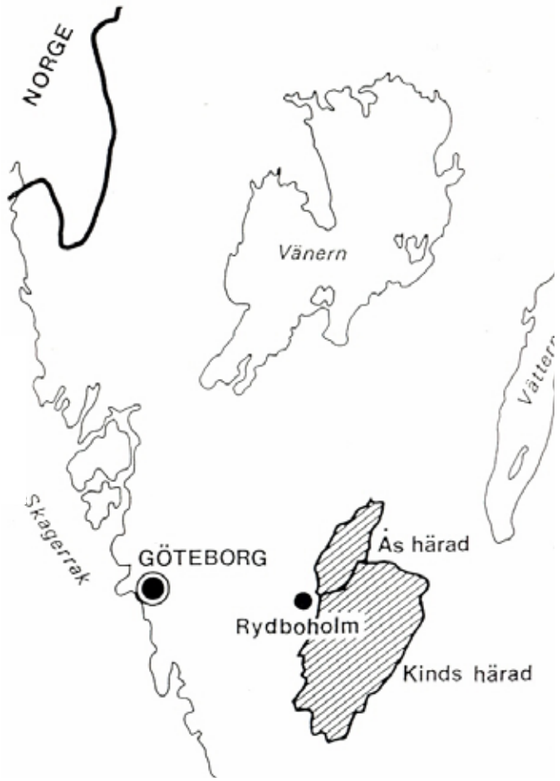


Fig 4. Rydboholm strategic location in relation to the distribution network. Ahlberger 1996

What distinguished these merchants from city merchants was that the later ones met the customers in their shops while peddlers sought out the customers in the whole country of Sweden. Clientele in the cities was limited and, moreover, these merchants traded mainly with groceries. They lacked a distribution network, while the peddlers were nationwide, and even covered the whole of Scandinavia. Sven Erikson had very good contacts with these farming traders and sold to them, initially, the bulk of his production. He even developed the trade by opening the Commissioner shops in Örebro and Christiania (Oslo).[18] The location of the factory production close up to the peddler's residence was from a logistical point of view a very rational move. It leads also to the importance of market and distribution systems.

[18] Ahlberger 1993 s 85-86

Market expansion

Pia Lundqvist writes in her thesis that the period from 1800 to 1850 can be seen as a breakthrough period for new spending habits of the vast majority of the people.

"The market is oversaturated with new objects, goods that made life more comfortable, more enjoyable and have resulted in social status. There were groceries such as coffee, tea and sugar, household items like porcelain and clocks and textiles for various purposes."[19]

What is apparent is that the expanding market in these years is not taken for granted and expansion can only be seen in relation to needs for life's necessities, a desire for a better life, status and financial opportunities to buy. But it was not the peasants or the urban bourgeois who stood for the consumption growth. Their number was negligible as consumers and farmers in large families picked their needs from their own breeding and production. But given the discussion above the population growth among the agricultural inferior classes, the image becomes quite different of the driving forces for increased consumption in the broad sense. Land- and property-less people were to rely on wage labor and a market for their livelihood. By the mid-1700s, the number of these social groups in rural areas is 20%. More than a hundred years later it was 49%![20] This relationship has been caught in a classic comment by Richard Oastler:

"... ... A big capitalist, no matter how rich he is, has only one coat on in time, at least, only rarely wearing two coats at the same time, but thousands of workers who are in a position to buy a thousand gowns when they cannot get one, would certainly boost trade.[21]

I have mentioned above the dynamic opportunity the peddlers trade developed in the protection of privileges to get a nationwide distribution network and much larger net of customers than urban merchants were able to present. But the cities were still important for these farming traders, because the cities passed on both imported and industrially manufactured goods to the peddlers. They therefore came to be the link between customer, wholesale and producer. As well as products were sold to customers, peddlers could convey customer desires and needs to the suppliers. The boundaries between urban and rural areas gradually vanished during the 1800s and in that process, these farming traders were an important factor.

"The development of early consumption market was multi-structured. Peddlers - spiders in the network between country and city, production and consumption, craft and manufacturing - came through their activities to contribute to greater integration of different markets."[22]

What we can see, there was no need to look at the landless among cottage weavers as a relative status, living conditions were far from those that well-off farmers and citizens could boast, but that did not mean a life of misery and poverty. The cash salary made it possible to buy consumer goods and in time, as the commodity production and mechanized grain farming was streamlined, the prices on grain fell as well as for consumer goods in general sense that previously were inaccessible, both for economic reasons but also because of the current abundance regulations. The abundance regulation in 1794 eliminated the last key controls, which in more than five hundred years had governed the way of dressing and consumption for various groups in the society. A last effort was made to renew these regulations in 1817, but the result was only a small limitation of coffee imports.

[19] Lundqvist 2008 s 209
[20] Ahlberger 1996 s 55
[21] Quoted after Ahlberger 1996 ref. to Adamson 1980 s 92
[22] Lundqvist 2007 s 86

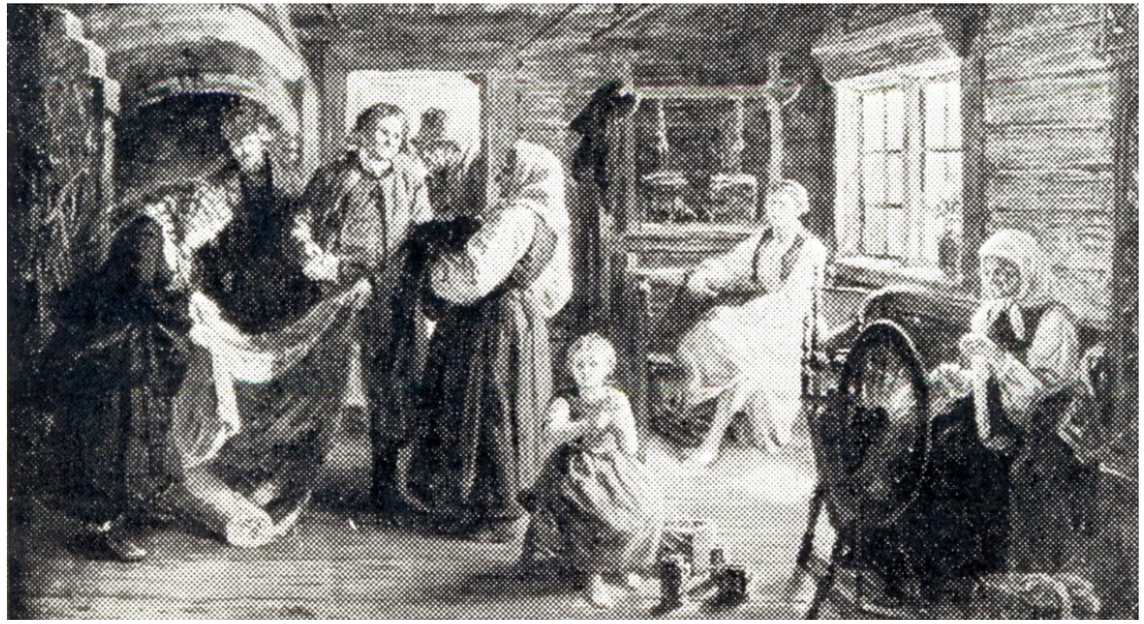


Fig 5. Two peddlers haggle. Painting by JW Wallander. Nordic Museum

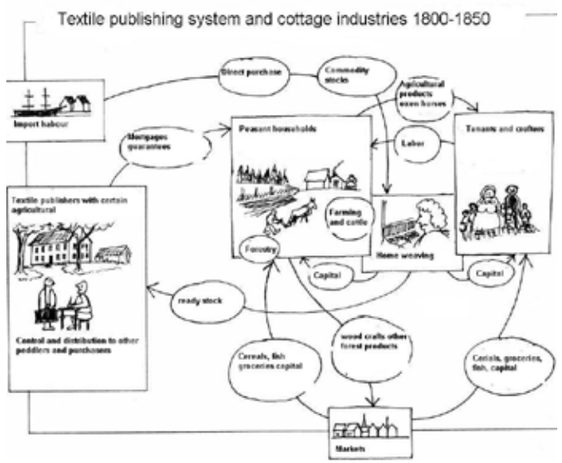
For Sweden as a whole, the early decades of the 1800s gave the result of a general increased consumption and in this process the trade of the peddlers plays an important role.[23] In such a sparsely populated country with poor or outright non-existent communications other than the horse, wandering tradesmen were an important part of the consumers revolution that preceded the first industrial revolution.[24]

But what did he observe, Mr Charles Loring Brace, that day when he visited a family of weavers in the hundred of Mark? Certainly Sven Erikson had, we may assume that it concerned him, received information that this spectacular company was coming and wanted to make inquiries about the situations of learning in the school for the children of his home weavers' families. We may suspect that he also selected an exemplary family because of Lorings visit, to show up and that he did not want to show the worst living conditions in the parish. I do not think this critical point of view is relevant in relations and in terms of what research has revealed about the market and consumption. What he saw was indeed rare among rural people from the lower classes; a clean and tidy house, curtains in the windows, which also were adorned with flowers and as well there were neat plantings of both flowers and potatoes around the corner of the house. The weavers apparently were wealthy, they even gave him smiles and showed a sort of happiness and the women also wore silver brooches in their blouses. And on the contrary we have the images from the factory people, pale, gloomy, listless and haggard without that cheerful and welcoming attitude which he met in the cottage weaving household.

[23] Lundqvist 2008 ibid
[24] Ahlberger 1996 ibid

Summary and overview

I have tried to synthesize a small selection from a great literary and scientific production about a transition between two types of society, the pre-industrial and industrial society. I have done this with the help of six points, factors, which themselves are related to each other and whoever is in interaction of dynamics of a historical, social, economic and cultural context, 1750-1850. The following graphic image, Figure 5[25], gives a "frozen" picture of the relations, functions and situations but it does not show the system's variability and how the transition to the factory system gradually replaced the cottage industry in the second half of the 1800s. We can say that this is the truth in the general sense, but in the case Sjuhäradsbygden there is reason to further examine the relevance of that statement. Was it really so that the factory system of mass production for mass consumption total beat the small-scale home industrial production after 1900?

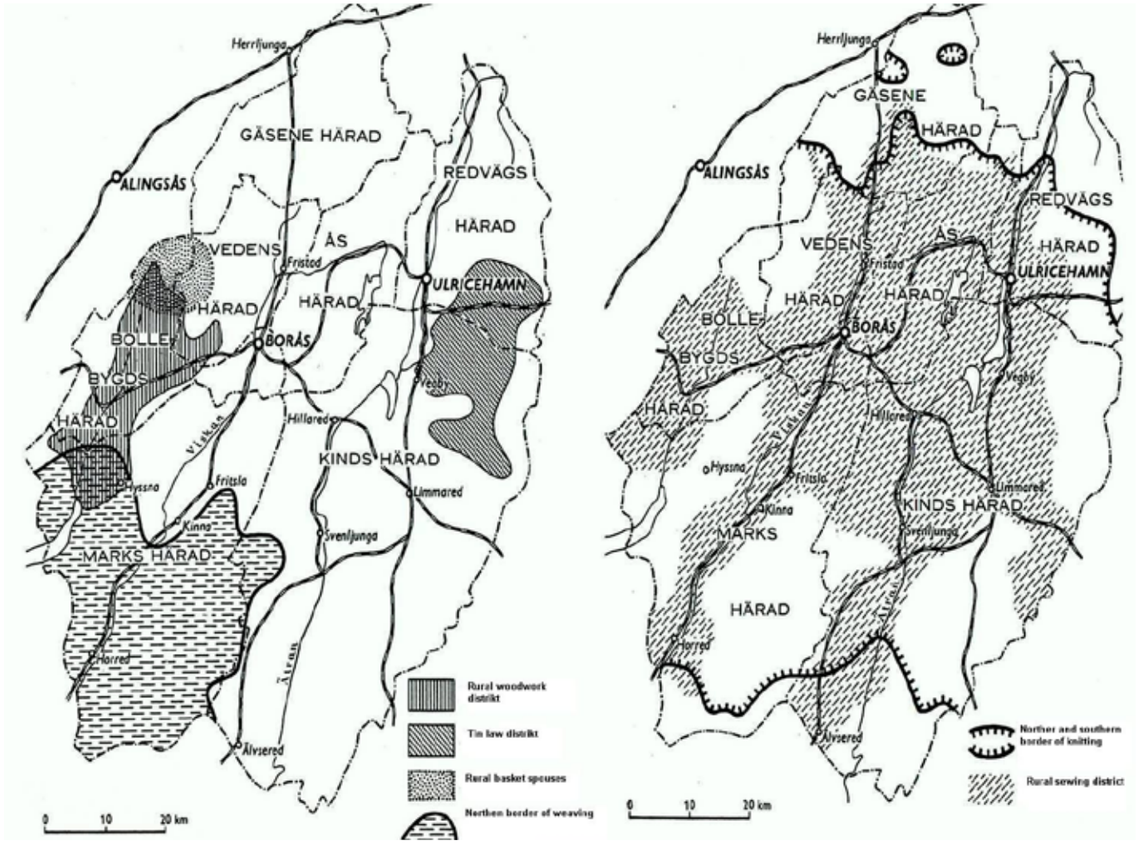


[25] Strömberg 1996
[26] Sterner 1949 s 53
[27] Sterner 1949 s 54

Firstly, we note that the cottage industry was not ousted by the factory system, but came to exist as a parallel production mode. Charles Loring Brace´s observations confirm that picture about 1850. And more than 30 years later, in the 1880s, the cottage industry found two new niches, knitting and sewing in small scale, which in 1912 employed 4228 home workers in the southern part of Älvsborg county to compare with factory employees of 1365. Even the weaving cottage industry stood well against the factory production. The number of those who worked in this home industry, engaged in weaving, was in 1912 2807 persons to compare to 2887 in the factories.[26] But this home industry of weaving decreased strongly after the Great War.

Björn Sterner writes:

"The spread of a cottage industry is primarily dependent on whether there is a textile putter-out at close range, but the putter-out has been in increasingly difficult competition from factory production of woven products. A few of them have transferred to knitting and sewing. Others, who have switched to factory operation, provide new contributions to industrialization. Increased production capacity makes plant operation competitive. But it also offers greater opportunities to control production than in housework. The putter out does not have the same guarantee as the manufacturer that the material is used efficiently. He has no opportunity to influence productions rate, during those time periods, when the workforce is needed in farming. He can also not avoid that the quality of the finished product will differ from different home weavers. Coffee drinking and cowberry processing may leave traces. The putter-out will have interest losses if the material sits a long time in the cottages. If he succeeds in gathering an initial capital from the cottage industry, he generally turns over to factory operations".[27]



From this, firstly, we can understand that the textile cottage industry in the early 1920s still existed in full vitality, and that employment was combined with small-scale farming, not unlike the business model that existed about 100 years earlier.

Secondly, it appears that the textile putter-out does not in any way disappear from history that we might think. On the contrary, he or she is, women were not uncommon at this time in the professional role, a prerequisite for housework to be able to live alongside a factory system. This multi-activity economy is illustrated in the graphic in Figure 6, which is a result of Björn Sterners investigations in 1930. We see the specialization in the production of commodities that may be headed back in time at least 150 years, and we see also the geographical scope of home sewing and knitting. Undeniably, the railroad network meant a lot for transportation of both raw materials and finished products.

Thirdly, the development of free domestic trade did not end the peddlers´ business, which we might expect when the law on total freedom of trade was passed in 1864. Competition was gradually more intensified for the consumers, when plenty of general stores were established in the countryside and the distribution of goods became so much more efficient through the expansion of the railroads.

The itinerant traders became surely fewer, but many of them continued to operate well into the 1900s. Mail order trade broke through in the early 1900s and can be seen as a transformation of the itinerant traders' activities, but now with a mail order catalog, a new graphic media, which in pictures exposed the goods which had been sold earlier only in physical form. Even in this case the railroad, and the dense depot network, came to operate as an effective opportunity to distribute the orders.

Economists and historians are now fairly in agreement that there is not only one industrial revolution, but rather three. The third one is probably now happening in the western conception of ourselves; we find ourselves at the beginning. Or maybe we are the middle of it or in the end? Perspectives on the absolute moment of the present are too short to understand our own contemporaries, and we cannot see ourselves in the present; we must let history have happened, before we can make any statement about it. But we can look back in history of the other two industrial processes.

The word "revolution" interprets in, more or less unconsciously, a violent, rapid transformative event, in which archaic structures collapses like a house of cards. But if we instead choose the perspective of the slowness with variations in economic, social and cultural patterns, the image becomes more relevant how transitions occur between different social formations. These passages are often of brutal nature, high unemployment, social unrest, increased poverty, reduced consumption, industrial bankruptcies, the destruction of capital and, of course, personal tragedies as a result of a comprehensive social crisis. In some cases, these turbulent events actually presented a total de-industrialization in some European regions. One such example is Hälsingland in Sweden during the 1700s. Linen fabrics from Hälsingland became a major export article. Flax and linen production almost pushed out agriculture as the most important business in the whole region.

The fields were sown with flax, and grain was needed to be bought for money they received. The whole production of linen was sold to buyers in the cities, mainly Stockholm. When the chep cotton appeared, linen was quickly ousted. The distribution channels were too few to enable the farmers to reach the buyers. This proto-industrial production pattern ended completely in the early 1800s, and there was never a transition to industrial production, as opposed to Sjuhäradsbygden.
Another example is the collapse of the Swedish textile and clothing industry. The war in the Middle East in 1973 did not cause the end of this industry, but was one of the final factors which undermined the textile industry economy. In the second half of the 1960s the first signs came that something was wrong. Textile industry began to get serious difficulties with profitability. The wages rose, and now competition from outside increased. Many did not understand the seriousness or did not want to do so. The Swedes were brutally confronted with bankruptcies, price rises and petrol rationing and the insight that the global situation in the world affected their well-being in an unpleasant way.

We were now facing a process of transformation of stable industries, such as shipbuilding and textile industry. These businesses were almost entirely wiped out.
Industrial regions in Sweden were on the verge of a complete de-industrialization. These fears came true in some cases with the Norrköping textile industry, while in other areas, such as Borås with Sjuhäradsbygden, textile production was taken over the crisis threshold, but now in so completely different formations that it can be hard to see it as a legacy of the older textile industries. A telling example is that, despite the dominance of large-scale industry during the second industrial revolution, the small-scale production never ceased. Thus, there is a real continuity, a tradition continually built on, but also a change towards completely new market conditions.
From this overview we can make the conclusion that the region Sjuhäradsbygden has been able to pass the problematic thresholds between the various industrial revolutions in an amazingly good way. It is not the only example in Sweden, or in Europe. The Lake Siljan area in Sweden, northern Italy and the Manchester region are other examples. Survival and rebirth, how has this been possible?

Can this be a question reflected and based on traditional historical, economic and cultural structures? Let us examine the issue through a hypothesis. We return to the six paragraphs on page 3, which as likely can be seen as driving forces in a dynamic production system. In a particular social formation, they interact with the system in such a positive and effective way to provide a clear competitive advantage against other regions' economy. The social and cultural patterns are the glue that may allow the system to achieve these benefits. When the crisis occurs, the effects attenuate because the driving forces in the structure are switched; some lose in importance while others move their positions forward. But they will not disappear, because they are based on "tough" social and cultural patterns of a distinctive regional and even local identity. This pattern has the ability to attract new growth functions, when the crisis is overcome, which create new platforms for new dynamic progress. The idea is by no means new but has been tested by research.[28]
Today there is much talk about sustainability in many contexts; Sjuhäradsbygden is a concrete example of how the tradition of "tough" social and cultural patterns can interact with drivers to overcome a structural crisis. In the peddler´s catalog textile and fashion found its way into both rural homes and the homes of the urban cities.
The lower classes in the societies saw modern times materialized in beautiful and desirable fabrics that also were affordable; making the dream to a reality through dressing outside the everyday trivialities. Fashion communication today is definitely a concept that can be used in this historical perspective on fashion and cultural communication. Contemporary textile expressions in fashion and communication show the textile heritage but also the strength of renewal through textile design, logistics and new commercial ideas.

28 Putnam 1996 ibid

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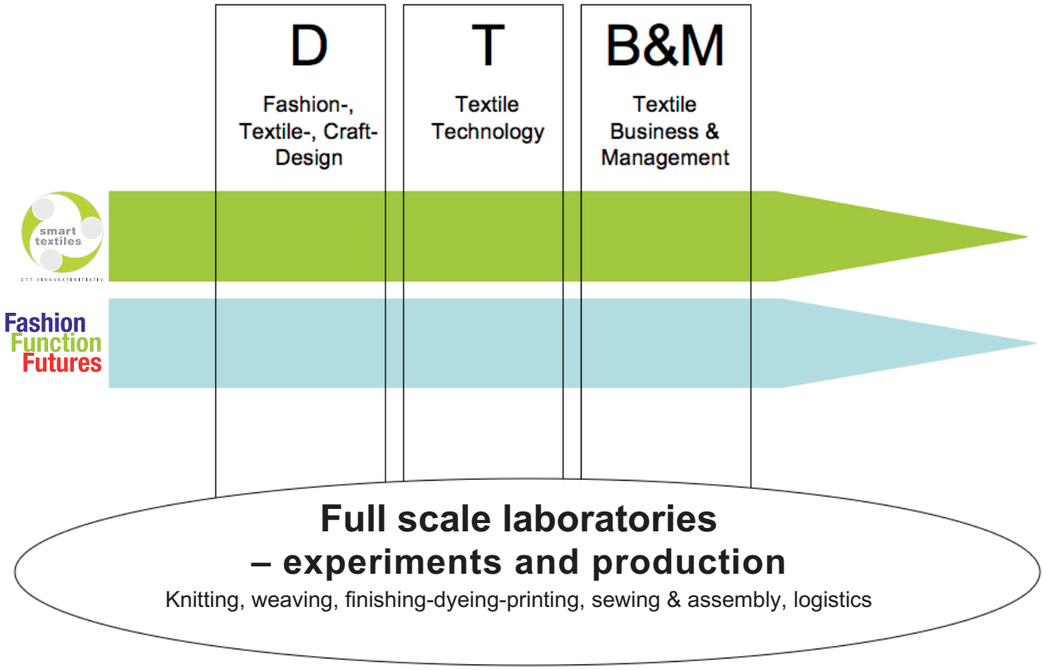
Research and education at The Swedish School of Textiles



ETT VINNVÄXTINITIATIV

Smart Textiles

More or less all people have a relation to textiles. Textiles can be natural bearer of technology and electronics, so there is an encouragement to further develop textiles.

In Western Sweden, with Borås as the centre, an internationally well-known textile cluster operates with Smart Textiles at its core.

The goal of Smart Textiles is a dynamic innovation system, which promotes growth, strengthens the international competiveness and creates job opportunities in the region.

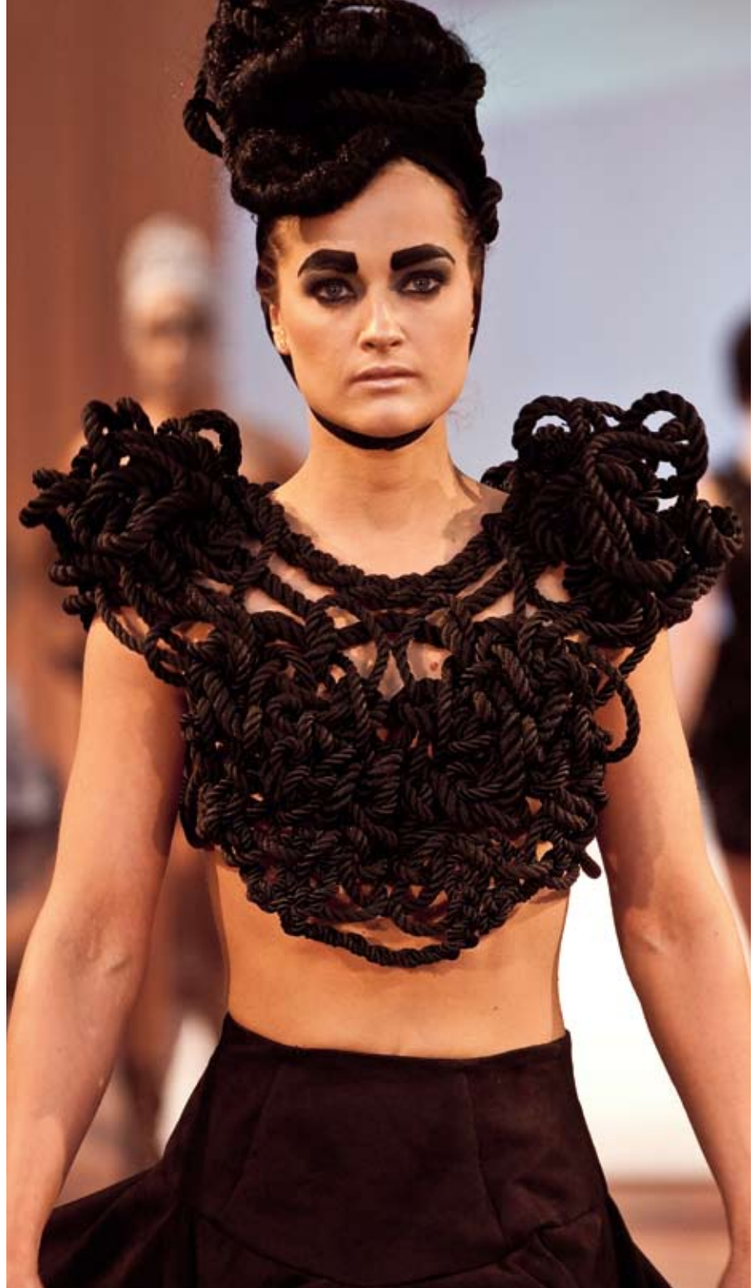
Smart Textile´s mission is to stimulate and support research and development and facilitate collaboration between end users, researchers and industry. All this will result in new textile-based products and services on the global market. There is a multitude of innovations and ideas for integrating technology in textiles and finding sustainable solutions to interactive textiles. Business and development opportunities in the cluster are benefits for all industrial branches with textiles as the common denominator.
More information about Smart Textiles can be found at www.smarttextiles.se.

Fashion Function Futures

Fashion Function Futures

In the textile and fashion value chain from ideas to customers and beyond, the decisive stage is the design process, which combines artistic skills and functional considerations in order to make the fashion products logistically manageable, attractive for customers and resourceful from an environmental and sustainability point of view. Other salient elements of the chain are logistics, production, branding and marketing, merchandising and retailing, consumer behavior, and post-consumption management.

F^3 - Fashion Function Futures – is a programme for research and artistic development, addressing these elements from artistic design to distribution logistics and returns management, characterized by a strong professional context and an environment of interaction between theoretical knowledge and applied experience in the field. The programme is based on a "passion for fashion" and an interdisciplinary environment, which supports the development and balancing of artistic expressions and design methodology with logistics and value chain management skills. Several departments of the University of Borås collaborate to achieve the interdisciplinary approach and knowledge required for identifying and shaping the Fashion Function Futures.



Design Petra Högström,
The Swedish School of Textiles, 2009
Photo Henrik L. Bengtsson

Fashion Function Futures
Outlining a research project

Björn Brorström is a professor in Business management and Prorector at the University of Borås

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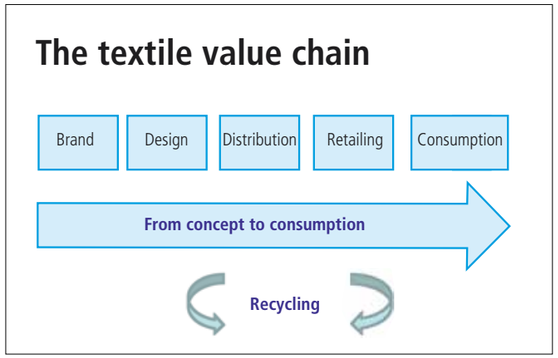
1 Vision and points of departure

We are all affected by fashion: perhaps most obviously so as consumers, but also e.g. through the importance of the business to national economy, through the prominent position of fashion advertising in our cities' public environments or through the public debate on textile production and ecology. Fashion is a phenomenon affecting many areas of society and also our daily lives. Thus, it is a field of research well suited for interdisciplinary research efforts.

The research and development programme Fashion Function Futures at the University of Borås aims to develop new knowledge on the constituents of the textile value chain and about the special characteristics of the fashion industry in comparison with other industries.

In a figurative sense, the aggregated research task comprises of following and influencing the entire development process from start to finish, i.e. participating interactively in the processes starting with the conception of an idea all the way to the meeting between the finished and distributed textile product and the consumer. A sustainable development perspective has been included in the R&D project, visible in the research on recycling and reuse.



The research groups within F³ are interactive, investigating the entire value chain.

One of the points of departure is that the actors on the textile and fashion market often operate in a global marketplace. At the same time, the programme has a Scandinavian and regional embedment, resulting in favourable conditions in an international comparison.

There is a connection between the research and the development work carried out within the framework of Fashion Function Futures and the sphere of associations, which is often referred to as the Scandinavian way. It includes among other things a culture of strong brands – with H&M and IKEA as the most prominent examples – a leadership and a corporate culture where certain aspects are clearly specific to the Nordic countries and a well deve-loped environment and sustainable develop-ment ideology.

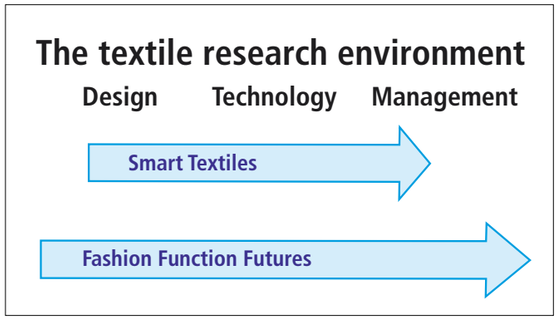
The fact that the R&D project Fashion Function Futures resides physically in Borås is part of the auspicious conditions of the project. Historic factors as well as con-temporary ones provide excellent reasons for mentioning Borås as the textile capital of Sweden. Borås with the surrounding Sjuhärad area holds in its textile tradition a culture-historical heritage of trade and industry; a heritage that lives on and is constantly renewed in the dynamic textile and fashion industry based in the region.

The immediate geographical surroundings provide the knowledge chain and the infrastructure needed by the industry. The Swedish School of Textiles, a department of the University of Borås, holds a prominent position in the Nordic countries and has strong characteristics in a wider international comparison. The Swedish School of Textiles is characterized by its integration of three main fields in a single knowledge environment: design, technology and management. This gives breadth to the work and creates conditions for research which mirror those of the textile and fashion industry. The Swedish School of Textiles also possesses an advanced machine park and labs and studios. This practice-based research and development environ-ment has few counterparts internationally.

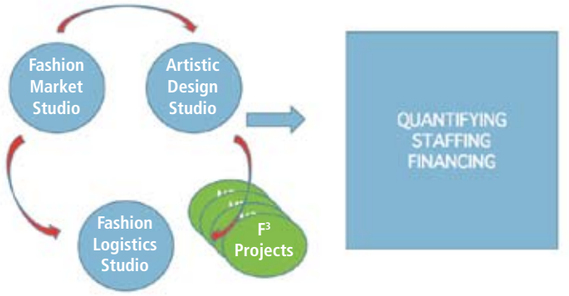
The framework of Fashion Function Futures holds urgent research projects with strong orientation toward applica-tion. Groups of researchers study and explain examples of success and adversity and deliver suggestions for more efficient strategies and contribute to the development of new products.

The Swedish School of Textiles is centre for a research and innovation programme, which has been attracted international attention: Smart Textiles, developing the next generation of textile products. It focuses on deve-loping textile materials with high knowledge content, which is integrated with modern technology. Applications are being developed in various areas, e.g. working environment and medical care.

Whereas Smart Textiles is primarily concerned with research on design and technology and the interplay between these areas, the scientific point of departure of Fashion Function Futures is the interaction between design and management. These two strong research programmes overlap and supplement each other. Together they form the foundation for a complete textile research environment.



F³ R&D programme build up



2 Structure and organization

The Swedish School of Textiles works as the organiza-tional foundation for Fashion Function Futures. The programme, however, is interdisciplinary and crosses into a multitude of research fields. It involves research groups from other research fields at the University of Borås, most notably Logistics and Commerce, Consumer Behaviour and Resource Recovery.

The R&D programme is characterized by high ambitions concerning dialogue and co-production with the local community. The knowledge environment around Fashion Function Futures resembles an open experimental activity area and will be an attractive meeting place. This provides favourable conditions for fruitful exchanges of ideas, expe-riences and knowledge and also for interaction between corporate-driven and academically motivated projects.

Modelled on Smart Textiles, the organizational structure of research within Fashion Function Futures includes a number of studios, which may be accessed by the companies involved in co-production with the University. Fashion Market studio conducts research on various aspects of market, ethics and communication, and the Artistic Design Studio comprises research con-cerning Body and Dress in their context. The textile value chain, including the resource recovery dimension, is researched primarily in the Fashion Logistics Studio.

In addition to these three main research environments there is also other research conducted at the University of Borås which provides results relevant to the profession, while not being oriented directly at the textile and fashion industry (so called F³-projects).

Design Petra Högström, ➤
The Swedish School of Textiles, 2009
Photo Henrik L. Bengtsson

3 Research projects

Currently, Fashion Function Futures is in a development stage. Research groups are being formed and closer relations are established with collaborating actors in the local community. Several research projects have been launched already or are just about to begin.

One example of research and development within Fashion Function Futures concerns the study of models and methods for control, organization and management in the fashion industry. One important purpose is to increase knowledge about the conditions in the textile and fashion industry and what is specific to the corporate culture in the textile cluster in the Borås and Sjuhärad area.

In the field of Fashion Logistics, researchers are developing models for efficient demand-driven supply networks. Studies are conducted on the transition from the idea that items which can be produced should be sold to the thought that items and services, which can be sold, should be produced and distributed, i.e. those being in demand. The problem is connected to research on consumer behaviour and to ever-important questions on the relationship between supply and demand and how companies are to act on the market to secure a sustainable development.

The purpose of the project Recycling of clothes is to develop knowledge about handling waste clothes. Up to now, most of the research on environmental issues and textile waste has been conducted from a producer's perspective. Increased understanding about consumer behaviour is important for the market to develop new solutions to reduce the environmental hazards around waste clothes.

Studies of so-called resilient organizations are another important research area. Organizational resilience, or the long-term vitality of companies and organizations, is not mainly about foreseeing future development but rather about an ability to handle uncertainty and crises. It is about developing technological, economical and social resources, which can be mobilized to allow enterprises to be strengthened rather than weakened by adversities.

Studying entrepreneurship is part of the management research carried out within the framework of Fashion Function Futures. It is of vital interest to be able to explain the meaning of entrepreneurial leadership and its importance in corporate development. One point of departure for the studies planned is ongoing research at the University on the meaning of the traditional local 'pedlar spirit' ("Knalleandan") and its importance to the development of the textile and fashion industry.

One important goal of Fashion Function Futures is to contribute to the development of design methodology; collaborating closely with the profession to come up with basic models, which may be used as a starting point to develop methodology for professional work and to develop education in fashion design.

On top of this, the fashion design process is special in itself with its short cycles, its intensity, its demands on swift decision-making and the fact that it is founded on more or less accurate assumptions about future trends. The process puts great demands on working systematically. The development of design methodology specifically adapted for fashion design is thus important to the development of fashion design as a profession.

The above presentations of projects and fields of research are to be seen as examples and landmarks for the research in Fashion Function Futures. The start of a full-scale realization of the R&D programme entails the development of a number of dynamic processes. Existing research projects are intensified while at the same time broadening the agenda. Most notably, the collected critical environment provides individual researchers and research groups with access to networks and interaction with other projects, opening up for collaboration and co-production with external actors.

Design Helena Quist, The Swedish School of Textiles, Fashion Week by Berns
Photo Kristian Löveborg

4 Education closely related to research

A basic idea in Fashion Function Futures is that there must be a close relationship between research and education. A systematic endeavour aimed at education is of vital importance to build up the critical mass of academic resources needed in a full-scale realization of Fashion Function Futures.

The education of the Swedish School of Textiles is multi-faceted, both the first cycle programmes and at the advanced levels. The strongest connections between the research within Fashion Function Futures and the education will be at the advanced level. Today, there are three Master Degree programmes in the field of textile and fashion: textile technology, applied textile management and fashion management. The Swedish School of Textiles also gives an artistic Master Degree education in fashion and textile design, geared toward fashion design and textile design.

The supply of postgraduate students is vital to strengthen the scientific competence in the textile field, since today it is difficult to recruit teachers and researchers who combine knowledge of the textile industry and relevant academic/scientific background. The idea is to create a flow of researchers-to-be and teachers from the Master Degree education into the platform of Fashion Function Futures. It is not to be seen only as a supply for the academy itself, however, but also as a supply of top-notch competence for the textile and fashion industry.

The strategy behind Fashion Function Futures also includes creating new ways to recruit people to textile education and consecutively also to the fashion industry. A possible model is to design an advanced level programme aimed at people with first cycle academic education in various fields, offering them an opportunity to amend previous knowledge with specialist knowledge in the field of textile and fashion.

5 Co-production

In a number of areas, the research competence contained in Fashion Function Futures matches the corporate culture and the structure of the business community of primarily Borås and the Sjuhärad area, but also the larger geographical region – the county of Västra Götaland. This is true mainly for the textile field, but fields such as logistics, trade and sustainable development are also strong fields for both the University and the local business community. The opportunities for cross-fertilization between scientifically and empirically based knowledge are great, as are the opportunities for meetings, where different perspectives may contrast one another.

One of the trends characterizing the development of the structure of the local business community is a rapidly growing culture of networking and formal and informal collaboration between businesses, the University and the public sector.

As a knowledge centre, the University of Borås wants to bring the multitude of actors of this knowledge and competence cluster closer together; the goal is to further develop the Sjuhärad area to a Scandinavian textile and fashion centre of European and global relevance.

In Borås and in the area surrounding the city, established platforms for collaboration and co-production exist already, e.g. the pre-incubator the Textile and Fashion Factory. It is a result of collaboration between the Espira business development centre and the University of Borås. The incubator provides an opportunity to test materials, design and products. Another important platform is Marketplace Borås, which is an organization for collaboration for, among others, enterprises in the industry. One of its goals is creating a Fashion Park with 20-30 entrepreneurs and developing networks for top competence.

In the research and innovation programme Smart Textiles, a large number of projects, built on far-reaching collaboration between researchers at the University and development executives and managers of companies working mainly in the Sjuhärad area, have developed. The resources for Fashion Function Futures add to the resources set aside for building and maintaining bridges between actors in the innovation system and to facilitate a well-developed and functional co-production. Opportunities for fruitful meetings are created, providing the prerequisites needed for joint research and development projects.

Research-driven collaboration and co-production in the strong regional field of fashion and textile will stimulate the creation of new business opportunities and also new jobs in established companies.

Design Karin Bäckström,
The Swedish School of Textiles,
Fashion Week by Berns
Photo Henrik L Bengtsson

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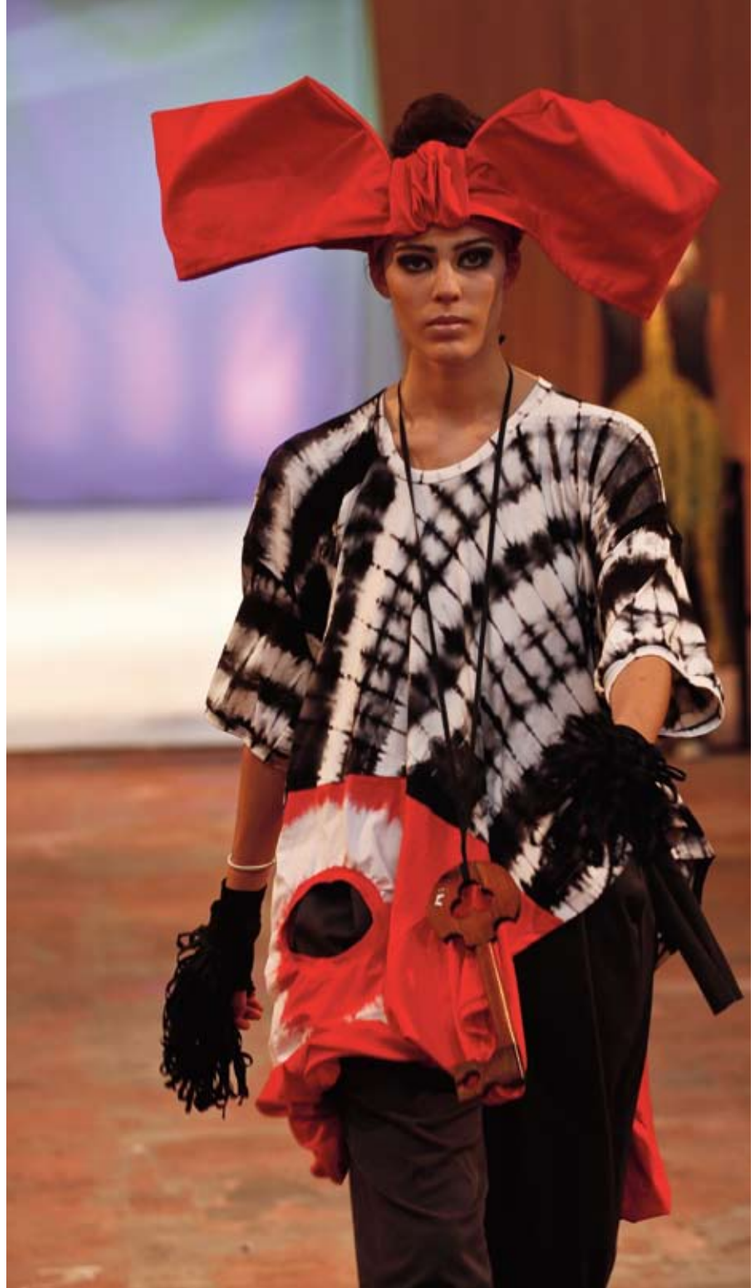

Design Karin Bäckström,
The Swedish School of Textiles
Photo Henrik L Bengtsson

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www.hb.se/ths/ctf

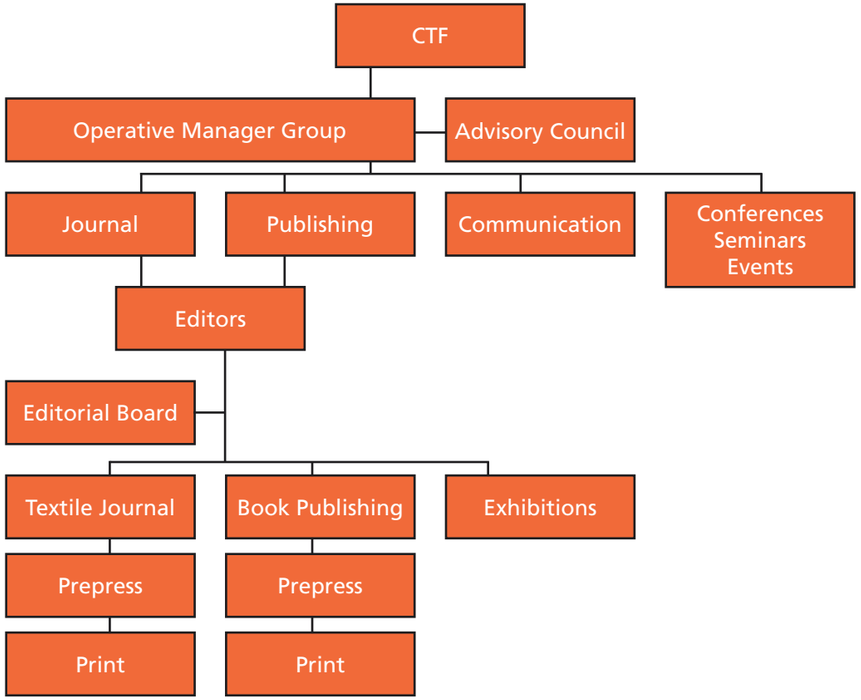
Since its start in 1998 the Textile Research Centre, CTF, gathers international and national actors who work for reinforcing research in the textile and fashion sector. The CTF is linked to The Swedish School of Textiles, THS, at the University of Borås. Through active work the CTF is now of central importance to the research and the artistic development work carried out at The Swedish School of Textiles. Seminars, conferences, publication of journals and other works, and creation of research networks are items from the programme.

Today (2010), The Swedish School of Textiles has some 10 professors and 25 postgraduate research students. Its intentions are now to develop and strengthen the CTF as an arena and as part of the infrastructure for research and artistic development work. To achieve this, a re-examination of activities, organization, communication, and financing has been carried out.

Purpose

The purpose of the activities of the CTF is to promote Nordic research in textile and fashion by making research results and information available to all professionals in the field. The CTF strives to provide an overall picture of this kind of research by highlighting design and craft as well as technology and management and the unique combination of these subject areas represented by The Swedish School of Textiles and its partners. Thus, CTF activities include hosting lectures, seminars, and conferences along with reflecting current issues and presenting discoveries through publications and media.

Organisational Scheme of The Textile Research Centre, CTF



CTF, Advisory Council

The aim of the membership of the CTF Advisory Council is to create close links within the field of textiles relevant to the work of the CTF. The first board meeting was held on August 31 1998.

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Design Ragnhild Nordhagen,
The Swedish School of Textiles, 2009
Photo Henrik L Bengtsson

swerea IVF

Textiles and Plastics department: Our R&D work covers chemical, physical and mechanical properties of fibrous and polymeric materials, production technologies of, textiles, plastics, nonwovens and rubber products and their waste management.The results of our research work are implemented in a number of industrial applications.

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- Active international collaboration

The Textile Research Board at Swerea IVF, Textiles and Plastics Department

Pernilla Walkenström	Adjunct professor in Textile Technology at The University of Borås, The Swedish School of Textiles. Manager at Textiles and Plastics department, Swerea IVF. Finished her PhD 1996, focusing on "Phase distribution of mixed biopolymer gels in relation to process conditions". Has since then worked with biopolymers, gel formation phenomena, followed by fibre spinning processes.
Bengt Hagström	PhD in Mechanical Engineering. Expert on polymer processing, polymer melt rheology and melt spinning of fibers. Manager Functional fibres group at Swerea IVF.
Anna Thorvaldsson	PhD student at Swerea IVF. Finished her Master of Science in biotechnology in spring 2006. The studies focused on biopolymers (DA-work) and molecular biology. Has thereafter worked with electrospinning of nanofibres for biomedical applications.
Anders Bergner	Senior scientist at Swerea IVF. Polymer materials engineer in 1987, then studied innovation engineering 1989-1992. Long industrial experience in the field of polymeric materials, composites and textiles from automotive, defense and medical technology as design engineer, project manager, R&D manager and technical manger.
Ioannis Chronakis	PhD in physical and colloidal chemistry of biomacromolecules. Expert in electrospinning of functional nanofibers and micro/nanostructures.
Staffan Toll	Senior scientist at Swerea IVF. Professor of Fibrous Materials at Chalmers, since 1995. Research revolves around the micromechanics, rheology and constitutive theory of fibre networks, suspensions and composites.
Martin Stråat	PhD-student at Swerea IVF. Master of Science in polymer engineering materials in 2005. Licentiate in polymer engineering in 2008 on dielectric properties of polyethylene foams. Currently working on developing new conductive fibres for smart textile applications.
Valter Dejke	Licentiate in engineering in 2001 on durability of fibre reinforced polymers in concrete. Has since worked with development and production of chemical type humidity indicators. He was employed 2008 as a researcher at Swerea IVF where he focuses mainly on mechanical and thermophysiological properties of textile materials.

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New book, CTF Publishing

School Fashion Fashion School

CLEMENS THORNQUIST

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Philosophia Academiae explores not only the schooling of different perspectives in fashion design, but academia in general as it is understood from the perspective of fashion design as an ambiguous field in-between different university faculties. While trying not to reveal myself in any one of the shiny mirrors in all the fashion design schools along the way, but at the same time trying to find an expressive point between the sensible and its form, this first part of the work presents the academy as an obscure mirror.
300x210mm, 248 pages, colour, hardcover (cloth).
Isbn: 978-91-85659-42-5

Ontologia Pupae examines the basis of creation originating in the tailor mannequin as an unquestioned a-priori and pre-model for theorization, model making and design development. On one hand, the tailor's mannequin is made to suggest a quality of blandness and impartiality. On the other, the freedom that may characterise it seems to be deeply rooted in necessity. This is to say; in this pre-model there is evidence of its resistance to transformation post by its matter, as well as openness to truth because of its disability for closure.
300x210mm, 128 pages, colour, hardcover (cloth).
Isbn: 978-91-85659-44-9

Logica Contra investigates different logics, motives, materials, methods, norms, collections and inferences in fashion design cultivated by its different harbouring faculties. As a universal pattern of vigorous and patient experimentation, the contrapunctual pulse joins together fragments, independent in line, rhythm and harmony, to find the greater depths of the dream from whence to build a new myth of birth. And it is from here the work renders a discrete model for art, science and the humanities.
300x210mm, 144 pages, colour, hardcover (cloth).
Isbn: 978-91-85659-43-2

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Notes for authors

Refereeing

Submitted article manuscripts will be peer reviewed by at least two referees appointed by editorial board. Article manuscripts can be either accepted as submitted, accepted after requested major or minor modifications or rejected by the editorial board. Submitted images of research objects will also be scrutinized by experts appointed by and after the assessment, accepted or rejected by the editorial board.
Submitted exhibition reviews and book reviews will be subjected to an editorial assessment.

Free access publication

The journal will be published electronically, with free access, six months after the publication date of the printed issue. The electronic version will be published in the University of Borås institutional repository BADA (Borås Academic Digital Archive) http://bada.hb.se/ .

Guidelines - articles

- Submitted article manuscripts should be original articles, written in English. They must not be published in the same form earlier or submitted for publication elsewhere.

- The text should be submitted in two copies: one editable copy and one non editable copy in appropriate file formats.

- Photos and other images should be supplied as separate files in an appropriate file format.

- It is the author's responsibility to obtain the required approval from all the parts involved: authors, photographers, artists and others.

- There is no page limit specified for contributions, but it is recommended that the material is presented in a form that is succinct and attractive to read.

- An abstract of not more than 250 words should be supplied as well as 5 essential subject keywords.

- A biography of 3-5 sentences for each author should be supplied as a separate file.

- References should preferably be in Harvard style (the "name-year system").

  Harvard system:

  Example, books
  The reference:
  (Finnane 2008, pp. 44-48)
  In reference list:
  Finnane, A. (2008). *Changing clothes in China. Fashion, history, nation.* New York. Columbia University Press.

  Example, book chapters
  The reference:
  (Breward 2001)
  In reference list:
  Breward, Ch. (2001). Manliness, modernity and the shaping of male clothing. In: Entwistle, J. & Wilson, E. (eds.). *Body dressing.* Oxford. Berg, pp.165-181.

  Example, journal articles
  The reference:
  (Studd 2002)
  In reference list:
  Studd, R. (2002). The textile design process. *The Design Journal.* Vol. 5:1, pp. 35-49.

  Example 1, websites
  The reference:
  (Victorian and Albert Museum n.d.)
  In the reference list:
  Victorian and Albert Museum (n.d.). *Fashioning diaspora space.*
  [Online] Available at: http://www.vam.ac.uk / Research & Conservation / Research / Research Project: Fashioning Diaspora Space [Accessed 19 April 2010].

  Example 2, websites
  The reference:
  (Scalway 2009)
  In the reference list:
  Scalway, H. (2009). Essay: *Means and meaning.*
  [Online] Available at: http://www.vam.ac.uk/collections/fashion/features/diasporas/movingpatterns/essay1/index.html
  [Accessed 19 April 2010].

Guidelines - exhibition reviews and book reviews

For book reviews, bibliographic information should be supplied: author(s), title, publisher and publication year. For exhibition reviews, name of originator(s), title, location and dates of the exhibition should be supplied.

The next issue of
The Nordic Textile Journal
will be published in November 2010.
Special Edition: Smart Textiles

Notes