

Workshop Wrong Theory

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Abstract

Background scientific research: The global pandemic followed with a series of lockdowns, short-lived reopening only to see another wave and lockdown have kind of put people in a time loop. Remote work options, shifts and rosters at workplaces, swaying between online and offline, handling more than one screen at the same time possibly in multiple time zones – according to Google Trends, “world clock” is a 2020 breakout global search term (it grew by more than 5,000%) – and the concept of time seemed non-existent. Academics named the lack of time perception the “quarantine paradox” (World Global Style Network, 2021).

People came together and were unbelievably creative to pass time, how to make the most of it and how to endure it. Whether people were stress-baking (global flour sales rose 238% in the pandemic), DIY was not a choice anymore, gardening or hosting virtual cocktail parties, a vast majority of people spent time reflecting on the good old days and connecting with their loved ones and family because somewhere we also realized the fragility of life very closely.

Fashion does not exist in a vacuum. It is created and consumed (Sala, 2016); therefore, both the designer and the consumer are responsible for its impact. 60 billion of 400 billion m² of textile produced annually, is left on the cutting room floor and ends up in landfills, far from sight, far from the mind (McKinsey & Company, 2020). Shifting from the traditional take-make-dispose model to one where, theoretically, waste doesn't exist in the value chain is imperative. Aiming toward a system that treats an entire piece of cloth as an opportunity and treats neither people nor resources as it's disposable and allows not just to live but flourish. Calling for all the divergent stakeholders to emphasise re-contextualize consumption.

Research hypothesis/Problem to be addressed: The consumers of today and tomorrow are going to choose for themselves, creating and designing their wardrobes. Now that several garments are offered cheaper than a sandwich, we all know and feel that something is profoundly and devastatingly wrong," Edelkoort in her manifesto writes. She further eloquently continues by saying "Prices profess that these clothes are to be thrown away, discarded as a condom and forgotten before being loved and savoured, teaching consumers that fashion has no value. The culture of fashion is thus destroyed (Edelkroot, 2014)." Resonating with the belief “interpretation begins where perception ends” workshop uses a variety of textiles pieces chosen by the participant himself or herself as picked up from used or discarded textile pieces. They are trained to work

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with these chosen textiles pieces and manipulate them into one form to release them of their many meanings and unify them as one with minimal or no wastage. The workshop professes design is limitlessly probing the participant to explore outside the defined or self-stimulated boundaries of perfection and standard are known parameters of garment making. A zero-waste design approach that considers the environmental impact associated with a product throughout its life emphasises education, authenticity, functionality, localism, exclusivity and closing the loop. It aims to solve the creation and management of pre and post-consumer textile waste by reconsidering the design process and production methods.

Methodology used to involve participants in the workshop: The workshop involved a constructionist approach to research which implies that social phenomena, such as the emerging consumption patterns within the immediate environment were inquired and its related aspects, are produced through the social interaction of the groups and individuals involved and are in a constant state of revision. This approach has enabled us to investigate how individuals and groups may participate in the process and their receptiveness towards the workshop. Several standard processes, sustainability practices and zero waste pattern making techniques in past, present and possible near future were also evaluated from existing literature to understand and lay down the groundwork for the proposed hypothesis. that compelled to look within and question own beliefs through reflection and action to lead to the systematic inquiry that aims to improve social paradigms affecting the lives of a wider populous.

Results expected and achieved at the conference. Relevance for fashion theory and practice: Wrong Theory believes that “Successful design is not the achievement of perfection but the minimization and accommodation of imperfection (Petroski, 1985).” We as designers may not realize that we are subconsciously endorsing wastefulness by demanding perfection. The results would signify a shift in value proposition towards the consumption patterns and come with a system that eliminates waste right at the beginning of the process as the outcome is self-made and would be personal and unique to its maker. The efforts would also lead to a reduction in waste created and sent to the ecosystem as It accommodates imperfections and turns them into intelligent details or components of garments. Each piece is unique in its shape, the fabric used, colour and pattern achieved and would broaden consumers' horizons towards resources which could have ended in landfills.

Keywords: zero-waste, experiential, sustainability, collaborations, fashion.

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