

'Abstract form making'

Theme
ARCHAEOLOGY

The aim of this activity is to make alternative garment shapes that challenge more traditional fashion. Experimenting with making random objects in fabric at different scales and then using these to dress a body is an activity designed to explore new shape making, innovative lines and seams and novel new spaces in fashioning the figure.

Step 1.

Find a small 3D object that you can fit onto your hand.

Step 2.

Make a paper pattern for this object and construct it in fabric.

Step 3.

Make a ½ scale pattern for this object and construct it in fabric.

Step 4.

Make a large scale pattern (body size) for the object and construct it in fabric.

Step 5.

Cut one hole into the large scale fabric object and place on body.

Step 6.

Cut more holes to allow for arms.

Step 7.

Turn large scale fabric object upside down, side ways or any which way and put legs or one arm and one leg through holes.

Step 8.

Take small and ½ scaled fabric objects and dress the body with these fabric objects too.

Step 9.

Draw and photograph at least 6 different ways the fabric objects can be worn on the body. These become the basis for design development.

Step 10.

Take 6 designs for bodies dressed with fabric objects and refine as garments.

References:

Swindells, S. & Almond, K., 2016. "Reflections on Sculptural Thinking in Fashion". *Fashion Practice*, 8(1), pp.44-62

Daphne Mohajer va Pesaran
(RMIT University)
Melbourne, AUS

www.d-mvp.com

'Intentional Noticing'

Theme
PERFORMANCE, DREAM-WORLDS

Stop reading the world through screens. Go outside and gather primary data/experience the real world and translate it into your language.

Select a destination that is comfortable to sit or stand.

Phone is off, on airplane mode, or somewhere else.

Settle in. Breathe deep. Disappear and observe.

Start making notes and recordings (Drawings, video, photographs, audio recordings, mental notes, poetic and descriptive text, anything).

Be messy. Be patient. Follow your empathy and curiosity.

Force yourself to sit in one spot for 30 minutes.

It will be boring, then hard, then easy and exciting.

You will get distracted. That is good. Don't use your phone.

Go to another location.

Back in the studio, refine.

Revisit your notes and images right away.

Use Dumit (2014) to ask questions.

Enrich your scratch notes.

Develop fieldnotes.

This process is not about editing — this is about generating only.

References:

Dumit, Joseph. "Writing the Implosion: Teaching the World One Thing at a Time." *Cultural Anthropology* 29, no. 2 (2014): 344-62. doi:10.14506/ca29.2.09.

Stewart, Kathleen. *Ordinary Affects*. Durham, NC: Duke University Press, 2007.

Tsing, Anna Lowenhaupt. *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. Minneapolis: University of Minnesota Press, 2017.

'Alternative Cameras'

Theme
IMAGE

The high production, smooth and composed texture of the fashion image has become a characteristic facade. This exercise asks you to rethink and disrupt the traditional fashion image using an alternative photography apparatus.

Using either

- a) A photocopier/scanner,
- b) the scan function on a phone app,
- b) this online 'xerox' (<https://xerox.imageonline.co/index.php>),
- c) your laptop web camera, or
- d) photographing an image on your screen through your phone camera,

'photograph' a composition of objects—for instance, a perfume bottle, a bouquet, or whatever is in your bag.

At first, explore the scanner/camera, focus on the technique and getting interesting image effects, moving the object around, changing angles, leaving the lid of the scanner open or closed. Black and white, colour. Printing and re-scanning an image. Playing with the settings. Still and abstract compositions.

Then, plan out the composition of your objects, and re-photograph them.

You can also further explore photographing the figure, test out fashion poses, frames: what details are captured through the 'alternative camera'?

Edit your images to 2-3 key outcomes.