

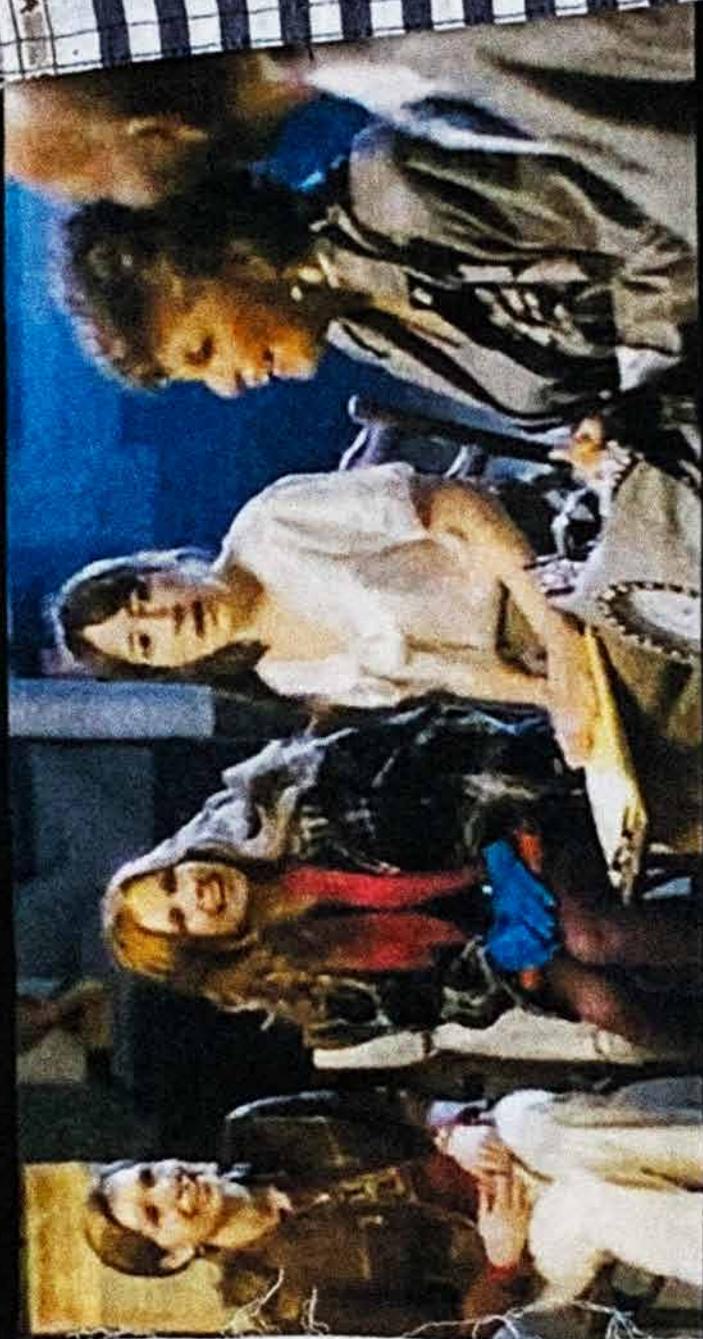
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science Study of Information Processing of
ntiments and the Store Environment
in Compulsive Buying

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THE "TREAT YOURSELF" NOVEL OF THE YEAR
FROM THE AUTHOR OF

Transactional
Aesthetics—
And So Can
You Ida Falck
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for pappa

Transactional Aesthetics

Abstract

Transactional Aesthetics examines the different forms of transactions that pertain to clothing, and in particular fashion, from the perspective of a clothing designer. This research uncovers potential points of influence a designer can affect in the human-garment relationship. To understand the rationale underpinning the relevant transactions I am charting the path of garments from conception to user, via production and distribution.

Hypothesizing that the transaction matters and has untapped potential for a designer, the transaction becomes a more slippery entity than the regular economic model of supply and demand. This is where a designer can find their modalities; stretching the supply into demand and vice versa. Working from the principle of the regular market economy model, supply and demand represent opposite ends on a continuum, like a timeline, starting with production and ending in consumption. The transaction sits between the two, simultaneously cutting them apart and binding them together. I explore what happens when I move the transaction point up and down the continuum.

Furthermore, in some case I will be collapsing the timeline of the transaction, disturbing the chronology of the norms within the fashion industry. Through experiments in co-making, outsourcing across the transactional boundaries, and facilitating for designers to cross the line into the user zone, I tease out a rich field for artistic research that defies the simple binaries of the industry. The aim of this research is to open up the potentiality of the designers' role in creating design practices for the futures. The research is conducted through my work with a brand in Norway in the period of 2017-2021.

Acknowledgements

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My family and friends. My aunt, Eva Falck. Ludde keeping me level. My dad, Jon Øien, who supported me, HAIKw/ and this research always, by conversations, searches, funding, transportation, cleaning, catering, participation and showing up. Last but not least, I owe a very special thanks to Anders Dahl Monsen.

Foreword

This publication is the written reflection of my PhD project, Transactional Aesthetics, that took place in the artistic research program at Oslo National Academy of the Arts, from 2017 until 2021. It makes for one third of my final delivery, which consists of this publication, an online appendix, and nine case studies, out of which one will be presented live at the moment of assessment, december 4 2021.



Contents

7	Abstract, Acknowledgements, Foreword		
13	Vocabulary		
15	Introduction		
25	The Transactional Power Field		
33	Methodology		
39	Case Studies 1		
41	Introduction	Diagnosing and responding to existing formats Unpacking is only a first step	
43	Shop Space	A critical approach and risking business A self study	
55	Narrated Fashion Show	Breaking the silence Information, over sharing, education and change	
73	Improv Fashion Show	Narratives in the making—live Generating content by call-out	
83	Case Studies 2		
85	Introduction	Broadening the scope, going beyond the existing formats Merging spheres of production and consumption	
87	Connective Sweater	Self pricing The home visit as value increaser	
105	Drop In Factory	Garment value literacy Outsourcing insights and moral questions in fashion	
123	Shop Characters	An attempt at game design Providing insight, but acting as trigger?	
147	Drop in Factory Appendix	The performative potential in the participatory Educational context	
157	Guided Mall Walk	Context, educational workshop Collaborators	
177	Aftercare I–IV	Wardrobe re-visit Farewell Joy Spark Ambivalence	Wardrobe Intervention with garment devising Wardrobe intervention expanded
204	Illustration		
207	Final Remarks/Outro	General findings, recurring tendencies Problems that emerged	Further research
210	Readings and References		

Vocabulary

We/I

I shift between using first gender pronoun singular and plural throughout this text. The reason is that I have worked in collaborative constellations, often with HAIKw/ and Harald, and sometimes with other people. After years of working collaboratively in the brand HAIKw/, I had almost quit using the pronoun I in a professional context. When I do use the singular pronoun, I, it is most often in describing the instigating of case studies, and the reflection parts of the research. Those have been my responsibility, although certainly both ideas for new cases and reflection often surface in conversation with others.

Fashion designer

I imagine there are as many ideas of what it means to be a fashion designer as there are people reading this text. For some, it means the job of drawing clothes, for others it means leading a team of hands-on creators, for others yet it means wearing many hats and running a business. I think of myself as a fashion practitioner, but I here also represent the fashion designer with all the joys, possibilities and issues that entails. By calling myself a fashion designer, I connect to the problematics, and avoid the safe distance that another title might offer. I could problematize the term fashion; some times it could be better to talk about clothes (the material and function) and trends (zeitgeist, culture, membership, newness, obsolescence) separately. I could also question the title designer, and replace it with maker, or instigator, facilitator or something else, like Alastair Fuad-Luke's *happener*. I chose to keep the prefix fashion here to connect to the associations fashion awakes for many, (an industry, surface, change, flux).

Fashion Industry

I return repeatedly to the expression fashion industry. The fashion industry umbrella is quite wide and I can not pretend to speak for all of its areas, and tiers, all at once. I am not, in other words, necessarily consistent in my use of the term. I chose this broad term because I see a common culture for us who work in/near/under/around it, even across the most distant tiers of artisan and fast fashion. People working both here and there most often have the same education, for instance. We are not the same, but not not similar. And we all provide something that feeds the omnivorous beast, the fragmented fashion industry. This is perhaps an over simplification, by some standards. I chose to use the term to include everyone, and to connect myself to the issues at large. They are not something happening somewhere else, but part of a culture, I believe.

Consumer

To consume, be a consumer, is not an unproblematic term, seen from a few different points of view. To consume originally meant to destroy by use, as in fire consumes a wooden log, or we consume a meal. You may say we don't even consume clothing at all, in many cases, by that definition. In fact we throw them out long before they are destroyed by use, (worn out), which is indeed part of the problem in fashion. At the same time to define people as consumers in a general sense is

a neoliberal tendency, which makes me think of new public management, where citizens are considered consumers, as in customers of public services. It also connotes materialism, perhaps limits us as segments and market targets. I see how we might benefit from using other terms for understanding ourselves and others to a fuller capacity than as moneymaking or -generating voracious critters. I have chosen the term here consistently, though, because it ties in with the market place as a starting point for my thesis, the fashion designer's place in the world as it has been for me. I often will add audience to the consumer title, opening up for different ways of being present. I fully do support whoever said we should talk about people as gardeners, care-takers instead of consumers. But in this case I chose to make a point where I needed the dichotomy of production/consumption. This could be discussed and explored in further research though.



Introduction

Transactions matter. It is one of the cornerstones of our capitalist system and has a clear-cut definition as "(...) a completed agreement between a buyer and a seller to exchange goods, services, or financial assets in return for money."¹ This sounds simple enough, but within this straightforward function lies questions of cultural reproduction, ownership, political charge, and traces of the history of market economy we live under and take for granted. As a fashion designer, the market is my starting position, and I have taken the transaction for granted and accepted it as a simple and necessary function.

In Transactional Aesthetics I will complicate and confuse the point of transaction and its aesthetics in order to uncover an untapped potential in the transactional for designers like me. In addition to The Transactional, the Aesthetics is there to remind me of the role of the garment and the broader spectrum of perception I am working with as a designer. The underlying materials of my research have surfaces, smells, sounds, and habits and norms.

This particular line of enquiry has been born out of my practice as a fashion designer and my experiences with the collective fashion brand HAIKw/, started in 2010, now defined as a collaborator to Transactional Aesthetics. My interest and motivation to explore fashion work from a new perspective stems from my journey into fashion work, which started about seventeen years ago.

I knew very little about the realities of fashion work when I took my first steps in the direction of a fashion profession in 2004. I had studied to become an artist, but all the fashion magazines I was reading must have been influencing me, seeping in, and sowing seeds of what was to come. In my third year of art school, I started making wearable works. I felt deeply ambivalent about fashion, and I still do. I was equally interested in Margiela's intellectual and humorous take on fashion, as Versace's opulence and raw luxury. After graduating art school in 2005, I pursued a second degree, this time in fashion. It was during this time I took an internship at the Norwegian menswear designer Siv Støldal's studio in London.

From knowing fashion only in its mediated formats, mostly magazines at that time, I learned the daily routines of a fashion studio, the rhythms and

demands, the do's and don'ts. I learned how the designer relies on collaborations with loosely-affiliated, loyal peers like assistants, jewelry makers, stylists, photographers, hairdressers, musicians, models, and more. And that each of these collaborators have, in turn, their own support structures with networks, or work nets, of more collaborators, and so on.



4

By 2010, I was well cultured and implicated in the fashion world. I had worked for two years as studio manager to namesake designer Jeremy Scott in Los Angeles, California, but quit to figure out my own place in the fashion field. I was working freelance, doing things like adjusting shirts for chimpanzee actors, taking gigs as seamstress on sets of campaign shoots for different brands like Harley Davidson clothing, tailoring red carpet outfits for stars like Jared Leto, and sewing jumpsuits for Lady Gaga that she was supposed to wear for her music video, but instead wore while visiting a petting zoo in Australia. I worked



2



3

on planning my own brand, with the help of graphic designer and then burgeoning branding whiz Jodie Gatlin. I made the Snuggie-series, draping French terry on reclining/seated postures as a different way to approach function in clothing. I constructed three-dimensional looms to produce whole garments that did not necessarily fit very well, but I thought had revolutionary potential. I applied for grants from the Arts council in Norway, but did not fit into any clear categories in their application forms.



5

One sunny day in 2010, I received an email from Siv, who invited me along to start a new, Norwegian clothing brand that would be based on collaboration. Could we work remotely, as designers and build something together? I said yes without even thinking about what I was getting myself into, (a decade of collaborative work/ life, an unlimited amount of work, a rather precarious economy and an incredibly rewarding experience). Together with Harald Lunde Helgesen, we created HAIKw/; Siv on her small island outside of Bergen, Harald in London and me in Los Angeles. Jodie designed our visual identity and has continued to act as our fourth member.

You are not alone

2 Not the chimpanzee I worked for.
 3 Lady Gaga in my leotard jumpsuit with a Koala in Australia. I forget who sent me this picture found online, but thank you.
 4 From the Snuggies series. Thanks to Anna for modelling.
 5 One of the 3D looms, before weaving.

The name HAIKw/, derived from the Norwegian verb (å) haik, which means to hitchhike, and reflected our mode of operation. We invited others from across the creative field and beyond, to expand on thematics, spinning from sartorial meta issues; work attire codes, dressing for success, repairing clothes, the healing powers of fashion, and more.

What had brought Siv, Harald and I together in HAIKw/, was a common interest for clothing as social, psychological, and cultural bearers of meaning, both privately and publicly. We conducted research on people's relations to clothes, without calling ourselves researchers. We did not produce reports or articles presenting finds and conclusions but made clothing and collections.

With time, we started responding to years of being exposed to well-intended business advice, the behind-the-scenes aesthetics of fashion marketing, trend forecasting and sales strategies. We had for years developed collections based on wardrobe studies, which had given us knowledge about clothing in use in general, but not followed up on our own products systematically. We were bound to ask: What happens to the clothes we make and sell? And what is it that particularly affects how the clothes last, function and live their lives? These questions led me to this research project, with most answers still pending. Our conversations about this at the HAIKw/ studio, became the start of my focus on the transactional. I started to work from a hypothesis that the transaction matters – how, when, with whom, why and where it takes place – for the life of the transacted garment in terms of attachment, longevity and value.



6

It is through the point of transaction that clothes are sent into the world, into the user zone. It is the point of release, but it was also here that I experienced a threshold between makers and users. I propose that the transactional holds a potential that fashion designers can explore and develop on their own terms. This might be one key, amongst many, for moving forward in the search for a much-needed makeover of our industry. I mention that there are several keys to change, because I do not believe there could be one solution for the multifaceted conglomeration of problems of the fashion industry, like human and natural resource overexploitation, completely irresponsible waste management, and accelerating so called efficiency beyond any sensible level. It is clear that the problems are spread across all sectors of the value chain.

Reacting to a fashion field in dire need of change, one of the challenges of the project was finding a sensible limitation of my research. The issues are entangled, interconnected and overwhelming. As a player in the fashion field, I was so involved in most processes that it was hard to get any kind of overview. I didn't know how to move exactly, but I trusted my intuition that there was a potential to be explored in the transactional.

The project title, Transactional Aesthetics, had been my first attempt to narrow in and focus on the way economy affects designers, particularly independent ones. Here, I was referring to sales, marketing, pitches, finding new homes for our garments, and new revenues for fashion businesses to sustain

themselves. Now, I see how the transactional has led me to explore production modalities in an expanded sense.

The result of this research, at this point in time, is nine case studies that together make up a series of experiments where the point of transaction is pushed in different directions on the supply and demand chain. The nine cases show in different ways how thinking with/against/through an established economic continuum can help to find new modalities for a designer in the current (and future) fashion system.

Since our beginning, HAIKw/ had been talking to people about their wardrobe content, and found that some garments were worth more than others to

their owners. One reason was reoccurring and was related to their category of acquisition. Garments that had been received as gifts, often from significant people, like family members, sometimes also hand made by them, were less often discarded. This to me proved that the transactional has agency, and matters for the life of the garment. Going along with well-established anthropological knowledge of the gift economy,⁷ suddenly, the transaction becomes a more slippery entity than it is as found in the regular capitalist economic model. This was where I started

seeing a possibility for the designer to find new modalities; stretching the supply into demand and vice versa.



8

⁷ Bronislaw Malinowski, *Argonauts of the Western Pacific*, 1922, and Marcel Mauss, *The Gift*, 1925

⁸ Photo by Jacob Riddle, documenting the HAIKw/ work at Bergen Kunsthall residency in 2014, which was the open process for a collection about the totality of the dress as garment. Here three combined garments into one, layers sewn together, playing with the idea of everyday costumes.

Working from the principle of the regular capitalist market economy model, supply and demand represent opposite ends on a continuum. Like a timeline, it starts with production (supply) and ends in consumption (demand). The transaction sits between the two, simultaneously cutting them apart and binding them together.¹⁰ In *Transactional Aesthetics*, I explore what happens when I move the point of transaction up and down this continuum.

I have used the particularities of the different forms of acquisition as lenses to compare to the norm in

different ways through the case studies. In an amateur factory setting, making becomes a way to acquire. Self-pricing in another case, activates reciprocity, as linked to the idea of gift economy, when a customer takes on the job of pricing and finds themselves in debt to the project, by a sense of guilt for some, and kinship for others.

The first case study in *Transactional Aesthetics* was the shop space, in the form of a HAIKw/ shop. It was a long-term case study, combining my research with a means to make a living. This example showed me the fuzzy complexity of researching as a business, and business-ing as a researcher. It does not go together without precaution.

A point of sale and a research lab for fashion seemed to be at odds. But although I found it to be problematic on one hand, on the other it became the crucial premise of this particular research project; to be situated in an ongoing brand's network, with possible consequences

and access to specific fashion platforms.

I have used this project to turn over rocks, to bring to the surface hidden and conventional facts and standards, all integral to my conditioning as a fashion designer. My findings are speculative and playful, but if they were scaled up, they could potentially lead to a radical shift. If established, larger fashion corporations were to reproduce my case studies, it could yield a whole different set of data, which would be a possibility to follow up in future research.



9

⁹ Tradeshow life HAIKw/, Paris, March 2013. Harald, Siv and I selling the AW13/14 collection.

¹⁰ Paraphrasing Karan Barad's term cutting together-apart, from her article *Diffraction: Diffraction: Cutting Together-Apart*, 2014.

Through this process, I have utilized conventional fashion formats, like the fashion show or sales events, as spaces to play in and learn with, for mediating existing information and co-creating new knowledge, shared stories and facts. Following my deep dabbles in consumer research, I have tried to bring knowledge about the consumer, to the consumer.

Some recurring themes have been orbiting throughout all case studies to various degrees, like transparency, what we can and cannot say as a brand, customer participation, collaborative strategies, and what I call garment value literacy.

The research process has moved me from the known formats, mentioned above, into more experimental



11

ones. Formats like shops and shows have been expanded with a factory, an interactive sound piece, or an interventional wardrobe study. Through experiments in co-making, outsourcing the making of a garment across the transactional boundary, and facilitating for designers to cross over into the user zone, I tease out a rich field for artistic research in and with design. The aim of this research is to open up the potentiality of the designers' role in creating design practices for the futures. As I see it, this research project's findings defy simple binaries of the industry as we know it, with its supply and demand situated as two opposing and magnetic fields, binaries.

Like in the Drop-in Factory, where the consumer becomes co-producer of their own object of desire, a shirt, they become hybrid and complicit, invested, maybe even rooted and attached, im/materially.

In the chapter on methodology, I explain how, what and why I have appropriated from other fields along the way, applying some of their particular tools and attitudes to my own context of fashion research.

It is of importance that I research the transactional as a designer, because of how I am implicated in the practice of fashion production and distribution. Most often it is consumer researchers and economists, who deal with the transactional on a

11 From the Narrated Fashion Show, (see case study), after show sales event, with two of the models who became salespeople, Maria Hilde and Inti Wang.



meta level. There are researchers who work with the issues of value and sustainability in fashion, like Alastair Fuad-Luke,¹² Otto von Busch,¹³ and Anja-Lisa Hirscher,¹⁴ whose practice based projects involve communities and solicit participation. One of the main differences between their highly interesting research and mine, is that my case studies are conducted as part of an active brand in a fashion and art scene with recurring customers. This provides my project both strength and weakness. It is positive for the research to be conducted in realistic settings, and at the same time when the research finds indications, it might be hard to point out what is the active agent at work. When looking at the question of what can increase garment value literacy, by making a unique sweater that attempts to tell its own story of production through QR-codes leading to GIFs, sold at an art performance event, and followed by a home visit with the sweater buyers half a year later; which of these elements was contributing to the possible increase in assessed value? Uniqueness, artfulness, souvenir effect, kinship, membership, brand following? This example is typical in how messy, unclear, and tentacular this particular setting is as research.

This text is not an academic thesis; rather imagined and arranged to appear like a magazine. It is an attempt to share my background, process and reflections from a project with fuzzy edges, set in an existing practice and the national artistic research program. In the case studies chapters, I share transcripts of conversations, field notes and scripts, raw material as well as my own reflections and associations. The aim is to create a sense of immediacy, to present to the reader (you!) some of the artistic material, the confusion and pragmatics of the processes that preceded or followed the case studies.

Each case study presented here is treated as designerly works in themselves. By designerly, I nod to the artistic, as something that has an inner logic and autonomy, balancing readability, sense and play. I have appropriated elements from academic research report formats, but used them to play off of, as I see fit for the content in my research. The publication has been developed with Jodie, my creative partner through the years, and graphic designer to HAIKw/ since the brand was a mere idea back in 2010.

Most of the case studies are designerly endeavors unfit for profit making. They are events that only could be written off as part

12 Alastair Fuad-Luke, Design Activism - beautiful strangeness for a sustainable world, 2009

13 Otto von Busch, Fashion-able - hacktivism and engaged fashion design, 2008

14 Anja-Lisa Hirscher, Joyful Participation in new ways of designing and making clothes, 2013

of the marketing budget of a brand with a huge dose of goodwill. The research might play out on some level as advertising for HAIKw/ and connect it back into the transactional sphere of our marketing scheme, even without that being a stated goal for the business.

Despite, or perhaps because, how much research was a part of HAIKw/'s practice from the beginning, it has affected how we see our place in the world. During the research period, HAIKw/ closed its shop and studio, and Harald went back to school with a curiosity in how to work/live as fashion designers in a changing fashion landscape, a desire for something else than producing for the sake of the conventions of fashion business.

Changes are symptomatic of the fashion world at large; new legislation will hopefully regulate the industry,¹⁵ and fashion businesses are greening¹⁶ their brand and products, whether they succeed or not is a different question. Covid-19 showed us that it is possible to slow down, but this is not the planned shift that the degrowth movement prescribes. Is this the time and space to find ways of challenging the system as we know it, to test new modalities for the fashion practitioner today, and keep exploring on our own terms as makers and thinkers? I do hope so. Let us see what Transactional Aesthetics can do.

¹⁵ Extended Producer Responsibility (EPR) and EU's new circular action plan, see [europa dot eu/environment/strategy](http://europa.eu/environment/strategy).

¹⁶ Greening, is the verb form of the adjective green. It originally meant to become green or flourish according to etymology dot com. Now it is often used about becoming more aware of environmental issues, and particularly here, that brands make efforts to ensure their production is (more) sustainable.



Scarves, as souvenirs from each HAIKw/ collection, have held keys to the themes and research. Here, a silk scarf from the collection Total dress, in 2015. It was made with Jodie Gatlin and Jacob Riddle.



3D scarf, digital prin on cotton, with key points from the collection New you New me, developed with Oslo Butoh Laboratorium and Butoh Encounters, in 2017. Here, trend reports and speed was thematized and highlighted, through a stark contrast to the butoh mindset, its aspect of concentrated presence, slowing down, and questioning what is granted.

Included here as example of earlier work, that has laid the base for the current resaerch project.

The Transactional Power Field

The Transactional Power Field

What is it about the transactional that made me want to research it for three years? Isn't the transaction just a means to an end? As a designer, I am inherently invested in the distribution of what I design and produce. I am a supplier, and I bring my own goods to market, where I hopefully will make a sale, a transaction. It seems straightforward; no need to stop and complicate things. But I will, because of an inkling that has amplified over my years of co-running a fashion business. Over time, I developed an understanding that the transaction is a double edged sword; potential and problem hand in hand. The transactional, for me, has become a way to talk about a specific point in the economy in which I am working. Adding the -al to the transaction implies a shift similar to what curator Maria Lind did with curatorial-al: "The curatorial would thus parallel Chantal Mouffe's notion of 'the political,' an aspect of life that cannot be separated from divergence and dissent, a set of practices that disturbs existing power relations. At its best, the curatorial is a viral presence that strives to create friction and push new ideas, whether from curators or artists, educators or editors."¹

The transactional in my research is a motive that provides friction, because it's not an easy topic to access for me. It demands that I strive towards new ways of seeing, using and shaping it. The most troubling issues I had to deal with in the fashion industry can be traced back to economics, time and time again. I have felt that going beyond the micro-economics of running a business has been beyond my reach. I've stopped at a sort of global macro economics gate, in need of more tools; a vernacular that could take me past the 'that's just how the world works' whenever trying to question things more radically.

At this barrier, I was left with a sensation that I need to look into the transactional on my own terms, while developing a language and tool set to gain insight into macro economics, economic history and economics culture.

I am a fragment of a larger whole of the macro economy with my own specific tasks to perform along the supply side of the chain of supply and demand. Since I am part of a small subset of the fashion industry (the more artistic, small-scale side of things), I have naturally taken on more tasks than just designer.

This has led to a slippage of categories, which has continued to pique my interest in the transactional as a potential site for change in fashion. The change is necessary in order to address what I understand as a global micro-macro economic gridlock we have made for ourselves. Even after a crisis is established as a mainstream narrative, the so called innovative fashion industry stays clear of changing at any noticeable rate. It's both incredible and simply a given that we can't stop producing more, although we should by many accounts. Does the transactional point itself have a function in all of this? Is it a consequence, a force, or maybe several things at once?

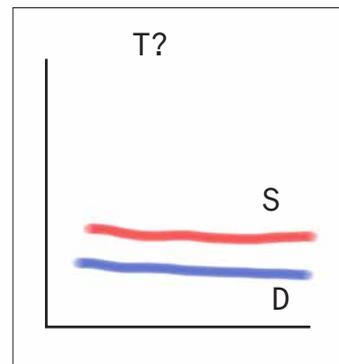
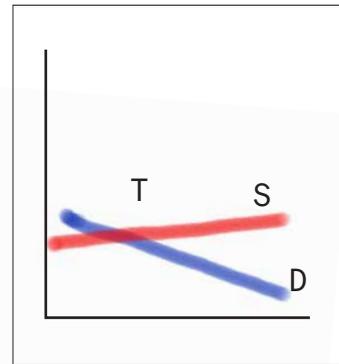
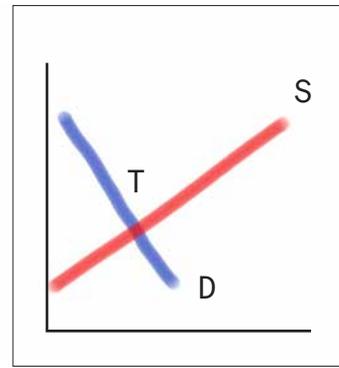
I would say it's sensible for designers to acknowledge and take the issues in the fashion industry seriously. But it's not very clear how to go about them. Altogether, so much is left unsaid, and it's challenging to articulate and place the problems. How should I relate to these huge and often geographically removed issues if I can't see them in my studio, office, or shop, or in the places I live and work? I need a language and I need tools.

Jumpstarting
a
reflective
practice

I had to take a step back from running an operative brand, as the artistic research program started taking more space in my daily work. It didn't happen instantly, it took time, and the new system around me had a certain agency and affected me. The way I used to have to think about making sales and produce collections, I now had to think about making presentations and produce reflection. With this slow, but steady change, I took a break from the active fashion scene in a time when everyone else was forced to, by the breakout of Covid 19 and its subsequent international restrictions. This forced break had a huge impact on people's lives all through the value chains in the fashion industry. I won't go too far into all the levels of that, here. While creating big problems Covid paradoxically provided people in the fashion industry with space to think about and question the system. So the discourse in magazines and fashion academia said. Albeit, it does seem the industry bounced back to their old "normal" rather quickly, but it is too soon to conclude.

The break also provided some much needed distance to my practice. HAIKw/ had always had a reflective practice in regard to what clothes meant in users'

Confusion



wardrobes, and we made collections as responses to researching meta matters in clothing. But as things slowed down, I became aware of how I had taken the daily running of a studio and the hands-on approach of making garments for granted. Making a collection ready for production, organizing the garments by sizes S-L, selling wholesale to shops; those everyday procedures of a designer's practice suddenly appeared more strange and interesting. None of the tasks in my job description as designer co-running a business were labelled self reflection, or reflection on the fascia of the system that hosted us.²

The
transaction
metaphors

For a consumer, the transaction represents a promise for the future, while for the producer, it's the top of a suspense curve. After this, I, the producer, can only imagine what will happen. I have thought about it, described it tentatively, and I have knowledge of clothing usership, but in fact, I know little about and have no control of what goes on with the garment beyond its point of transaction.

But although the garment does live separate lives pre- and post-transaction, the transactional point is the shared space where a producer and a consumer meet. The two parties can look into each other's worlds here, almost like if the transactional is a kind of doorway. Keep in mind that this door can be as much of a barrier as an opportunity in many ways. It's up to us on the supply end to open up more than we have been accustomed to.

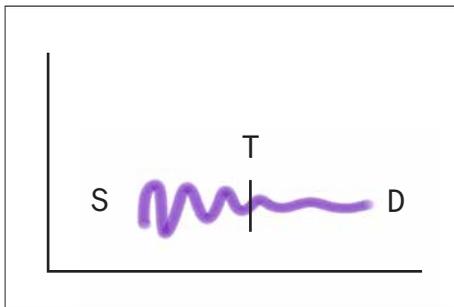
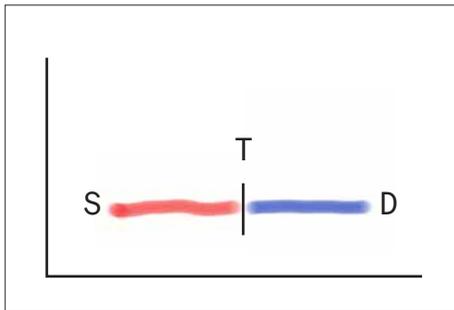
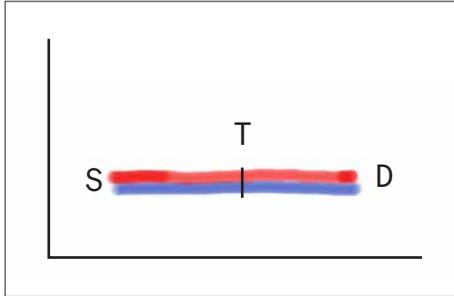
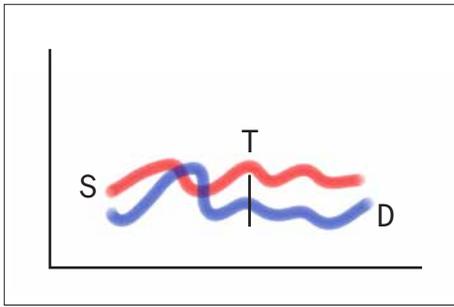
If we think of the transactional meeting point as a kind of doorway, it seems possible to invite each other, open up the door and welcome each other across the threshold. We could even imagine stretching the doorway to become a hallway, a place to not only enter through but also to spend time in.

I circle back
and try to learn
the language

I keep circling back to economics when looking at the long list of issues in the fashion system, such as over production, design for obsolescence, or lack of transparency. But I don't speak the language of mac-

roeconomics, which is usually where the discussions end up eventually. I am a designer with an art degree, and a co-founder of a

² Fascia is connective tissue in the human body. I use it to mean in between matter, something overlooked, but equally important as the center pieces. We had looked at and reflected on the system, but maybe not what held it together? Both yes and no. I would say we had started, but that it was difficult to set aside real time in a hectic fashion business schedule. (Modifications continue by inner dialogue).



brand, and my jargon proficiency was equivalent to that of ordering a meal in a foreign language when it comes to economics beyond what is needed to run a small fashion business. In order to address this lack, I decided to take a class in economics. I signed up for political economy at the private business school BI in Oslo in the fall of 2020, about two-thirds into my artistic research period of three years.

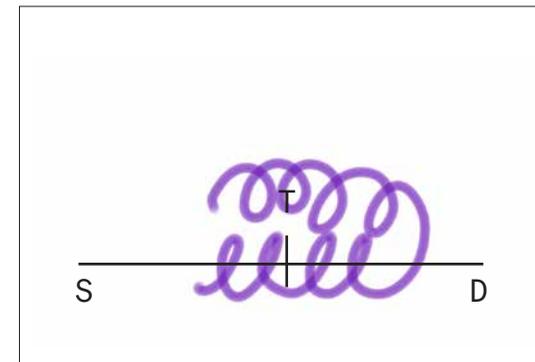
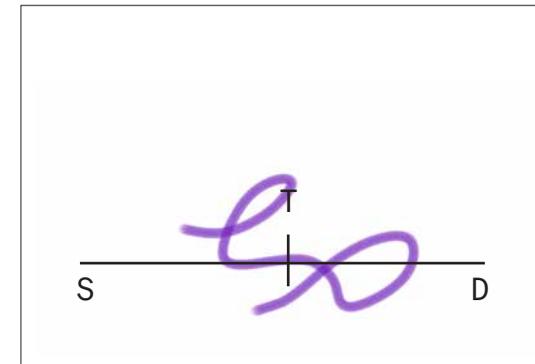
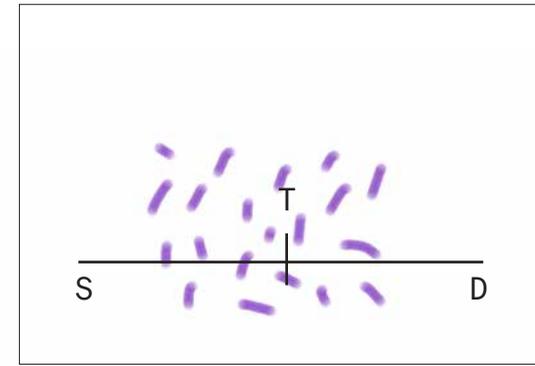
In my first lesson of political economy at BI, the teacher tells us that we are not there to discuss politics. As economists we should simply describe facts, numbers. We should find ways of increasing the economic pie, not concern ourselves with the division of it. The aim is just, in other words, growth. I am in class to learn - and to conduct fieldwork, as it turns out - so I go along with it. We learn that the market economy is made up of two parts; supply and demand. We draw diagrams to see how the two separate forces work to balance price. As separate lines, supply and demand lean in opposing directions, crossing each other in a grid. This intersection is called market equilibrium. All information about a product lies baked into this intersection, the market, deals, handshakes, acquisitions, and sales. Economics 101, simple logic in theory; two separate lines optimizing their position. How much are customers willing to pay versus how many products does a business deem profitable to produce for a certain price. In fashion, equilibrium seems more like a word you'd find on a t-shirt than a word to describe the field.

In the diagrams we draw, demand and supply are drawn as separate lines that cross on a single point. The diagram is fascinating. We visualize all the market information through these drawings in a grid. The spheres of demand and supply are completely separate entities. There is something less-than-intuitive about that, because a garment product³ has to jump across from supply to demand. I imagine that we gather the two lines into one, and instead of a diagram, start to imagine a horizontal line. A timeline.

Move the transaction

I found that imagining a timeline for a garment that models the two spheres that make up the market economy which is our world order, supply and demand, is useful for thinking about production and consumption in new ways. First, it paints a very clear picture of what a garment goes through from beginning to end. I have mapped the elements and processes involved as best as I could with what

³ This goes for all products that are sold or exchanged, is not particularly for garments, but as I am working with clothing, this is what I want to use as product motive.



I know. And I would say that designers are, generally speaking, most familiar with the supply end of things. When designers map out the demand end, the user zone, we often have to project and fantasize more than truly describe anything. In HAIKw/, we had ventured into the demand end on many occasions, and gathered knowledge of different accounts of usership. But when it came to our own products, we hadn't followed them systematically to research their lifelines, beyond the repair relations we had been lucky enough to engage in with a selection of our customers. Additionally we had anecdotal empirical evidence gathered in our HAIKw/network locally in Oslo.

Once I had gone through the description exercise of mapping the garment's journey from start to finish, from the outer edges of supply to the outer edges of demand, I was ready to take the next step. I started seeing the timeline more as a drawing on a piece of paper and saw that it could be altered. I could fold it, redraw it, curve it, collapse it. All the stops along the way, the processes could be combined in new ways. I started loosening the point of transaction and sliding it up and down the timeline, putting it on new spots, which gave me new information about the possibilities of change in production-consumption relations. When you think about the transaction as this kind of movable frame, that can slide, but always represents the meeting point between the two spheres, it becomes a dynamic agent. The more I move the point of transaction to the left, the more the demand side moves into what normally is the supply side work. The more I move it to the right, the more the supply moves into the demands domain, into the user zone. I try this in practice in the case studies (see case studies chapter) in different ways.

There are innumerable variations, and in the current artistic research project, I have had time for nine of them, some with pre-cases. How can this kind of move of the transaction be a helpful tool, when and how can it be put to use, and how does one move affect everything at play in a garment's trajectory?

Learning languages, starting conversations

One interesting finding for me, is that by moving the transactional point on the supply-demand-timeline in different ways, I experienced an ease in my approach to the fashion industry issues. Transparency, overproduction, planned obsolescence are all tackled in the case studies through moving the point of transaction.

When the point of transaction is moved down into the production sphere, at the factory, as in the drop-in factory case, transparency is thematized by the consumer. Of course, it doesn't provide me with transparency beyond that point, further back into the supply chains, of material and so on. But it's one way to talk and do, about production, lived and embodied, shared and articulated in a different way. It is a very inefficient way to work, which speaks to the problem of overproduction. And this finding is another interesting one to follow up on; when amateurs work on making their own desired garments in a factory, that saves us from working too efficiently. Fashion needs these kinds of obstacles to reestablish and reimagine itself as slow fashion. Planned obsolescence can be tackled by creating attachment, which is also discussed by Hirscher, Fuad-Luke and von Busch in their research. My particular interest is in how this happens across all the transaction points, besides its regular spot, as we used to it. When production representatives like designers come to a consumer's wardrobe to create a collection there, that works to alter our ideas of renewal and obsolescence.

I am interested in what happens when fashion practitioners start conversations about the forces we are working under, with, and through. The transactional is one out of more such forces, where other examples could be the political or curatorial. But I chose to orbit around the transactional, because it stood out as the most pressing, the most difficult, and something I had problems with. I was drawn into the transactional power field, complete with its dangers and opportunities. I hope this research project, at its best, can function as an invitation to my peers to join in exploring and imagining power structures, agents, and drivers in fashion, on our own terms, alongside and in dialogue with dedicated researchers in consumer research, or alternative directions in economic theories. We can learn each other's languages as tools are gathered.

Methodology

Methodology

In Transactional Aesthetics, the main objective has been to explore the transactional as a power field for the fashion designer. I have tried to map an

Collaboration as overarching approach
Tools, helpers, mindsets
The combined empowering potential of methods
Lending and adapting work modes from other fields

understanding of transaction vs. usership by conducting a series of nine case studies. Each case study does something on its own, but in the context of my PhD delivery, they are to be considered as a whole, along with this publication.

I, together with co-researchers and collaborators, have experimented with conventional formats in fashion, expanding on them and in some cases introduced new ones. The case studies were not conducted to suggest one ultimate solution. I think of them as inquiries or disruptions that could sow seeds for eventual change. Measurable change is beyond the scope of this research.

I have worked with a qualitative approach, primarily with experimental data, using both descriptive and prescriptive methods. I have sometimes taken an observing role, with fieldwork and interviews, that I have subsequently involved myself actively in. In other case studies I have actively prescribed suggestions, speculated and staged situations, to see what happens, with a what-if approach.

I found a combination of approaches suitable to my research because of how it is essentially a search for entrances into complex matters – the fashion industry issues of unsustainability as seen from the designer’s viewpoint through the transactional. To my knowledge, my specific combinations of methodologies have not been used in prior studies in the context of fashion and sustainability discourse.

To describe how my research methodology relates to the standard methodologies in my field, I first have to decide what field I am talking about. Am I speaking as a designer, artistic researcher, business-owner or activist? The answer is that I am a hybrid, and thus there is no one standard methodology to lean on. Hybridity complicates things, but it also reflects the research issues of sustainability and fashion, a kind of oxymoronic conglomeration of layered issues, spread thin throughout the supply-transaction-demand value chain.

In the artistic research program, the criteria is to deliver an explicit reflection that makes it possible to share findings and methods with others in my field. This written reflection is an effort to do this, in the hope that someone will respond and join a conversation.

I lean on a quasi-scientific research structure, with pre-case treatments including hypotheses that are followed up by written reports on each case. This provided me with a frame for the research that otherwise was broad and fuzzy. I see the case studies as parallel to collection work, incremental, shorter sprints making up a longer journey when stacked and combined. I have borrowed the term case-study to point to the limited situations I have set up to test the transactional, but none of the experiments are carried out in controlled conditions. They are porous, in contact with all kinds of contaminations, and all have multiple elements involved. It would be futile to claim reproducible results. I’ve been the filter and interpreter, the situated co-maker of what I call findings. My participation has most likely affected the statements of other participants.

I share my methodology in the case studies descriptions so that the experiments may be reproduced by others to generate their own results.

To me, it is part of the goal itself; for other makers and designers to test the processes, with their own specifics (brand, context, scale, risks, audience etc). In fashion, there is a code, often broken; repetition is faux pas. It is a point for me that the results will always differ, but the experiment design can be repeated. This would, in my opinion, yield a contribution to the field of fashion.

If H&M were to arrange the Drop-In Factory? If Cubus was to make a narrated fashion show? If Balenciaga would make neck tags with their Excel spreadsheets explaining their development, production, and distribution costs? Here I am, a microscopic contributor and can only dream of what these experiments could be in a larger context than I have access to.

I refrained from the absolute IMRAD approach, and the reason for this was the function of the reports. They were working documents for me, and now are presented to communicate to others by relaying a sense of immediacy, keeping my work methodology and tone of voice intact. I intentionally left out the term conclusion from all of them. Conclusions can be relieving, and give much back to the research, but I aimed for an open-endedness that, for me, proved

generative. It was indeed only after half of the case studies were completed that I started to see their connection as a collection of interventions on the dichotomic supply-demand timeline. In each case study there is an explanation, and discussion of its findings, but I do avoid using the term conclusion throughout the publication.

There have been commercial factors, settings, and contexts that have affected me as a researcher. The shop case study is one example that presented me with a conundrum of researching as a business and conducting business as a researcher.

In the period as a PhD-student, I experienced myself shifting from being an active designer in an operative brand to becoming a researcher. I now think of myself as a hybrid.

I relate my research to the field of critical fashion practice, defined as a discourse in fashion that goes beyond its position as a commodity, as described by Dutch fashion initiative Warehouse.¹ There is also an established field for relevant research on consumption and consumerism, carried out by academics in consumer research, business, philosophy of science,



3

psychology, sociology and anthropology.² I am utilizing different strands from these theoretical and practical contributors, building my own brittle bridges between theory and practice.

The reason I chose an open and experimental approach is that the matter I am investigating has proven to be extremely resilient to experiments in the past. The established capitalist system of fashion is omnivorous and tends to absorb all attempts at critique

1 See thisiswarehouse dot com
2 See reading list for references in the last section of this publication. The listed literature has increased my understanding of my own industry in different ways, on a general level, and here I can mention some of them; Haraway, Tsing, Belk, Klepp and Tobiasson, Fletcher, Bagdziunaite, Malabou.
3 Massaging a shirt, video stills, photo Marte Vold. Massaging a shirt from the SS15 collection made with Franz Schmidt’s custom woven fabrics.

or subversion, as fuel. After having been an active designer and a part of the fashion system for about ten years, I was aware of my conditioning and subsequent challenges in seeing alternative approaches. I saw the need to crabwalk – a sideways zig zag of sorts – around the matter to get a sense of what could be most useful. To make one choice and stick with it seemed daunting and to likely hinder my process. In the beginning, I saw this as indecisiveness, something negative. But through the process, it became clear that this was the only way I could contribute to the field here and now. In Norway, we say that someone is “walking around the porridge” when they don’t cut to the chase. This became my modus operandi, getting a feel of the fashion industry porridge from different attacking positions. The research presents many ideas to follow up on in projects to come, beyond the PhD period.

To explain my multifarious choice, I have to acknowledge my personal limitations and my desire to not go along with the systems that all are part of reproducing the existing power structures that obscure an individual or a collective’s agency. The overall process has included a change in viewpoint for myself, and I used the existing context, tools and methods I had available from my experience as an active designer with a brand. Building a repertoire, finding new tools and making a new language allowed for a kind of intuitive idea-based pondering modality.

There is risk involved in the research, in that it can connect to manipulation and co-option by the fashion system monster. In the best case though, I think this designers’ approach contribution to the discourse can be one necessary key, among many on a keychain, for the fashion system to realize it can be organized differently. From a competitive field of fragments, to an accountable self-aware entanglement built on care. When active designers join the discourse around change in the fashion system, along with consumer researchers, ideal organizations and politicians, we get one step closer to a holistic approach to the issues.

Co-working,
collaborating,
relay

Transactional Aesthetics is built on collaborations.

I could have never carried it out alone, and neither would I have wished to. Firstly, HAIKw/, represented by Harald Lunde Helgesen, has been an integral part of the project, while offering access to testing

grounds and customers for participation in the research on the terms of an active fashion practice. Without this established platform, the research would have remained ideas and hypotheses. However, both Harald and I have internalized the logics and protocols of fashion retail. When we wanted to question industry truisms, we needed to collaborate with people from the outside.

Whether the collaborator is an artist working with sculpture, a neuropsychologist looking at consumer behaviour or a participant I visit at home in their wardrobe, they are in the position of not taking fashion industry standards for granted.

Fashion labor is collaborative work, although credit is often centralized. Brand X brand collaborations are an industry standard format in fashion. This type of sharing is defined in royalty contracts. It can be great to maximize one's reach by co-branding. However, there's an even greater benefit to the collaborative approach, that I find in the in-between spaces. Giving up control is a way to gain interesting results beyond a pre-conceived outcome.

HAIKw/ never engaged people to move together with us hand in hand as one, and neither have I in Transactional Aesthetics. I have often used the metaphor of the game called telephone, where the point is to mishear and interpret a whisper from the person next to you, to pass on to the next person who does the same, until everyone has contributed with their misconceptions.

In the QR sweater case study, HAIKw/ studio made the sweater design, I worked on the staged sales

strategy, Maria Hilde organized the QR codes, Einar Fuglem took photos based on a brief, and the participants got involved and then later implemented further by articulating and sharing their own experiences of the experiment in interviews. (Read more about this process in the Connective Sweater case study).

Trust is an important ingredient when collaborating; believing that whatever happens makes the work better, even if it doesn't seem to at first.



If you want to convey forcefulness when you are making a persuasive argument - red as a tie perhaps.



If you are delivering bad news, a brown suit for some reason psychologically helps people understand.

Lending and adopting work modes from elsewhere

Throughout the case studies I have, in line with the typical magpie-like behavior of fashion designers, taken methodologies and terminologies from other fields to apply in my own practice. In fact, this was completely necessary in my process, to get past internalized norms and habits.

I've involved people from theatre, using established methodology like improvisation and participatory strategies. I have dabbled in game design and live-action role play (LARP), though I wasn't able to dive deeper into the role play methodology due

to Covid interrupting my plans. The coats in Shop Characters were described as game design by Lisa Lie, colleague in the artistic research program. The drop in factory led to some roleplaying strategies emerging impulsively, which again led me to follow up on the fictional aspect in that case study in a second case study, the appendix to the drop-in factory.

I've applied relational strategies, like those of the art field's relational aesthetics. Tino Sehgal's work, This Progress, was probably the reason I

added a script for people to activate in the Shop Characters case study. Sehgal is an artist of German and Indian descent, based in Berlin, who describes his work as "constructed situations". I was inspired by the German theatre group, Rimini Protocol, a documentarian theatre, to open up for a participatory approach in my own work. It made sense to me to facilitate the experiences of visitors as methodology.

All together, this borrowing from other fields, I call deep dabbles. They are dabbles that I take seriously. I try to involve people from the respective, original fields that I loan from. But some loans are more permanent, like the wardrobe visit methodology, which is borrowed from the ethnographic field, anthropology. After a few years of using interviews with people about their clothes more loosely, we at HAIKw/ learned about it in detail from anthropologist Charlotte Biik Bandlien in 2013, on the occasion of conducting home visits to investigate people's relations to repairing their clothes. A systematic registering of wardrobe content, with stories and information regarding each garment, by sound recording and photography was appropriated. We would later keep this systematic archiving approach, sometimes more rigorously than others.

Wardrobe studies

In the last few years, there has been a wave of ethnography in popular culture, like wardrobe studies and collecting oral stories. Ingunn Klepp and Kate Fletcher are among the foremost experts in the genre of wardrobe studies. In their book, *Opening up the Wardrobe*, they have gathered 50 different kinds of wardrobe studies.¹

Emily Spivack's *Worn Stories*, is a book and a website that published hundreds of people's short stories of a garment they felt strongly connected to. She wrote a column for *The New York Times*, where she interviewed "creative types" about their most prized possessions under the headline *The Story of a Thing*.² There is an undisputable interest in people's relations to their possessions, across academia and popular culture.

⁵ Visiting the wardrobe of Harald's mother, Solveig, for the research leading to the Total Dress collection, SS15. Harald documenting her dresses in the living room. Solveig showing us the dresses in the attic.

With HAIKw/ we worked through wardrobe studies when we entered a new theme, since we started out in 2010. Our findings were published in the format of collections. In *Transactional Aesthetics*, I used wardrobe studies, to enter the matter of transactionality, interviewing people about their wardrobe's transactional memories and how they assessed their garments' value. The material these interviews generated is not presented directly, but became my entrance to the relational, personal aspects of fashion transactions. In the last year, I started developing wardrobe studies in an experimental direction. I wanted to work directly with a wardrobe to intervene



there. Is there a way to produce by way of wardrobe visit and present the collection in the very wardrobe where the research for the collection was done? This sense was based on the experiences that wardrobe studies already meant a lot for those we visited and were therapeutic, even though that was not the intention or our skill set. Our visit in a wardrobe had agency, and worked on the relationship people had to their garments, in and of itself.

Participation

Nothing happens without the user, or an audience. In the drop-in factory the customer became their own manufacturer, working with us as co-producers. In the *Connective Sweater*, the owners were asked to make the price which also altered the usual division of labor. When consumers, representatives from the demand sphere, are trusted with responsibilities in the supply chain, it leads to insight on their part, for better or worse. Sometimes these experiences could be painful and antagonistic.

Claire Bishop describes the artist's role in collaborative practices as conceived less as an individual producer of discrete objects, than as a collaborator and producer of situations. She says, the work of art as a finite, portable, commodifiable product is reconceived as an ongoing or long-term project with an unclear beginning and end, while the audience, previously conceived as a "viewer" or "beholder" is now repositioned as a co-producer or participant.⁶ Questions of ownership, copyright, and authorship arise when Bishop describes the audience as a co-producer. Surely someone who helps make something should get some of the pay for it if

⁴ An early ethnographic research from 2010, for HAIKw/'s first project about dressing aspirationally. Here, I talk to my friend Ed about his work attire, as a business lawyer in Pasadena, California.

there is any. Here, ethical questions about who made what, who benefits, and the balancing of anonymity and credit, that have been a recurring elements to consider in my own project.

Bishop writes about the social turn, which she says is, in fact, a return. I think about what this means for design practices. HAIKw/ seems to fit well with the descriptions of socially-driven movements of the past, the avant garde movement of 1910's, where multi-genre works and productions came together in a higher unit. Bishop claims that the collaboratively inclined artist refutes the commodity-object in favor of an elusive experience. They value what is invisible, a group dynamic, a social situation, a change of energy, a raised consciousness. And at that, it is an art dependent on firsthand experiences. She points to the problems of mediating such work to a secondary audience. I certainly have felt challenged by that in my process. I have solved this only partly, by editing sound recordings, and documenting by photography and video. Video documentation, though has a strong presence, may interrupt experiences with its gaze.

In wardrobe studies, interviews, and fieldwork, the interview objects became co-creators, partners of various degrees of involvement; contributing invaluable to the Transactional Aesthetics. The social bond became a story to tell, which created a valued experience, which was attached to the garments in the wardrobe. Stories, before they are definable as such, are simply what happens all the time, unavoidably, says Daniel Miller, the anthropologist. Experiences of all kinds and qualities are invested and ingrained in us continuously. Meanwhile, our clothes are possessions that represent and extend ourselves.⁷ The stories, tidbits, anecdotes are embedded; tacit, as such extensions and they need to be invited out into the world, through articulation, which is what I experience from wardrobe visits of different kinds.

Oftentimes, the stories seem suspended between taken for granted and unimportant. As they emerge with articulation, though, they turn out to be significant. They are partial keys to a person's self understanding, being in the world, situatedness. I pose open questions, and with the garments in-hand, interviewees manifest stories, externalized and finally archivable. Possibly to interpret and relate to other lives and understandings.

Selection and limitations

In most case studies, there are interviews and active outsider participants. I have been challenged during

the research period about the selection of participants. The gold standard seems to be selecting representation from what is called the general population. I have instead consciously involved people I've come into contact with in the scene where the experiments took place, mostly fashion and art contexts, locally in Oslo. This is not to say I am only interested in this segment, but to reach what some might consider a general public was not the point in the case studies as they appear in this research period. It was simply enough of a challenge to get the time of day with someone already at least slightly curious about HAIKw/ or the recognizable galleries or arrangements I was able to work with. I would add that art and fashion audiences are also made up of regular people, though there exists an idea that this is an elite group.

I have not reported the work to the national register for data collection, because I consider the interviewees as participants, and co-makers. The question of who owns the material, the data, who benefits from the work, are the participants aware of what they are taking part of, I have dealt with through writing contracts, that regulates the use of data and gathered material.

In the end, a strength of my artistic research is that insight emerges through practice, not out of theory. I have left many questions that each case studies brought up unanswered, to further explore in the future or for others to add to. This was necessary to make room for the broad approach I have prioritized, creating a repertoire by orbiting the porridge.

The experiments were carried out in friction with real life limitations, such as limitations of funding and access to people and places. My solution to these issues has been to go on with the work in the formats available and replacing some of the control with indeterminacy. This could have gone wrong, but perhaps this is exactly how this particular artistic research can contribute to the discourse. It is personal in its form, produced with pragmatic limitations, and my personal biases and particularities.

6 Claire Bishop, *Artificial Hells*, 2012

7 Russell Belk, *Possessions as Extended Self*, 1988

Case Studies

1

Diagnosing and Responding to Existing Formats

Case Studies 1 (Introduction)

by me and the conventions that come with a shop space. The fashion shows are decidedly one-way communication, as the fashion brand speaks and an audience listens/sees.

Diagnosing and responding
to existing formats

In the first three case studies I present in this chapter, my starting point has simply been the transactional as the point of purchase, the shop and the fashion show. Any shifts in the transactional are introduced through participation, transparency and humor.

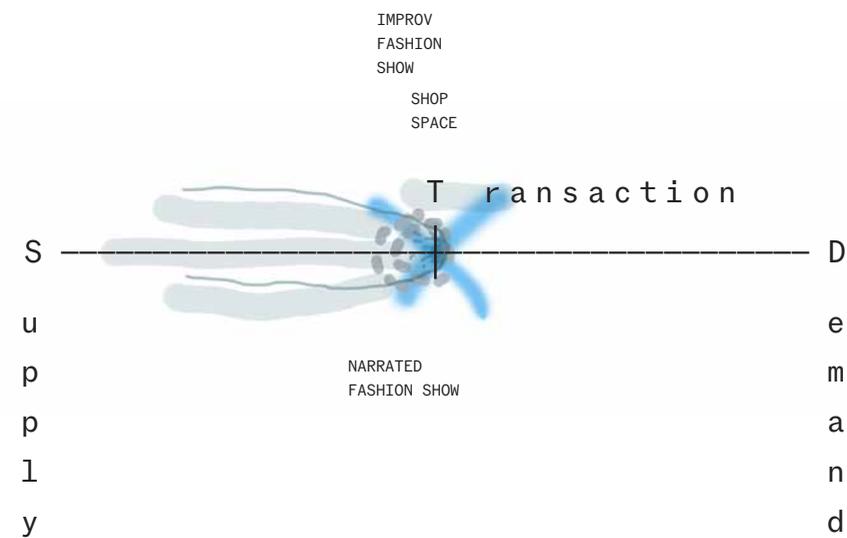
The first case study sits firmly right in the center of what most people recognize as the main spot for the transactional, a shop. This was a paradox, since I already suspected that such a format would most likely placate many of my habits, feeding on my conditioning from the fashion world, and keep me in my place. Although the shop came with the identified risks of getting stuck in my usual ways, it was a necessary step for me. In retrospect, the first case study did prove that formats too close to the conventions were not very generative for me.

There were two successive opportunities to show collections sponsored by a credit card company and organized by a PR and event company, 8294. These were offered to HAIKw/ that I was able to use as part of Transactional Aesthetics and approach as case studies.

The Narrated Fashion Show generated some important insights about ourselves as producers; what we can and cannot speak on. The Improv Fashion Show was a response to the Narrated Fashion Show and began my research towards a participative direction that makes up the case studies in the second chapter.

Through the three experiments gathered in this first chapter of case studies, I found that unpacking the transaction and its conventions were only the first steps. I knew the shop space had potential, although the potential was veiled by my own habits. I saw how the fashion show was a format for mediation. I could have kept pushing these formats, because there certainly is more to find and explore there beyond the two fashion shows presented here as case studies. But I decided to pursue other avenues as you can see in the second batch of case studies.

To generalize, I would say the three cases in this chapter, work with the logic of the brand/designer as storyteller, mediator and conveyor of their own narratives, with a desire to address the customer beyond the transactional. The shop made two-way communication possible, but it still was a space controlled





Shop Space

(keywords)

transactional
main stage,
point of purchase,
collapse research/
publishing,
conflicted sales, ✨
murky categories,
money-making,
observation spot,
two-way site,
participation,
community

Case study 1/9

Shop Space

Vi leker ikke(?) butikk
We are not(?) playing
shop

What:

HAiKw/ shop, downtown Oslo. Regular
opening hours: Weekdays 13:00 - 17:00,
weekend 12:00 - 16:00, Mondays closed.

When and where:

November 2017 - May 2019, Salgshallen,
Storgata 36A, Oslo

Who:

HAiKw/ (Harald
Lunde Helgesen
and I)

Interns and
assistants:

Mathilde
Bjørnstad, Marlene Bakke, May Nguyen and
Håkon Sørli.

Goro Tronsmo and Kjersti Eriksen designed
the first shop interior.

Lots of people helped us: Adam Curtis,
Anders Dahl Monsen, my dad, and Marlene's
dad.

Pati Passero worked on the flag design.
People working in the shop who were not
already involved in HAiKw/ as assistants
or apprentices: Noah Wilson and Maria
Hilde.

Guest projects and events with others:
Tableau, Tone Bjerås & Marlene Bakke,
Bror August, Raske Rever, Bukett Oslo,
Cori Arcangel, and Dalia Bagdziunaite.

Shop Space



Shop Space

Vi leker ikke(?) butikk We are not(?) playing shop

Research issues

- Balance critical approach and risking business
- Garment-person attachment at point of purchase (P.O.P.)
- Transparency at P.O.P.
- Experimental retail
- Meta shop - what is it?
- Shopping space as a hybrid public/private space that invites visitors for different

H2:

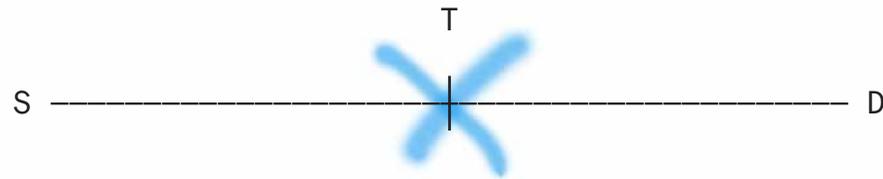
It is hard to break the mold of a classic set up, from a maker-seller's point of view. A durational case study in shop keeping will contribute towards new models.

Possible gains:

Access to explore criticality in a shop, meta shop or anti shop.

We create a successful (as in well visited), spot for exchange of ideas across disciplines. Through the shop as a filter.

Consumers become aware of other types of subscriptions or experiences that they are willing to pay for.



conversations and relations than other public or private spaces (restaurants, trains, or living rooms, kitchens).

- Autoethnography. Designer/salesperson, self study.

Hypothesis:

H1:

The fashion shop is a space for interaction beyond being a space to accumulate by exchange. Shopping is a mood, an action, a stage set, a playing room, and personally relational for strangers. By enabling exchange, the fashion shop can be an educational space. We can "sell" other things than material matter.

Risks:

The shop will not attract enough people, our efforts will be only for ourselves.

It is too difficult to make a living and pay rent unless we use all our time and energy on pushing products in the traditional manner.

People stop physically consuming, and instead experience and learn in the shop environment, and we do not find a way for them to pay for that.

We become a community center offering free classes.

Problems, practical:

Location.
Money.
Time.

Place on the S-(T)-D timeline

Exploring the most basic transactional zone, the shop. I see it as a cross with the potential to grow into all directions (see illustration on page 46).

A concrete * description

Context:

The brand HAIKw/ had operated a shop space earlier, and now we had moved into the old open air mall, Salgshallen in downtown Oslo. The HAIKw/ studio was right next door, through a doorway and up some stairs.

The shop had limited opening hours and a program of events over the period of 1 1/2 years.

Salgshallen is like a living museum of exchange, built in 1932. It is shaped like a horseshoe structure, a two-story strip mall with an open courtyard and iron gates on one end. There were two other active sales businesses in the building, both dealing with used and old vintage and antiques. A third was closed most of the time, during our time there; a smaller shop of finer things like jewelry and silver run for decades by Ola, at the time more than 80 years old. The Salgshallen is located on a street that is at once a through street, the shortest path from A to B, with tourists rumbling their rolling suitcases along to the nearby hostel, and the highest density of drug sellers

and buyers in town, precarious shops and kiosks and absolutely no other fashion stores. Our shop was hard to find.

The building is owned by the municipality. They would come in and do upkeep such as fire safety improvements which would interfere with the vendors' shop interiors and working hours. There was a landlord-renter animosity established when we arrived, seemingly built up over years. We were welcomed by the other tenants with roses and a card.

The space:

The w/ shop design and layout was a continuous work in progress, with alterations ongoing. We applied a DIY approach; a no budget mentality.

I ended up with more questions:

How far am I able, willing and persistent enough to challenge the shop format myself?

Can I play shop to observe and reflect on my own role in retail as a bigger belief system?

Can I, through running my own space together with my project partner HAIKw/, get insight in not just shoppers' behaviour, but in the mindset of commerce backstage, through embodying the shop keeper's position?

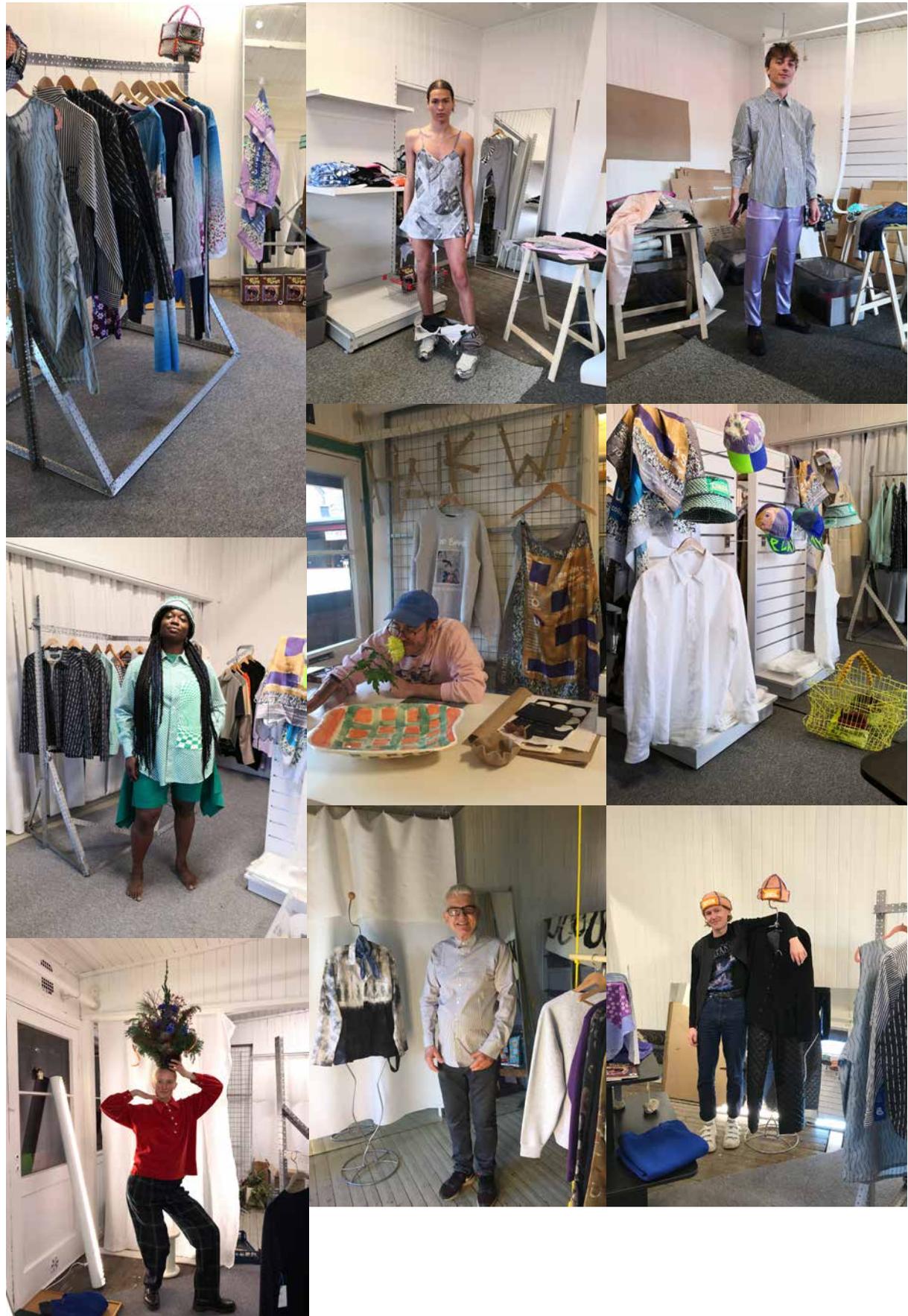
Will I ruin business if I question shopping mechanics on our own turf?

How can I get away from the (perceived?) necessity of ending on a positive, when working in my own place; it is easy to comment on others, but how will it work when it is my own risk of losing the little money we take in?

Is this just cynical retail experimenting, art/green/meta washing in the end?

How can I get away from, or work well within, the awkwardness of the double

Case Study 1/9



Case Study 1/9



role of owner and researcher when collecting information?

Is it problematic to conduct research in a branded environment that I co-own?

Am I exploiting the visitor - how do I care for and utilize any collected data or insights?

Can this lead to finding new ways of making a living as a designer - not through commodity sales, but in some other way that includes treatments, experience, care, therapy or unknown subscription type of endeavor?

We had run a shopping program on the irregular out of our studio, located next door to the shop, in Storgata 36 (same address, different building). There, sales were conducted in a combination of by-demand and by special event.

An earlier version of a dedicated shop space (not the studio acting as one) was carried out in a neighboring location, where we showed art projects by Franz Schmidt, Anna Daniell, Charlie Roberts, Trollkrem and sold merch made especially for each show.

Transparency?

I am conditioned for opacity, for seeing the backstage as off-limits, and administration, economy and logistics as secret and boring. Secret to other brands, and boring to the general public. It may very well be that most consumers

do not desire reading Excel spreadsheets for every product they acquire, but then again: we have not tried to share them. Something that came out of the time in the shop, in combination with the development of the communicative sweater, was making new tags for all garments that listed the costs of production. We closed the shop before it was fully tested.

Happenings at Salgshallen:

Sign making party, winter 2018

Ikebana wild style with Marte Elise Stramrud and Tableau shop, winter 2018

Make your own Christmas flower basket decoration with Bukett Oslo, December 2018

Various small sales events and personal order parties.

Background

In this long-term case study, I wanted to explore the shop as a space for experimenting with expectations and content. The shop could be my "room of one's own", where I could decide and control the content, a site for both input and output for my research work in the context of a branded shop by a local independent brand with a following, namely my project collaborator HAIKw/.

A combination of being a research area and a space to publish finds, the shop could function as a main point of contact with the general(?) public. I had an idea that it would be quite simple and fun, and I entertained a fantasy about how the word would spread. If we built it, they would come. There would be a possibility for an ongoing conversation with customers and guests, sometimes buying, sometimes becoming willing research subjects. Conducting research on shopping habits and relations could be carried out easily in our own space. Having our own shop was the perfect addition, tentatively: A place to play and relate, test ideas, and talk to people, involve and invite, exchange on many levels at once.



1 Historical picture of Salgshallen, sourced online, unknown photographer.

Pre case for Drop in factory, a first attempt (failed) fall 2019²

Dalia Bagdziunaite, talk on neuromarketing and compulsive buying, November 2019

Bror August and ALL-IN 2-day residency and take over, with a talk on the methods and concepts at work with Bror, Emma Aars and me

Add-to Slumber Party concept - exchange clothes and repair, drink and stay late at the store, November 2019

Raske Rever, take-over, November 2019

Marlene and Tone, take-over December 2019

Findings

Whereas other case studies were short-term, live events, this one was durational.

The location offered challenges I never fully overcame. It was hard for a

general public to see that there was a shop, and once they did see it, to feel welcomed in. Most people who peeked in, were looking for secondhand furniture, because of the other shops in the Salgshallen mall. They misunderstood our

2 It failed in the sense that we had five signed up to join a sewing class in the shop, and all but one cancelled the same morning. It was a free class. this experience developed into the Drop-in Factory, (see Drop-in Factory case study), where we considered commitment as one element of the experience design.

3 The start of developing a tag system that showed the different costs embedded in each garment. The X-es represent costs that were yet to be calculated. The experience of breaking down the cost of single garments, when considering overhead costs was not straight forward - as batch sizes could change, be added to and so on. Graphic design by Pati Passero.

DIY interiors to mean low price point for our clothes, while they were average to higher price levels, premium. This led to a negative surprise and retreat.

It was a goal to create a successful, as in well-visited spot for exchange of ideas across disciplines. We attempted, but never got wind in the sails of the shop truly. The shop never functioned as a systematic research location or case study. I learned that there were too many pragmatic issues and factual challenges, money to be made, and anxieties.

After two years with the shop I looked back and thought about:

The flexibility only goes as far as your opening hours on the sign in the window.

On rainy days, people stay at home or go to the mall.

The transfer of self-made products can be wonderful, but also excruciating.

I hate selling.

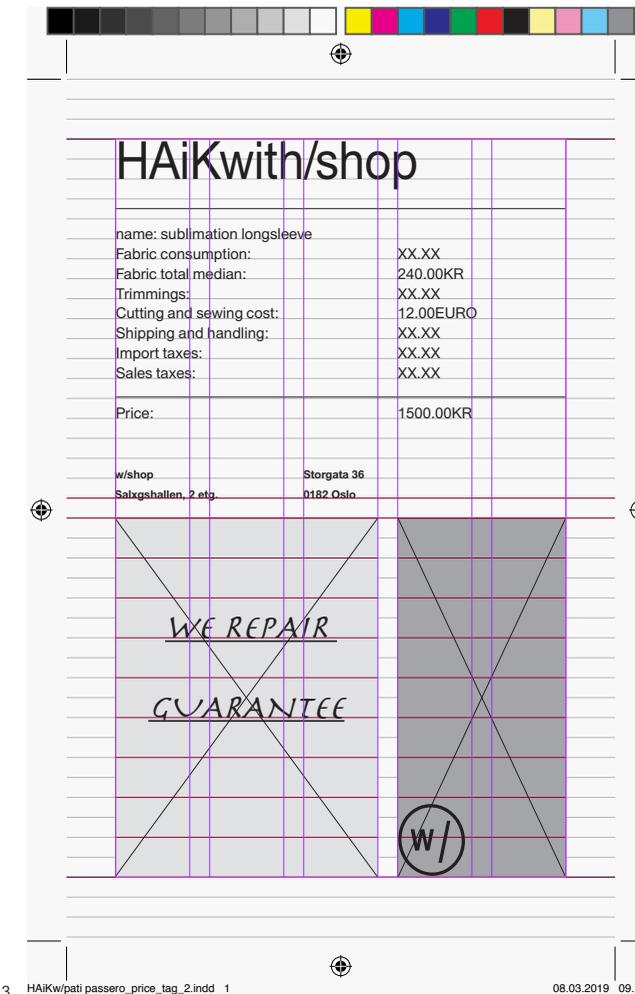
Much of the time in the shop is spent folding clothes and moving things around to make the time pass.

Dressing rooms are hard to make.

Mood is an element to consider - snacks should be packed.

It is fun to work in the shop together.

I like selling.



The public/private sphere mixture makes me feel uneasy.

Because the other shops in the building sell used furniture, postcards and records, people are surprised that we sell new clothes. Not necessarily in a good way.

Because the shop interior is on the DIY visual spectrum, it seems to signal to people that the garments are cheap.

It is hard to balance critique and survival.

The bills do not stop.

Some days our only visitor was someone who wanted to sell us things: an antique fire extinguisher, an old down jacket, an antique fabric salesman's half meter measure in wood, crystal glasses, handbags by an unknown brand in bulk, a pair of unused sweatpants, a child size guitar, DVDs, CDs, a tall stack of baseball hats.

Closing the shop with mixed emotions: Fomo and regret and freedom and joy.

Hypothesis result:

H1:

The fashion shop is a space for interaction beyond being a space to accumulate by exchange. Shopping is a mood, an action, a stage set, a playing room, and personally relational for strangers. By enabling exchange, the fashion shop can be an educational space. We "sell" other things than material matter.

I still believe in this hypothesis. For now, it will be a matter for future research to expand on. In this case study, I saw indications of how this could happen, and I imagine a transfer of this concept to a more mainstream shop than ours to host such educational aspects. We had a lecture by Dalia Bagziunaite on compulsive buying, which was an attempt at collapsing the spaces for research and the output of research,

subject and meta subject. During the event that the lecture represented, we also sold a garments to audience members. After all the talk about what goes on in our brains on a neurological level when

A field note w/ shop, 30th of august 2018

Cleaned up and made a back stage area that can be messy now. Makes me feel safer and calmer. Anyone may walk in, my shit is hidden, at least almost. Catering to mini-masses or singulars.

Mood: Trams roar by and threaten to run over crooked hunching hunters along the narrow pavement. The floor shakes, the wall makes a short interval tapping sound, flowers, small red berry-like bush branches and delia-like clusters in Marthe Elise vases on the table move in a shake shake shake. James Ferraro streams streams out of a small blue tooth speaker on the table. His spacious, computer sounds go back and forth to the renaissance and sends me traveling into my own location inside myself. I must eventually come out and bring with me my found matters.

Manifestations welcome. Can they make it through the portal? What am I aloud to bring, what passes the guard dog built from money and practical skill.

Every day make a report: Today, fine weather.
No rain during shop hours, 13-17.

Constant squaller outside the gates. Drama and joy and business and trams and traffic. Hunters passing my door on the lookout for lamps and furniture. I dream of a pawn shop safe space with chicken wire around. Door open, welcome, but not welcome.

T.E. came early on around 13:30 and stayed for 1,5 hours, chatting, gossiping and planning plans, telling me about his last and coming project.

A girl who studies design came and shopped. She asked for a Poggendorf coat, but we were out of those. She liked the short jacket so she bought it. Tried on the hoodie also, but liked the jacket best. 2450kr vipps-ed to HAIKw/; the day is paid for.

I cleaned the shop, tidying corners - pushed all loose bits to the back stage behind boxes of stock. The need for a wall or curtain is real.

we shop, perhaps some were triggered? Our goal was not not selling, I guess. But we did not "sell" other things, I suppose, since the lecture by Dalia was free, as in-store events usually are.

A field note w/ shop, 31st of august 2018

A quieter day, visits wise.

I am in the shop alone, listening to James Ferraro again. I am keeping the door closed, unlocked. When I see anyone outside looking I will open it to welcome them, but his way the roar of the tram and the screams of the drug sales are muffled enough for me to calm down a notch more. A semi public space.

I am trying to finish an abstract I should have delivered yesterday. Its looking better. 250 words is nothing, too little, crazy. I am trying to get it sent off. Its the first time I manage to work a bit while sitting here.

One couple and one single girl has come by.

We have new scarves, the butoh ones, in the shop.

I posted 3 things on the story on instagram welcoming people.

Never enough tho.

H2:

It is hard to break the mold of a classic set up, from a maker-seller's point of view. A durational case study in shop keeping will contribute towards new models.

This had potential, which I am not dismissing here. In this case study, though, I found that the shop as a format was too close to the matter itself; an epicenter of the transactional, too close to home to move in surprising ways. I had been part of running shops and shop concepts for our brand before, and was too conditioned to push anything that really could be new models for accumulative exchange. I made attempts at entering a kind of reflective state, which I (still) imagine is the key to contributing to new

models for shop keeping. I described the space, articulated the experiences, and made boards with possible actions. At the end of the (shop work) day, I was still a maker-seller with my specific point of view, set in my ways, in need of making sales.

Limitations:

The specificity of the space as a historical site made it hard to create a generic vibe I am not sure was a necessity, but I at the time thought would make things easier. The space is like a folk museum. The architecture, street environment and the neighboring salespeople brought much charm and unrest to the environment. There was never a full make-over that showed the shop to be read as a typical shop. The case study could have been carried out in a mall or a shop off the street in an established area for shopping. My personal limitations (health and headspace) played a part. The full program of events was not implemented as intended. The findings are anecdotal and might be projected, more or less. The study is difficult to repeat.

Notes (to self) for future research:

Instead of building a shop with an indefinite horizon of time, with no/low budget, take advantage of the energy that comes with temporal situations.

Take the shop on walks.

Test the visiting projects approaches in a more corporate setting: Set up talks or critical work inside more established shops.

Conduct more field work in other shops.

Make a retail publication and drop the physical space.

Get a better location, location, location.

Be a team: Involve everyone you meet.

A man in a grey shirt and yellow vest is speaking into a microphone. He is holding several sheets of white paper. In the background, there are other people, including a woman wearing a blue cap and glasses.

Narrated
Fashion Show

(keywords)

narratives,
transparency,
fashion show,
consumer research
mediation,
unconscious
activation



Case study 2/9 Narrated Fashion show

What:

A fashion show with live narration;
11 looks, video backdrop, custom made
soundscape/music, ca 300 audience
members.

When and where:

March 8, 2019, Sentralen, Oslo.

Who:

Collaborators: Harald Lunde Helgesen and
HAIKw/ studio, Siri Johansen of Wasteyarn
Project, Theodor Vange who made the
shopping basket bags with us, Flakkande
Røynd -
a dance
collective
that
developed
some of the
clothing,
Franz
Schmidt who
participated
with HAIKw/
garments made for an exhibition of his.
Music: Anja Lauvdal and Heida Karine
Johannesdottir
Video choreography: Solveig Styve Holte
Ice skaters in video: Mathilde Bakke and
Marlene Bakke
Filming and editing: Christopher Helberg
Text consulting and live narration: Elias
Pittenger
Producer: 8392
Sponsor: Klarna
Models; Inti, Kornelius, Theodor, Maria,
Mieri, Silje, Noah, Sigbjørn, Margrethe,
Pål Michael, Elias and Marlon.

Narrated Fashion Show



Narrated Fashion Show

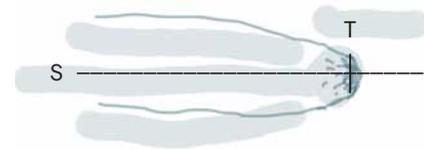
Research issues

- Explore interfaces for transparency in existing fashion formats, here the fashion show.
- Breaking the silence of garments and models.
- What can be said out loud in a context where it is customary for much to be left unsaid.
- How can we mediate clothing beyond the visual in the format of a fashion show.

Hypothesis:

H1:

The fashion show format has potential as learning through information because it is created to exert influence on consumers through affect.



*
A
concrete
descrip-
tion

Possible gains:

Audience learns about clothing manufacturing and the economy of making garments.

Audience connects economy with social relations, logistics and creative results, like we do as makers.

Audience learns to ask what goes on behind the stage (and smoke screens).

Other brands might see it as pioneering a complex field and want to try it.

Risks:

The models freeze up, timing fails, content lands on deaf ears, the message

is banal and too clear or too complicated and wordy.

The ephemeral quality of a fashion show makes the knowledge we attempt to convey too hard to grasp without a set of souvenirs or printed matter to conjure them back at a later point.

Place on the S-(T)-D timeline:

It draws in material from the production, almost all the way back to the idea stage. It points forward into the demand sphere, but mainly expands the communication potential in the transactional as we know it. (See illustration).

HAIKw/ showed a collection in 11 looks at a three-part fashion show sponsored by credit company Klarna, invited by PR and event agency 8293, with a shopping event following. The two other designers were Anne Karine Torbjørnsen and Michael Olestad, both highly-regarded, small namesake design brands from Oslo.

The sponsor, Klarna, was represented visually throughout the venue with video, posters and the installation of a branded lounge. The audience was from the small, Norwegian fashion industry; stylists, journalists, bloggers, colleagues, as well as the club scene kids, friends and family, a total of ca 300. The location was Sentralen, a culture space, an old bank hall, big square room with marble and tall ceilings, rented by the sponsors for the occasion.

The cut and sew garments in the collection were made from dead stock materials found in shops in Vilnius, Lithuania where the sewing factories and cottage industry used in their production are located. Because Lithuania has a well-developed manufacturing system, there is also a lot of waste and unused material available for sale. The knit garments were made by Wasteyarn projects, run by Siri Johansen, at the time temporarily going under the name of Series. They produce knits from dead stock yarn, left over from knit orders made for a variety of brands.

The show started by one of the models, Elias, walking diagonally across the stage area, placing himself in front of a microphone with a script in hand. He then read the script describing the other models' looks as they entered the stage one by one, over approximately 10 minutes. A video of two girls ice skating wearing the collection was showing on the back wall. The script flowed with dense information mixed with meditations on brain activity related to shopping; something that might be going on in the audience.

The words were spoken live, and this created a common nerve in the coming together of makers and audience, representatives of supply and demand. The fact that it is live, seems to ask everyone to invest in the moment we are in together, in the space together right then and there. Together with the script being read, there was a soundscape played from a file. It was a musical piece made for the dance/music/fashion collaboration *Flakkande Røynd*,¹ adjusted for this particular

¹ Flakkande Røynd was a collaboration initiated by Solveig and Ranneig Grenne, Anja Lauvdal and Heida Karine Johannisdottir and HAIKw/. It entailed dance, music and clothing, showing in Oslo, Trondheim, Inderfjord and Stockholm in 2017 and 2018.

fashion show. HAIKw/ had made the costumes for *Flakkande Røynd*, and these made up the basis for the collection on view. Heida Karine Johannisdottir and Anja Lauvdal had made a suggestive meditation tape like music, with bird sounds and computer system references. The script and music remained unexplained to the listening audience at the show.

The mixed material script

To make the script for the show, I gathered information from a few categories. A number of sessions with Harald articulating the garment's construction, material and making processes made up the backbone of the narrative in the script. There were no superlatives, but rather technical information and practical terminology when we presented the garments, perhaps somewhat like catalogue listings. Then there was the economy, the calculations

of time and money, production costs, wholesale and in-store prices. The garments we showed were prototypes, not the final production. Harald had relayed to me the stories from our prototype production, each garment made by Lithuanian women, in their particular setting and circumstances. Social, practical, and relational in their nature, these stories are what the garments were made with. But it is almost silly to talk about such mundane and practical aspects of the garments in a fashion context, as they seem to break with every fashion instinct I have about what works. And this was precisely what we felt drawn to on this occasion; narratives we are not comfortable with telling.



I tied the practical facts from Harald together as a series of paragraphs, broken up with consumer research poetry. That is how I thought about the concepts and terms I lifted from Dalia Bagziunaite's PhD, Brains at Touch Point,² on compulsory buying, where she breaks down what happens in the brain as we shop; reward feelings, sense of achievement.

Collapsing her articulations of these subconscious processes in a shopper, with a brand trying to achieve those reactions in an audience of potential shoppers, interested me. I completely mauled Bagziunaite's thesis, picking what worked for my use. I stripped away all but the reward-related descriptions of what happens physiologically in our brains, neurological changes in a shopping context. To me it sounded like meditation tapes, instructions for mindfulness, a kind of abstracted language to lean on mentally. Non-conclusionary, it did not produce anything, it could simply flow and be. The words were placed to bridge the time between models, like palate cleansers. The Neuro poetry could provide a place to rest between the blocks of practical facts.

Background

Breaking the silence:

In the past, fashion shows often included verbal introductions of the goods displayed on the models. A live narrator would describe the garments in favorable turns to advertise them. When fashion shows took place in department stores (!), the models themselves could tell an audience about how amazing a particular garment felt or how individual it made them.³

So, there is a tradition for the verbally conveyed in connection with showing clothing. In all my years working in

fashion I have never seen it happening, though.

Transparency:

Opening up the details of our own production as a fashion business is challenging. Speaking openly of one's economy is unheard of. Despite this, or perhaps because of this, I wanted to test radical transparency, to open up for conversations with regular fashion consumers.

In the attempt to start with ourselves, I had to open up for the awkwardness of oversharing, of revealing business secrets, and showing our cards. And first, I had to map out these things for myself.

What are we trying to say, anyways?

We tried to share the backstage of production, and open it up for anyone to see. We had to make edits. There is reason to question that. We were a brand relying on sales. And even under the umbrella of the artistic research program, that I am enrolled in, there is an advertising for the brand and a sales strategy that is impossible to leave completely behind.

One aim was to move consumers to start seeing that garments do not magically appear out of a robotic machine, or from a drawing.

How can we say it?

Thoroughly mapping out each garment hurts my brain: The creative process, sourcing, production of elements, like thread, metal for zipper etc and the textile, the manufacturing workshop for cutting and sewing of samples, shipping between every phase and post, staging for mediation, orders, and sales, second round at the factory for full production, more shipping in many stages including to the customer, controlling in all stages, web sale supply chain,

shop merchandising, advertising, customer transaction,

more shipping, usership, end of use through throwing, recycling, heritage, give-away, etc.

Phases overlap and change places, all relative in all directions, what, who, when, where. I want to tell you about it, but I do not know how to limit my accounts of what has happened and will happen.

I asked Harald to describe the garments as they were, recording him. The collection became a subject for research, when he articulated in detail the surfaces, lines, cuts, volumes, technicalities. I used Harald's descriptions to build a script for the show where the garments were to be shown.

From each outfit I chose a garment to be described, superficially and logistically. I included the economic facts about cost of fabric, trimmings and time spent in development, as well as the calculated final price.

Who would ever reveal, or perhaps I might call it over share, these things? And who would want to listen?

A Transcribed Conversation with Harald 21st February 2019

Ida: Ok, I'm, recording. Ok, yes. I thought we could go through all the garments, one by one. The easiest is maybe, because there are many elements to them, describe the garment first and then go into detail about the panels... describe the shape of the panel, the color, where the fabric for it comes from, the quality, everything you can think of, and if you cant remember anything that is also a kind of information.

Harald: Ok, Mmm

Ida: Maybe the garments that are made at the studio has their own logic, compare to the working conditions at the factory.

Harald: Yes, all these are made at the factory.

Ida: Yes, and then i thought maybe we could get the prices as well.

Harald: How much they cost to make?

Ida: yes, umm the cost ?

Harald: Umm, sample cost... these are made by Irena number two, the sausage maker, and she is more expensive than the other ones, I think she charged 40 per jacket,. And she made two samples, but they were easy to make. And she didn't spend so long, and 40 euros making, I'm pretty sure this is one meter and fifty cm of fabric and I think they are all 8,11 cents, that makes twelve Euros, 22 cents, no... that was to easy.. (half of 11) ... twelve Euros and 17 ce.nnts in materials, and it has three normal labels and snaps , quite a lot of top stitching, and it also has the elastic around the... the elastic cord around the hem, so i think trimmings, we're talking.... yeah... I would say its... maybe a little bit more, maybe four euros. In trimmings. Yep, so that's forty plus (inaudible)... fifty eight euros

Ida: for production?

Harald: yeah, surprised?

Ida: Mhm

Harald: and this jacket ... if you do the right price, if we say fifty... it should be 300 Euros. But I think we would charge less than 2250kr... I don't know why. But maybe because I don't actually like it so much. (Laughing) That's a good reason to sell it cheap, so then we could ... maybe it should be the other way around; I don't like it so we should sell it very expensive, so no one orders it.

Ida: Should I say that at the show?

Harald: No, you can choose what you want to say.

Ida: Ok, but 2450?

Harald: No, I think it should be 2250 maybe. It is a little bit cheaper than The Short Jacket, in materials and making. But its pretty much the same. Yeah, 2250 is ok.

Ida: Mmm, good.

(...)

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² Dalia Bgdziunaite, Brains at Touch Point, PhD, Copenhagen Business School, 2018

³ As seen in the documentary film The Store by Frederick Wiseman, from 1983

been conditioned to think and act. I am following a blueprint, perhaps allowing only for different hues and saturations, but I have never tried another trajectory - it might not work, but untried, we will never know. As a producing designer I am in a position to push, and as a PhD candidate, I can afford to.

Findings

Everything is embarrassing - an awkward spot:

I talked to a designer at another small brand about implementing the radical transparency (such as revealing production prices), and they pointed out something I had not thought of: "Telling

people how little I make on each garment would be embarrassing".

I understand that sentiment, but it is hard to articulate exactly why. It seems related to the axiom, 'fake it 'til you

make it.' We learn that we, as a brand, should appear successful at all times to be desirable. Nothing succeeds like success, and success is measured in

⁴ Donna Haraway, *Staying with the Trouble*, 2016. To me the expression/mindset has been a reminder at times I want to give up or give in. A sort of endurance to stay put, do the work, not expect quick answers or results, but be here without answers for possibly a long while, sometimes in a painful and awkward position.

After all, we need to use an agonistic approach to make change, according to Chantal Mouffe, *On the Political*, 2005. What that level of agonism entails exactly, is I am guessing, up to each change-seeker(?) when it comes down to it.

money. For some brands, the opposite of the above sentiment about margins would be the case; they would (should?) be embarrassed to reveal how much they made on each garment, how cheap their production is in relation to their final prices.

It is interesting to walk into an awkward spot and stay there (with the trouble⁴). We experienced it in the show. But the information was served as a long, ephemeral and fleeting spoken piece, and it was rather impossible to analyze for a listener. In that way, we were relieved of the raw experience of undressing our business, so to speak, in front of hundreds of people. It was in that sense a comfortable format for an attempt at radical transparency; all the information was there, but hard to hold on to or fact check for the listener.

We later implemented this kind of information in garments for sale through QR-codes that lead to Excel spreadsheets in another attempt to open up around cost, (time and material as well as prices), and transactional, social and practical relations in production. There, people potentially could closely read our numbers, printed matter vs. audio matter. To find out how and if people absorb such information, we need to research beyond the scope of this experiment.

The script reading, reader:

I started out wanting to break the silence of the models, all of them, but through the process of making the script and planning the logistics of the show, I chose to start with one representative of the models; a narrator cast for his clear and seductive voice and articulation, Elias Pittenger. Elias consulted me in the writing of the script, through test readings and sharing opinions.

Institutional critique?

Using the fashion industry standard show format to expose back-end

information, a relatively radical action within this setting, could perhaps be called institutional critique. There is not much of that in the fashion world, but it could be a healthy addition. It might not make much of a difference, if we take the art world as an example, where institutional critique is a part of the system, we maybe do not even notice it anymore. But even if it does not change much, a bit of critical edge from within is long overdue in fashion. It can not hurt.

Humor

Some comedy emerged from the material, not willed, but by way of its unexpectedness, perhaps. To talk about the sample sewers' life, in a very concrete and detailed way, for some reason seemed out of place at the place where their finished products were shown. It prompted laughter in the audience. One such moment was when a poodle was mentioned. One of the seamstresses happens to own one, and by Harald's accounts, it is very protective of its owner. Perhaps the comedy lies in that the information seems utterly unimportant in this context, or that an angry poodle is ridiculous, but it might also have to do with a state of surprise triggered by having to consider people who produce our sample goods similar to how we consider an aunt or an uncle, or a friend. Our point was that making is intertwined with all such circumstances; social relations affected by localities (such as when the person providing a service works out of their private home), economy (such as when a bill is outstanding), and time (such as unexpectedly time-consuming garment problem solving that creates animosity, under which conditions we have to keep the project moving or give up).

Someone said that we can not talk about the grave seriousness of problems without a degree of humor, or that is how I remember it. Something difficult can make people uncomfortable, even nervous. Laughter can be a remedy and path through. It could be an escape, but it could also be a way into something, the

hard questions. For me; the awkward mosh pit of inconsistencies where I have my habitat, in fashion. Humor is a tool and a cheap escape all at once. Ugh.

Is the fashion show an educational format?

Let us look at the fashion show as a place for mediation of knowledge, whether facts or fiction. There is always some kind of narrative construction. A more detailed analysis of what the fashion show is on a cultural, performative, economic and historical level can be conducted on another occasion, but for this case study it provided a time and space for attention and a moment on the supply-and-demand timeline in the beginning of the transactional zone. I utilized the show format as a readymade format, one that I know as the highest ranking form of launching content for a brand.

I found that pragmatic information and knowledge could appeal to an audience who expect visual inspiration, tailored surprises, and fashion for consumption. Maybe because they are present, they have no choice but to be open to absorb more than they came for. Whether the information sticks or affects them remained unclear to me. I spoke to some audience members to try to find out.

Feedback from audience:

Adam; Harald's boyfriend, academic: Couldn't remember a video as a backdrop at all. He mentions the text as important and good. Listening and looking intensively made the show pass quickly and he wishes it could have happened at a lower tempo, slowed down.

Pati; graphic designer and collaborator to HAIKw/ on the regular: Placed far back in the room, he only saw the models walking in short moments. He looked more at the video backdrop which he was able to see the whole time. He talked about the context; how the HAIKw/ show was sandwiched between two more normative

fashion shows, and how it was set in a hyper-commercialized situation with the sponsors' loud advertising films etc. He experienced the HAIKw/ section as a successful exposure and subversion of this.

My father; aged 75, retired sociologist: "I felt like there is something I don't know here, can't articulate what, but I am left with the questions: Who is it for, what is it that I don't know?"

Maria; interaction designer, a friend, collaborator and model in the show: "Beauty didn't seem like the most important thing here, but rather what was said about the clothes. As models we didn't have to carry the whole story. We became more like participants and looks became less important than functionality."

Hypothesis result:

H1:

The fashion show format has potential as learning through information because it is created to exert influence on consumers through affect.

Speaking to members of the audience at and after the event, I realized that the information we had gathered and composed had not necessarily been communicated clearly, because people did not hear all of the information or see the whole show; due to a large audience some only saw the top of the models' heads and the video wall. The text was read so fast, that it became more of a sound piece than really conveying information. I wonder if the fact that there was information was more important than what that information was.

In conclusion on whether the fashion show can be an educational platform, I find that it can, but that to be explicitly educational it must be pushed much further to find out how, content wise and temporally. This would challenge the standard format, and we may ask when does a show become a lecture or theatre?

In terms of activation, I was exhilarated that one of the models performed a live reading, although I had started out thinking about engaging them all to do so. Step-by-step development, though. It is also a matter of funding, because engaging an ensemble of models to spend more time than the usual preparations for a fashion show (casting, fitting, and the hours before and during the show), would have to be paid for. Models would take part in workshops, readings, learning text or acting, which would change their job description. We have some work to do in fashion, where so many jobs are unpaid; compensated for in vouchers and status. Beyond the question of funding for development, I see a potential to extend the idea of activating unexpected participants; the audience could be another next step.

I find that the earnestness of fashion criticism lives well in the channels of nonprofit organizations and activism, but that it would be too rich for a brand to take a stand against consumerism. After all, we are talking about a brand pushing their own products while bringing up a few aspects that are usually unspoken. I find it to work as a small step in a direction of openness and transparency - a kind that does cost us something as a brand. If we do not even cringe, it is probably too easy and not generous enough. A certain hurt and agonism must be part of the experiment, as far as I am concerned.

I do not think the show, with its flowing poetry of production facts and neuromarketing lingo, can connect the dots of economy and social relations, logistics and creative result to the degree that I would like to see. But perhaps an audience entertained by facts and abstract mindfulness could conclude, and learn that they can ask more about what goes on behind the stage (smoke screens) of the brands they choose to buy from.

The message was perhaps both too clear and too complicated and wordy. The ephemeral quality of a fashion show makes the knowledge we attempt to convey too fleeting and hard to grasp without a set

of souvenirs or printed matter to conjure them back at a later point? Souvenirs could be added, but is the first solution I can think of, which makes me think it could be simply a result of my conditioning as a product maker.

Limitations:

The case study was limited to one show, one time with one context and one audience. The findings are possibly anecdotal and indeterminate. Within the

methodology from other, more established fields than the artistic research which allows for unclear and personal accounting.

Notes (to self) for future research:

Continue to break the silence of garments in new ways.

Test temporality of shows, speed, durability, instantaneous.

Case Study 2/9



context of fashion, repeating it could be shocking and odd, as a fashion show only happens once and part of its power is its novelty. Because of this fashion industry logic, creating research that could be reproducible and repeated for testing results is an interesting challenge.

There is a balance between staying true to a fashion context and culture which provides a certain access to a true and authentic audience, who again are part of the performance in their onlooking and receiving, and following a research

Involve the audience.

There is a lot of information to share, but what is relatable? Does it have to be?

Explore and overlap categories of show, shop, lecture, therapy circle etc.

Can we involve actors from manufacturing, production?

(A script)

Self identity gains!
Interpersonal contact!
Unconscious wanting!
Emotional and social rewards.
Meet your internal and external goals.

(1 THEODOR)

Sustain the attention with a pair of
comfortable easy sport light pants in shades of yellow worn by Theodor. With an elasticated waist, with clear frosted plastic adjusters on the hips, side pockets and a false zip front. No pockets on the backside, double contrast topstitch on exterior, inside seams overlapped in matching yellow, the front and the back are made to look the same. The most popular garment of the season, it retails for 2100 kroner.



(2 INTI)

Your mood changes - your arousal levels increase
Get relief from negative emotional states
Achieve hedonic gratification
Achieve social gratification with
the polo-collared, multi-panel, long-sleeved Performers Gather tricot top worn by Inti. Invisible neck zipper, select exposed seams, contrast seams in light brown, elongated fit for easy tucking, curved hemline with overlapped finish for flatness and affordability, accentuated waist with a slight A-line over hips. The front and sleeves are constructed as a spiralling sea shell/conch to create the extreme gathered curved element going through the body and down the left sleeve, with double tubular laces to pull and tighten, not loosened.



The fabrics are unmarked leftovers from manufacturers of sportswear in Lithuania. 8 euros 11 cents per meter at Danesa. Textured, knit, technical, woven, breathable, Quick dry, moisture transporting with vapor transmission - Undefined, for use in active wear, actual functionality unknown. The performers gather tricot retails for 2300kr.

(3 MARIA)

information-gathering
visual scanning
auditory processing
ignore other distractions with
this ½ cardigan knit, 7 gauge, 7 field color blocked vest with knitted tube strings appliquéd decor worn by Maria. Launching a collaboration with brand new label, Series, making knit wear with left over yarn stock from production at Maestro knit wear manufacture in Shanghai, China. Use Everystring! The vest comes in in small and extra large, here shown in small. 80 minutes to knit, production 41 dollars, retail 1700 Kroner without the appliquéd.



Maria also wears the Knit your own pony tail hat from SERIES. The yarn is composite knitted tube strings made at Maestro knitwear from left over yarn stock: red, fuschia, blue, light grey and mustard are 5 % cashmere, 47 % wool, 50% nylon, 38% viscose. Green and bubble gum pink are 65% viscose and 35% nylon, neon yellow is 100% nylon. 110 minutes to knit, production 14 USD, retail 500 kroner.

Case Study 2/9

(4 MARGRETHE)

partial cues
multipath approach
memory performance with
the ½ cardigan knit, 5 gauge, 8 field color blocked boxy jumper made with SERIES worn by Margrethe. The range of melanges are mixed from a multitude of fibres. 110 minutes to knit, production 74 USD, retail 2900 kroner. All SERIES knits are limited to the yarn yield at the factory at any given time. Each colorway is in limited supply.



Over the SERIES vest, Margrethe wears the light weight gilét, constructed as an inside out sleeveless all weather jacket with elasticated waist with pullers. The sample is made by Asta, a loyal, favorite seamstress who has worked with us for 5 years. Very fast, accurate, doesn't complain about patterns even when they are wrong. A leader type, she asks the hard questions and makes sure everything is in order before the production starts. She brings her own taste and opinions to the work and owns a perfectly groomed, medium sized, cream coloured poodle who is very protective of her. Production 35 euros, retail 2500 kroner.

(5 SIGBJØRN)

Novel events
Salient stimuli
Cognitively loaded for rapid decision making with
the Overall short jacket worn by Sigbjørn It's a puffy, sculptural piece sewn in fused, good quality 3 mm expensive polyester foam in between double cream high performance piqué. It has one front access chest pocket, hybrid single piped patch front pockets on the sides, select raw finish hem lines all around, no top stitch on collar for extra volume.



The sample took Genotie more than a day to sew which is unusual. She charged 50 euros for it. Production 73 euros, retail 2500 kr.

(6 KORNELIUS)

Increased sensitivities to byuing-related cues with
the open sided ½ cardigan knit, 5 gauge 8 field Color blocked jumper with knitted tube strings appliquéd décor, worn by Kornelius, made with SERIES. The appliquéd knitted tube strings are a mix of cashmere, wool, nylon, viscose. 110 minutes to knit, production 74 USD, add appliquéd time and cost, retail 2900 kroner



(7 PÅL MICHAEL)

From low attention to high attention
Distractions Focal attention
We use saliency filters
Colors luminance, size, shape - it all boils down to Reward encoded cues
Automatic AND voluntary with ...
the All Around Jacket in a patchwork of 5 different beige fabrics worn by Pål Michael.

A favorite among dancers, it has a straight fit, single standing collar, Snap closure, Big front pockets under smart flaps concealing their entrance, additional pockets under the elbows on the back sleeves, fake air out effect on the back yoke, Elastic drawstrings at the hem for personal choice of tightness.

Fabric consumption 1,5 meters, 8 euro 11 cents per meter - add trimmings: 3 labels (size, washing and brand-label), snaps, elastic cord: all together 4 euros, production 58 euros, retail 2200 kroner.

The sample was sewn by Irena II for 40 euros. Irena II is called that because there



is an Irena I. In Lithuania they call her Other Irena. Irena II sews at home in a simple but well-equipped workshop. She is an expert at meat curing, fruit dehydration and fermenting. She often gives away the fruit in little plastic boxes. She tends to have a different opinion on the construction of the garment than what was presented to her to make.

7
underneath the all-around jacket, Pål Michael wears a 30cm wide, 220 cm long, 7 gauge ½ cardigan knit Ratio scarf made with SERIES. 40 minutes to knit, production 38 USD, retail 1400 kroner.

(8 NOAH)

decode faster
process further with
the ½ cardigan knit 7 gauge Color blocked wide legged pants with narrow waist, low crotch worn by Noah. In the culotte family, with no pockets for preferable flatter fit, made with SERIES. 90 minutes to knit, production 52 USD, retail 2200 kroner

(9 SILJE)

Emotional stimuli and exciting activity
An emotional lift, Loss of control. Euphoria
(then; remorse, guilt, depression)
Self-report your preferences with
The Basic color blocked Zip neck t-shirt called Five panel tee worn by Silje. A tall, tight neck that zips down to solar plexus, an elongated body for easy tucking, a no draft solution with curved hems and plain overlock finish for lightness and affordability.
Production 12 euros, retail 1400 kroner.

Sample is sewn by Sniegoulie. The name means snow crystal in Lithuanian. She has a workshop in her home with full range machinery as a side business. She has a day time job at a big sewing factory as a garment technologist and works on the small batch production on the evenings and weekends. Her hourly rate is much higher when delivering directly to customers than at the factory. She specialises in stretch, jersey materials and doesn't like straight stitch too much.

Hat
Silje also wears the folded ½ cardigan hat from the SERIES collaboration.
Knit time 25 minutes, production 16 USD, retail 600 kroner

(10 MIERI)

Strengthen those connections and support the behaviour with
The Mobility Pants worn by Mieri in 3 tones of red: dusty dark red, shiny orange red and tomato soup red. An activity-friendly garment, straight-legged, Regular fit with Double buttons on front waist, Wide belt loops, a new silhouette. The fabrics make audible swishing noises, each panel with their own sound.

Sewn by Asta. She strongly dislikes making these pants. She said the waistband idea was impossible, but she made it perfect.

Production 35 euros, retail 2100 kroner.

Mieri also wears the Rendered and 3D printed hair pieces, Weevies - worn by braiding or weaving your hair through the latter-like structure. Samples developed by artist Anders Dahl Monsen. Will be for sale at the HAIKw/ shop in Salgshallen in Storgata 36 in Oslo, prices ranging from something to something.



Case Study 2/9

(11 MARLON)

Repeated exposure and Memory formation
Transmit the information via sensory memory to short term memory through working memory to long term memory with
shoe covers produced in house at the HAIKw/ studio in Oslo, sewn and developed by apprentice Mathilde and Mai worn by Marlon. They are made from leftovers of leftovers used in the collection. Made to order, 400 kr per pair.

Marlon also carries the basket bag, made from real shopping baskets in plain steel, bent and twisted, powder coated in collection key colour tones, neon yellow and dark red brown, fitted with high performance fabric dust bags inside, developed and carried out by Theodor Vange, who is modelling in this show and a Master student at Oslo school of architecture and design. Sample cost 1250 kroner, retail to be decided.

executive function
working memory
integration of information
analytic reasoning
elaboration of information
Nobody has bought this product yet







Improv
Fashion Show

(keywords)

improv,
storytelling,
fiction,
immaterial product,
transparency, ✨
fashion show,
audience
participation,
outsourcing

Case study 3/9 Narrated Fashion show

What:

Fashion show/presentation of HAIKw/
collection, including a collaboration
with Waste Yarn Project.

When and where:

September 6, 2019, temporary shop/event
location, Møllergata, Oslo

Improv Fashion Show

Who:

Collection work: HAIKw/
Direction, cast and show: Det Andre
Teatret Director: Veslemøy Mørkrid.
Improvisers: Invild Haugstada, Eirik
Skarsbø, Mari Thingelstad.
Producer: 8392
Sponsor: Klarna



Improv Fashion Show

Research issues:

-- To explore interfaces for transparency in existing fashion formats, here, the fashion show.

-- Narratives in the making, fiction and storytelling in a commercial context.

-- Generate audience contribution and activation.

Hypothesis:

H1:

Outsourcing the production of a show to an improv group could open up for more participation, because we see the methodology of story-making as it is happening. The audience can take part, even if just a little.

Possible gains:

Confusion! And this leads audience to ask questions.

The audience considers how brand stories are made.

Link fashion to silly.

Risks:

Improv is too far-out for a fashion audience and they miss any potential message.

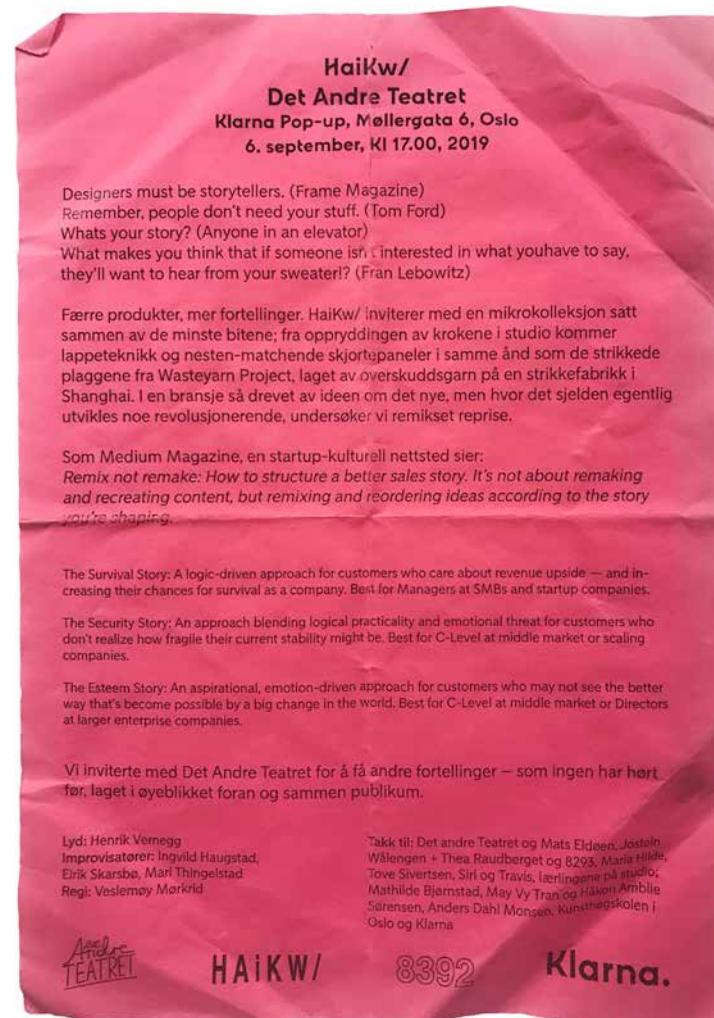
The improv group goes rogue and we get too far away from the topic.

Problems, practical:

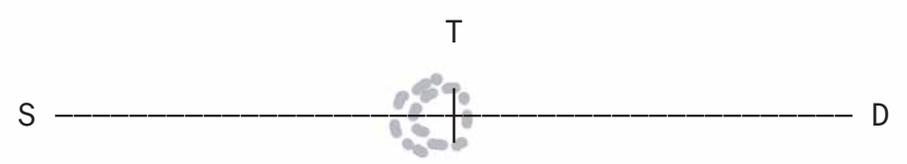
The venue is not a theatre, has no stage equipment, boundaries, or lights.

Place on the S-(T)-D timeline:

It pulls the demand zone over the usual transactional point into the supply zone, by including them in the story-making process. This is facilitated by supply end. The transaction point starts to move, I see it as a porous circle shape moving to the left of the (T) point. (See illustration).



Case Study 3/9



A concrete description

A few months after the narrated fashion show (see chapter on Narrated Fashion Show case study), the PR and event agency 8293 took on another production of an event/show/



shop that would be sponsored by credit company Klarna. They invited HAIKw/ to make a show that would be one out of many different events in a free-standing shop location in downtown Oslo, a pop-up. The location was set up as a showroom/shop, open to the public over the course of five days. The space was branded with the sponsor's logos and visuals, window decorations and a TV screen wall inside.

HAIKw/ decided to make the fashion show together with a theatre improv group. There was a budget for renting stage units, and I borrowed a stage door from Oslo National Academy of the Arts. The scene was a shop, with the freestanding stage entrance door, a counter and two clothing racks where the HAIKw/ collection hung.

The improv ensemble consisted of three actors and one director. There was also a DJ, who helped create the illusions of the narratives by sound effects. The improv ensemble arrived 15 minutes before the show started. We had one meeting with the director prior.

The audience was made up from the local fashion industry (stylists, journalists, bloggers, colleagues), as well as the

club scene kids, and our friends and family.

The live effect:

Making up stories in front of a live audience exposes the process of cooking them up. All the scraps that normally would be edited out are served up as they are, raw and direct. Improvisation can be part of a generative phase, thriving without censure or judgement, part of performance preparations. Improv in the show would involve the audience and us.

Outsourcing:

HAIKw/ in effect outsourced the making of a fashion show.

And I outsourced an elaboration on transactional aesthetics. I needed to get out of my own head and let someone else operate the thematic for a while. There was a risk that the show would go off track, but if so, a rail-off had a potential for leading me forward in a roundabout way, the sideways approach, rather like a crab. I let the improv group play freely, based on the starting point I had set for them. The director said they had to use their usual improv methods and set-up they knew from before. It was like hitchhiking (HAIKw/); I did not know the driver or the destination.

Background

Narratives, fiction and storytelling:

Storytelling in the words of Donna Haraway serves real purposes for the continuity of history and



Case Study 3/9



intergenerational experiences, among many other functions. Fiction has a potential to explore future scenarios and alternative worlds, operations or apparatuses, she says.

I am left uncertain, not all narratives serve noble purposes.

Towards immateriality: experiences not product:

Working with live situations and performers takes fashion into the entertainment business. One might argue it is already there. If the goal is not a sale but for people to engage, then emphasizing the performative might be the right direction.

After the improv show, the only people who commented on the collection were the performers. I think the audience was too caught up in the performance to notice the collection. This might not be what I was looking for.

Participatory elements:

Both the audience and we planted facts and fictions in the material for the improv group to utilize –for now the interactivity took place in that the audience shouted ideas for the group to work with during the show, in accordance with the

improv theatre traditions and rules.

I had wanted to arrange for an audience to be involved in a fashion show they came to see, expecting to sit back and observe. I was interested in outsourcing



and sharing the job of insight and charge with an audience/consumer. We could have made a HAIKw/ live-action roleplay.¹ But I realized soon after starting to dream one up, that creating a live-action role play game would demand much more resources than I had. I would need expertise, time and a bigger operation than I had at hand. The simplified version of audience participation was, for now, the possibility that they would be pulled up on stage or asked to contribute elements for an improv group to play with.

Dada wink

The improv theatre call-out, where the audience adds elements to a scene, winks



to the Dada movement with its chance poetry and exquisite corpse in that they are

deliberately using unknowns in their processes. It involves decentralizing creative processes. Just like in a Fluxus score, there are rules and systems. There are only some elements that are the indeterminate ones. The improv group used established setups, but the audience generated settings or character backgrounds for those.

Insisting on the heteroglossary - is anything true or objective?

In a collective effort, I see a heteroglossary of voices, as Donna Haraway explains, as an alternative to traditional objectivity.² In artistic research, I am not expected to present objective observations. But in regard to the questions of facts, and whether anything can be truly true and objective, to me, the kind of open process of improv theatre exposes a heteroglossary where multiple

1 In the HAIKw/ roleplay, the audience would become participants, be given tasks and missions that gave them incentives to interact. The game would be set in a marketplace or a mall, which the shop context would provide. People would be shoppers, salespeople, shoplifters, merchandisers and so on. It would take people out of their regular patterns and make room for other perspectives. To take part gives agency and responsibility.

2 Donna Haraway, situated knowledges 1988

subjective pieces that make up the large picture. It is not the whole truth I am after, but a combination of voices that nevertheless make up and present one truth, that is the process. I am looking to expose the process. Here, the process is what is presented. That is; the phase of the process that is about story-making.

The odd match; fashion and improv:

Aesthetically, improv theater holds the perfect wrong for the fashion crowd to get uncomfortable and surprised. Through the possibly awkward and funny live-work process, the transactional as a humorous, sweet, strange space and place could possibly appear for the audience for them to later think about the shop, shopping and the structures at work behind the scenes in a new way.

Why use fiction to tackle transparency?

Transparency is a recurring element of inquiry throughout my project. To investigate how to achieve transparency, I approached it from different angles.

In this case study, we were not presenting excel sheets, and the economy of clothes. There were no real facts or information really. There was a cringe-worthy revealing of the business plans and marketing schemes, and a staging of story-making, carried out in a sort of hysterical and preposterous manner. A strange direction to take, and probably as far away as I have come from fashion formats, also counting fashion in art contexts.



This did not look like fashion or art. It was

entertainment, silly and somewhat unresolved.

The improv fashion show represented a reaction to our (HAIKw/'s) earnest effort to convey factual information about the making of a collection a few months back. There, we focused on transmitting



information, opening up about economic calculations and bringing forward the mundane process of making by describing the sample makers' lives, and personal opinions. In the improv fashion show, we tried to confuse the audience, instead of informing them. The improv format played with (trained) chance and lack of control.

Findings

After the last show, which was the narrated fashion show, I had wanted to explore the fashion show format further. Focusing on story making by inviting an improv group was a step towards rejecting what I think a fashion show is supposed to be, and pushing through something 'wrong' to get to another place that might be right.

I was left without many answers in this case study. It probably served more as a process for me, and as a comic release for my fears and high-strung work and brand efforts.

In the narrated show, I had been interested in learning something real, here it was more about learning to take fashion less seriously and question the conventions (because they can be ridiculous).

I concluded that a fashion show can be an educational platform and that I could

push the show much further to find out how. Instead of following an educational route down to lectures, which would make sense, I decided to make a bit of a mess. In terms of activating the audience, I think the experience was more about the sensation for an audience member to risk being called on, than about it actually happening. No one was called up on stage physically, and there were only a small number of interactive audience generated skits.

Where in the last experiment I had revealed a painful amount of facts about our production prices and so on, here I risked little other than looking odd for going through with this idea.

Humor:

Whereas the Narrated Fashion Show had a kind of subtle humor, this one had a kind of hysteric and overworked style. An improv show is supposed to make you laugh, almost desperately.



Humor could cover up problems, let us escape them, but humor is a way into something as well. I am not sure the improv fashion show was the way through this. It probably was not.

Feedback from audience afterwards:

People had been scared of being called up, picked out.

What worked and didn't

Just like with the narrated catwalk show, there could have been more of a debrief and a panel discussion set up. There was perhaps a lack of seriousness, which was not the goal, per se.

In the scenes that played with and from the clothes, there was a sense of synergy, a purpose. But when the actors played the roles of fashion characters,

they tended to stay stereotypical. That was less funny as to a fashion audience.

I do not think the audience learned anything.

Hypothesis result:

H1:

Outsourcing the making of a show to an improv group could open up for more participation because we see the methodology of story making as it is happening. The audience can take part, even if just a little.

I had hypothesized that the audience participating in a show, even if just a little, could lead to opening up for more participation and open processes, and I believe this case study proved this to be true. Mainly in that it led me on towards new case studies with much more audience/customer involvement.

Limitations:

The case study was limited to a one-time happening. Because of the fashion industry logic, creating research that could be reproducible and repeated for testing results, is an interesting challenge.

There is a balance between staying true to a fashion context and culture which give a certain access to a true and authentic audience, who again are part of the performance in their onlooking and receiving, and following a research methodology from other, more established fields than the artistic research which allows for unclear and personal accounting.

Notes (to self) for future research:

Include the audience more.

Case Studies 2

Broadening the Scope, Going Beyond the Existing Formats

Merging Spheres of Production and Consumption

Case Studies 2 (introduction)

In the six case studies that make up chapter two, I go beyond the conventions of fashion to find new and expanded formats.

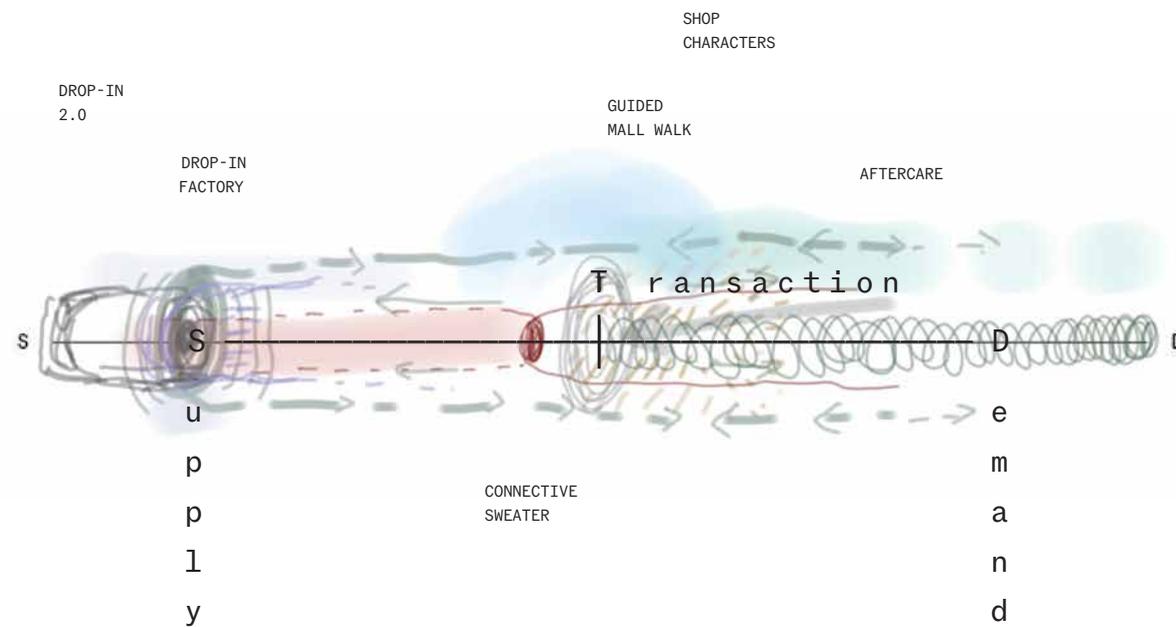
Five of these cases show how the supply end of the industry can invite consumers into the production sphere to work and experience the different stages of a garment's life. In these cases, transparency is not necessarily just mediated, but implemented as part of the experience as consumers take part in processes that are normally tucked away. The Connective Sweater moves the transactional into the supply zone with self-pricing. The Drop-in factory deposits the consumers into the factory. The Shop Characters implicate both ends of the supply-demand-timeline, presented in a meta-perspective in an exhibition format.

Two more case studies took place in a theatre school. I was in search of increasing participation and exploring the potential of fictionalizing my research. We made two identifiable case studies, Guided mall walk and Drop-in factory appendix, along with a few smaller explorations.

In the last case study in progress, I finally inhabit the demand zone to a more considerable degree, as I facilitate for a (messy) production to move into an existing wardrobe. It is called Aftercare, and facilitates for designers, artists to produce inside an existing wardrobe. Here, the designer (me) is a participant, but also a facilitator, and a happener, to use Fuad-Luke's expression describing his idea of what the future designer should be like. In this publication, Aftercare is presented as a hypothesis with preparatory elements and plans and will be part of my final delivery of the research project Transactional Aesthetics.

Broadening the Scope,
Going Beyond the Existing
Formats

Merging Spheres
of Production
and Consumption





A Connective
Sweater and Self
Pricing

(keywords)

QR-code,
communication,
self pricing,
wardrobe study,
ethnographic
approach,
home visit, value, *
attachment,
sweater as telephone,
souvenir,
textile interface,
one-off vs serial
production

Case Study 4/9
Connective Sweater

Self Pricing and the
Agency of the Home
Visit

Who:

Co-researcher, and programming: Maria Hilde, Master student in interaction design at University of Oslo
Design, and making: HAIKw/ studio, led by Harald Lunde Helgesen, with apprentice Marlene Bakke and Mathilde Bjørnstad
Photography: Einar Fuglem
Curators: Trollkrem represented by Tor Erik Bøe + Munch Museet
Sales people: Inti Wang and Lars Tafjord
Extended collaborators: 10 individual sweater buyers, remaining unnamed.

A Connective Sweater and Self Pricing

What:

Sweaters as contribution to a public event for queer performances in a local mall in dt east side Oslo after closing hours. HAIKw/ was invited to contribute to a performance event curated by Trollkrem and Tor Erik Bøe, under the umbrella of Munch on the move, programmed by Tominga O'Donnell.



When and where:

March 14th 2018, Grønland Basar;
Grønland, Oslo.

A Connective Sweater

H3:

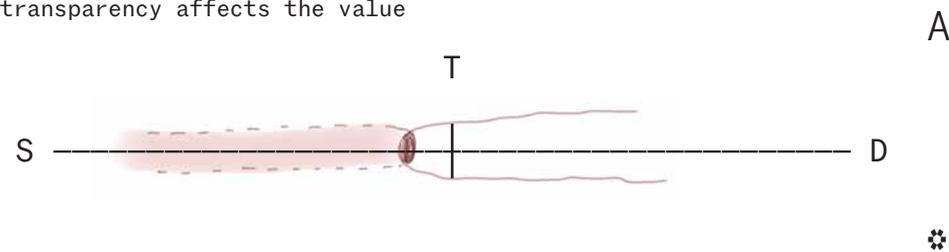
The attachment process between owner and garment starts at the acquiring moment. It matters how it was acquired.

Research issues

- Can a garment speak in their own voice?
- How can a garment inform us about their genesis?
- Attachment processes between owner and garment.
- Charging of garments through specific sales procedures (self pricing and active sales persons) and the garments qualities (unique, artistic), and home visits some time after the purchase.
- Transparency at the point of purchase.
- How transparency affects the value

Place on the S-(T)-D timeline:

It draws the consumer over the normal threshold of the transactional point, into the supply-sphere, when consumers do some of the work normally carried out by us, the suppliers: make the price for the product. (See illustration).



- understanding and the choice of price.
- Does it matter for the garments longevity:
 - 1) How it was acquired?
 - 2) How pleased the customer was with the purchasing price?
 - 3) That the garment can communicate?

concrete description

The case study was triggered by the invitation to contribute to an event, curated and organized by Trollkrem/Tor Erik Bø. It was called Trollkrem Import and took place in Grønland Basar, a mall in Oslo east down town neighborhood, after regular opening hours. Entrance was free. 5 artists/groups performed. HAIKw/'s contribution took the form of sweaters, referencing festival merch or souvenirs.

H2:

People with relatively higher income will choose a relatively higher self price compared to those with a lower income. They will calculate the price of working hours on their own.

To begin the process, we observed the mall during normal opening hours. There were two clothing stores, with mixed profile of evening dresses and everyday wear, the brands unknown to us, perhaps dead stock. We purchased sweaters to

use as material for our site specific merch/souvenirs. The origin of the material and brands was not examined, as we conceptualized the site specificity to the shopping location, the place of import/distribution.

HAIKw/ studio led by Harald Lunde Helgesen made ten sweaters by deconstructing the purchased sweaters from the mall. The new sweaters were unique, but made up a small collection. Each of the sweaters took ten hours to make, counting the deconstruction of the found (bought) material, puzzling together new compositions and shapes, attaching and sewing them, and adding embroidered patches.

The making of sweaters was photographed by Einar Fuglem, in the studio, as the material was cut, laid out, sewn, and tested. Fuglem also photographed the mall site, focusing on details in the architecture and recognizable decorations, (a palm, a toy vending machine, a rug, a carousel). These photos from the mall site and the process were made into GIFs, uploaded to individual web pages, available through QR codes. Maria Hilde, co-researcher, coded the GIFs and generated the QR-codes for each of them, embroidered in Lithuania. The QR-code patches were placed on the sweater.

We engaged two young men to carry them and approach people in the audience, during

the Trollkrem import evening event. The location didn't provide any of the regular features in a shop, like dressing room, shelves, hooks, or mirrors. This made for a special dynamic; the sellers approached people around the room, wearing and carrying the goods.

<p>A score for a messy research on communication, transparency, outsourcing and agency</p> <p>5. juni 2021</p>	<p>Q R C o d e</p>
<p>Go to visit a public space.</p> <p>Notice what is special about it; functions/ lack of functions, users, its relation to your practice.</p> <p>Invite a photographer to document the space, according to their own choice of focus.</p> <p>Buy/gather some products in the space.</p> <p>Use the products as material to create ten new products.</p> <p>Ask the photographer to document the process.</p> <p>Make GIFs from the photos and upload them to individual web pages.</p> <p>Generate separate QR codes to represent each GIF web page.</p> <p>Send images of the QR codes to be embroidered at an embroidery service. Attach the embroidered QR patches on the ten new products.</p> <p>Make a list of hours and money spent on the making of the products, (development and planning, photographer, coding, sewing etc).</p> <p>Print the list on a piece of paper. Hire salespeople.</p> <p>Instruct your salespeople: Wear and carry the products. Approach people and show them the goods.</p> <p>Ask the customers to decide their own price.</p> <p>Show the customers the printed list of hours and money spent in making the products.</p> <p>Take payment as cash or by app.</p> <p>Invoice you for their efforts.</p>	<p>After six months,</p> <p>Contact the customers and ask if you can visit them.</p> <p>Invite the photographer.</p> <p>Make an interview guide.</p> <p>Visit all the products and their owners.</p> <p>Ask the photographer to document: the products dwelling the product in use by its owner</p> <p>Let the photographer leave.</p> <p>Get permission to record the interview.</p> <p>Ask the following questions:</p> <p>How do you remember the purchase experience of the product?</p> <p>What is the use of the product?</p> <p>How do you value the product?</p> <p>How do you feel about the home visit today?</p> <p>Reflect on your own part in the experience.</p> <p>Transcribe the interview.</p> <p>Pick out sentences that stand out.</p> <p>Organize the sentences under headlines. Make statistics.</p> <p>Write down what you learned.</p>

Case Study 4/9

shops. Dark windows and shiny surfaces and phone cameras operated by friends and salespeople, became mirrors.

The price of the sweaters was to be set by the customers. For them to decide what to pay, they were presented with the costs involved in the production, listed as both time and money.

Seven of the ten sweaters were sold during the event, and two at the after-party. The last sweater was sold two weeks later in our shop in down town Oslo.

Six months later, I visited the sweaters and their owners, together with co-researcher Maria Hilde, to find out how the buying experience and the sweater qualities had affected their lived lives thus far.

Findings

Six months later, co-researcher Maria Hilde and I visited the ten sweaters in their respective homes, over a time period of 1,5 months. We interviewed their owners, and the photographer, Einar Fuglem documented their whereabouts. Most sweaters resided in their owners' wardrobe closet, one had it in storage in their basement and two were lying around their house.

First off, the photo session took us into the inner quarters of the interviewees' homes. In some, but not all cases Maria or I, knew the sweater owners from before. Einar photographed the sweaters in use, and the interview situation.

Following an interview guide, we aimed to cover the buying experience as a whole. We started out asking the owner to describe the experience, and then went on to focus on the separate elements of self pricing, the QR codes, the use of the sweater in regards to frequency and function, and the perceived value of the sweater. We also inquired about general clothing consumption habits, to

contextualize the sweater within the frames of the particular user's wardrobe. After all interviews were carried out and transcribed, we categorized the findings as they follow in this text.

The research project brought up questions of connection, attachment, customer-maker-collaborations and meeting points, transparency and communication of behind-the-scenes, unique-ness as a value in garments, kinship through limited edition, and the ethnographic home visit as a contributor to value increase in garments.



Self pricing (price matters)

We outsourced the job of pricing to the customer: What would you like to pay?

Setting a price is laborious. It's not simply a calculation of production and distribution cost, as one might think. It includes overhead costs, designer's fees, insurance, savings, further investment plans.

To set a price, a person relies on insight in the making processes, knowledge of the general background and visions for the future. The vast majority of consumers don't possess this.

To add to a complex system rendered opaque to the consumer, pricing is often part of companies' marketing plan. Instead of reflecting elements as those listed above, a price may some times be based on assumptions of what a customer segment is willing to pay. This complicates the understanding of

price and value relations, and leads to consumer value illiteracy. By using the expression value illiteracy I want to establish an idea of garment quality assessment that can be likened to reading, interpreting code, a language

Interview excerpt:
 "(...) it's very difficult to decide the price. So I said a number and Inti was like "sure". (...) And then I felt very guilty afterwards because I met (another buyer), and (they) told me how much (they) had paid. Haha, I was like, oh no."

of sorts. This might be a good metaphor because language is both something we learn without trying, as children with their mother tongue, and something we learn deliberately, through courses and lessons. Understanding, becoming fluent in value assessment, is not

something we should expect come naturally - we are not practicing it very much.

When consumers are value illiterate they lack the necessary tools to navigate ethics and quality through the tiny interface of the price label.

Based on free market economy theories, I expect that a producer, (me), wants the highest price and that at consumer, (you), wants the lowest. The negotiation of the price can be explicit (haggling and bargaining) or implicit (price range within a customer sector, consumer tier, branding). So when the consumer, you, decide your own price, what happens?

We drafted a list of the resources spent in the production of the sweaters. For this experiment, we omitted the overhead cost of running a studio etc., to simplify the equations. We kept time and money as parallel currencies. The customers had to calculate the price on

OVERSIKT OVER ØKONOMIEN FOR HVER GENSER	
Genser hovedmaterialer	400 kr
QR kode, 8 stk brodert lapp	88 kr
Shipping, 8 stk brodert lapp	7 kr
Nettleie 1 år	20 kr
Konseptualisering	2,9 timer
Programmering	1,6 timer
Fotograf	150 kr
Sum	10 timer
Subsidert via honorar	500 kr

(English vs) OVERVIEW OF ECONOMY PER SWEATER	
Sweater main materials	400 kr
QR code, 8 pc embroidery	88 kr
Shipping, 8 pc embroidery	7 kr
Web page rental	20 kr
Concept planning	2,9 hours
Programming	1,6 hours
Photography	150 kr
Sewing	10 hours
Subsidised via fee	500 kr

their own without help from the sales person, who were instructed to go through the costs involved, but not give any direction beyond that.

We expected that the more money people made in their own jobs, the more they would pay for the sweater. This turned out to be correct, but additionally, we found that the more money people had to spend, the more they wanted other's opinions on their price. They were more prone to set a price justified by social consensus, and less by actual cost. Meanwhile, the people with relatively lower income,

seemed to pay what they could possibly spend, apologetically. They suggested that they would be able to make up for the present low price, in the future. There was an idea that it could be possible to even out the spending over time, similar to how ethically concerned people may plan to donate money to good causes in a future although they can not afford to do so at the moment.

From this self pricing element of the experiment, we found that money clearly is a social critter. The price became a tool to place the person in a social balance in the present, and in a ethical balance long term.

Choosing your own price should be everyone's dream scenario. But people described this aspect of the sales experience as agonizing and anxiety inducing. This agonistic factor of the experiment was the most challenging, but also the

Interview excerpt:
 "The social regulation that happened in this process was funny. One person, I know, who paid a low amount, felt lousy."

Interview excerpt:
 "It was hard to know how much to pay. But that was nice too. You don't want to feel like a bad person, but at the same time you have to be able to afford it. The big, ethical dilemma."

Interview excerpt:
 "It feels very uncomfortable... I feel shame and guilt. (...) because what I paid is not what it costs. Here, the price is unknown (...) "

most triggering for new insights. Because it was difficult, people remembered it well. Why was that so hard?

QR concept:

Could the information as concept be more important than the actual information? We found that people didn't necessarily utilize the QR codes, but that they were magnetic: people are drawn to them. People would ask about the codes: "do they work?", and be satisfied with an affirmative answer. Hardly anyone had experienced anyone going to the length of testing them. By one account, drunk people seemed to be especially interested in the QR codes. Particular to Norway, the public social realm is rather reserved and introverted. One doesn't easily speak to strangers, - except when drinking. One of the sweater owners had been attempted picked up on a late night dance floor by way of the QR codes.

Interview excerpt:
"It's a bit surprising actually, that its not just a sweater that you buy, but that there are so many people behind it, and time and resources. 10 hours of sewing.... is that by hand?"

One sweater owner said that "it's moving outside my body", referring to the extension that the virtual space represents. Another said it felt exciting that there was hidden information. Yet another said that the fact that the pictures represented in the GIFS upon scanning the QR-codes were so colorful made the them think of the sweater as more colorful than it is. These testaments suggest that it does matter what is on the QR-codes.

Interview excerpt:
"It's kind of nice to get this, because then you think about it, of course. Why are clothes so cheap, and in a way it's problematic because it doesn't add up, kind of. So who is it that looses? Well, we know that, but..."

Might it be that you only need to see the content of the QR codes once, and then from there on the mere QR-code acts as a metonym in itself, enough to awaken their content as images on one's inner retina, and as present virtual extensions, like augmentation?

Interview excerpt:
"This only shows how underpriced things are. That reflection could have been strengthened if you worked more with the representation here (points to the price sheet)."

One person had detached of the 8 QR code

patches because they thought there were too many, design wise.

The placement of the embroidery patches was based on aesthetics, the designer's inyuiting and sense of composition, individually for each one of a kind sweater. It turned out that the specific placement of QR-codes might matter, and have potential for exploring further. The patches that are placed on one's back could be easily accessed by anyone standing behind you, let's say, in a coffee que. In this way that code would be a rather public one if you were to compare that to a code patch placed on your upper front ribs or under your arm. Those areas could be considered more private, allowed accessed by others by permission or invite by the wearer.

Interview excerpt:
"Yes, it's very kind of... it's very magnetic. so people are really attracted to it kind of, to try it every time they see it."

Interview excerpt:
"I thought it was a nice, hehe, a nice gimmick, for me it really didn't matter so much, and for me I didn't read (them)"

Garment's ability to communicate:

The garments are able to, through simple technology, tell their own story about how they were made. The specific way we tried to do this was questioned by the sweater owners. Why didn't we make it more pedagogical, something like a documentary, or with text? Here, it became clear that it matters how we try to tell stories, and to investigate what language, tone of voice and format would best tell them is matter for experimentation in future research.

Interview excerpt:
"I liked the pictures, they made the sweater much cooler too, because then it's kind of not just white, grey and black sweater anymore, but there are like, colors hidden inside it. That was cool."

For now, we found that there was a desire for more details



Interview excerpt:
"I've never scanned a QR code in my life, haha! But I like the feeling that it is a kind of cyborg sweater."

(...) I also took away a few. I just think I took them, when I didn't like them on the place they were, because I thought it was too many. So, I didn't really care, I care more about the look of the sweater and less about the information that it holds.

It's much more interesting when someone else scans you. It's completely illogical that i should scan the sweater while i am wearing it, twisting around like..."

and specificities of the making process and background of the sweaters, than what we had provided. We interpret this to mean that, giving some information leads to realization that there is more. This points to a challenge for producers and brands; striking a balance of too little, enough and too much¹.

Use:

We found that sweaters function in their owners' wardrobes seemed to be that of a garment for an occasion, balanced between dressed up and casual. It carried



importance and was used at job functions and events. It's a rather warm sweater, knitted, and suitable for cold weather, for most people not in use in the summer time.

Some people had worn their sweater many times, and some had used it very few, saving it for those special occasions. One person used it like a robe, pulling it

on to wear around the house. One person had washed it with a colored item that stained it and after that it fell out of the frequent use it had enjoyed before.

Interview excerpt:
"I think you could have emphasized the uniqueness - aspect of it. That would have been very nice."

The sweater added a social aspect o the owners daily life. One person said they wouldn't wear that sweater if they didn't feel like standing out that day, because the sweater drew

¹ It represents a conundrum for producers who are gradually or only partly producing ethically. They might end up under communicating the ethical and environmental aspects of their organic lines (whether it be t-shirts or milk), concerned that it could put their non organic production a bad light. On the other side, it is well known that some companies let their organic line be a way to appear ethical overall, selling their non organic products by association, also known as green washing.

attention and people often would ask about or comment on it.

Interview excerpt:
"(The gifs) are very abstract. So that's been my criticism.

(...) But maybe (the codes) could have (led to) something like a film, some more actual information. After all, it's actually about a concrete production-"

One of a kind and hand made:

What is the relation between home made and artisan, one of a kind? The sweater owners told us on a few accounts that they had been asked if they had made it themselves. Was that a complement?

Interview excerpt:
"You know what's cute about this sweater?
I met a guy I'm in love with wearing it. Cute, right? And it made an impression on him. I think the sweater helped make him want to talk to me (...) Think about that!

Is the value of the sweater tied to its uniqueness? More than one of the sweater owners said we should have emphasized the fact that the sweaters are one of a kind in the sales moment. The fact that there are only one of each of them made their owners happy. One of the sweater owners told us about how they usually hesitate to buy their clothes in stores friends would go to, a reluctance to be like everyone else, a sense that the serially produced clothing that were aimed at her segment was void of meaning. In the case of this sweater, the relation to nine other similar ones made the sweater a kinship maker.

If you feel like blending in, it's not the day (for wearing this sweater)

... Yeah, I don't bring her/him/her/him to a dinner party or something like that, because it's white (...) Day time work, or meetings or openings, but yeah not dinner parties."

Souvenir effect:

A souvenir is a possession that per definition is loaded with experiences and memories. The sweater was meant to work as a souvenir for both the event it was purchased at and its own making process. Could it have held documentation of the performances at the event, and in this way become a souvenir for the event, rather than the venue?

Interview excerpt:
"I thought it was nice that it was a kind of homage to Grønland Basar."

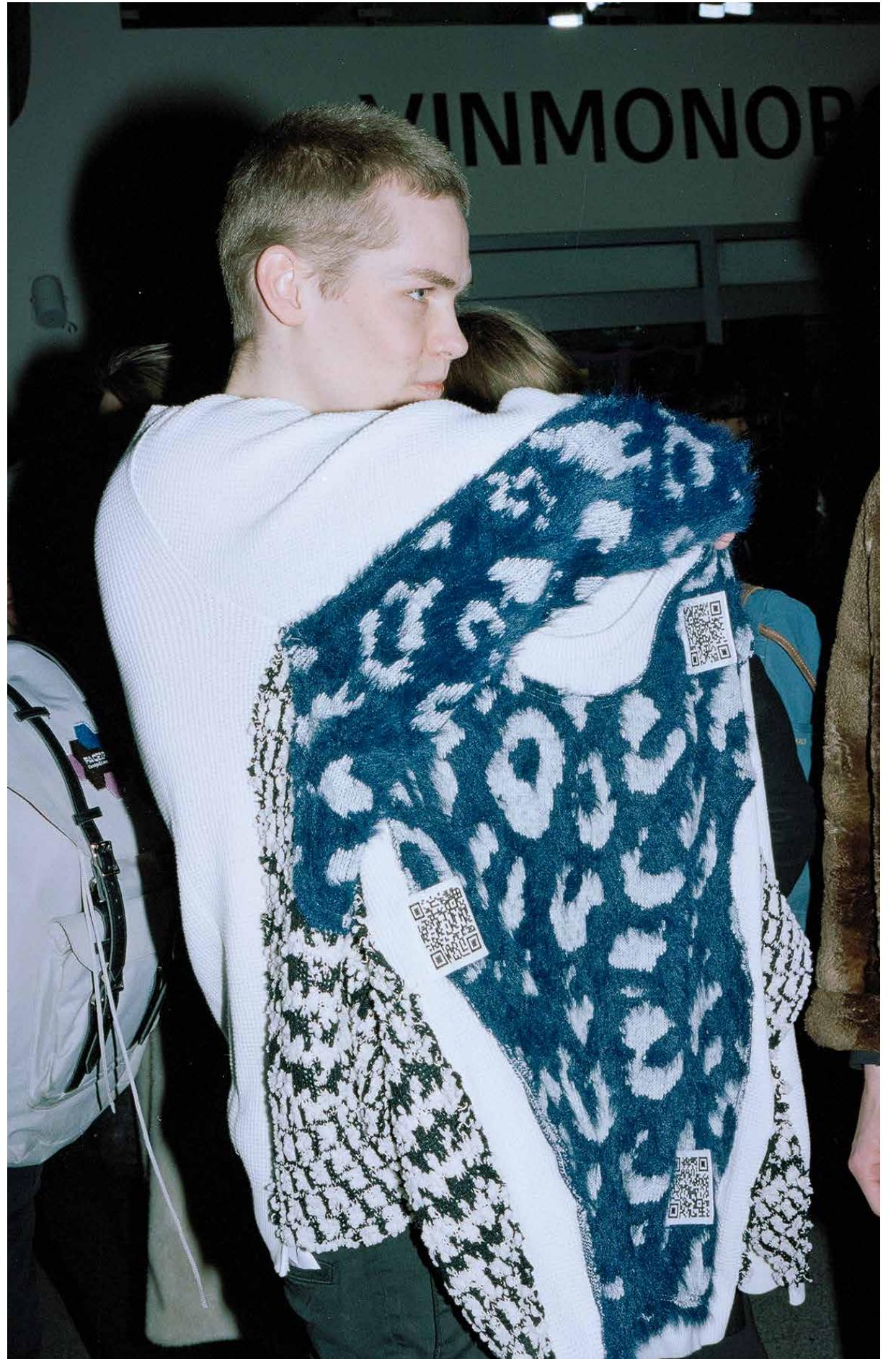
Garment as artwork:

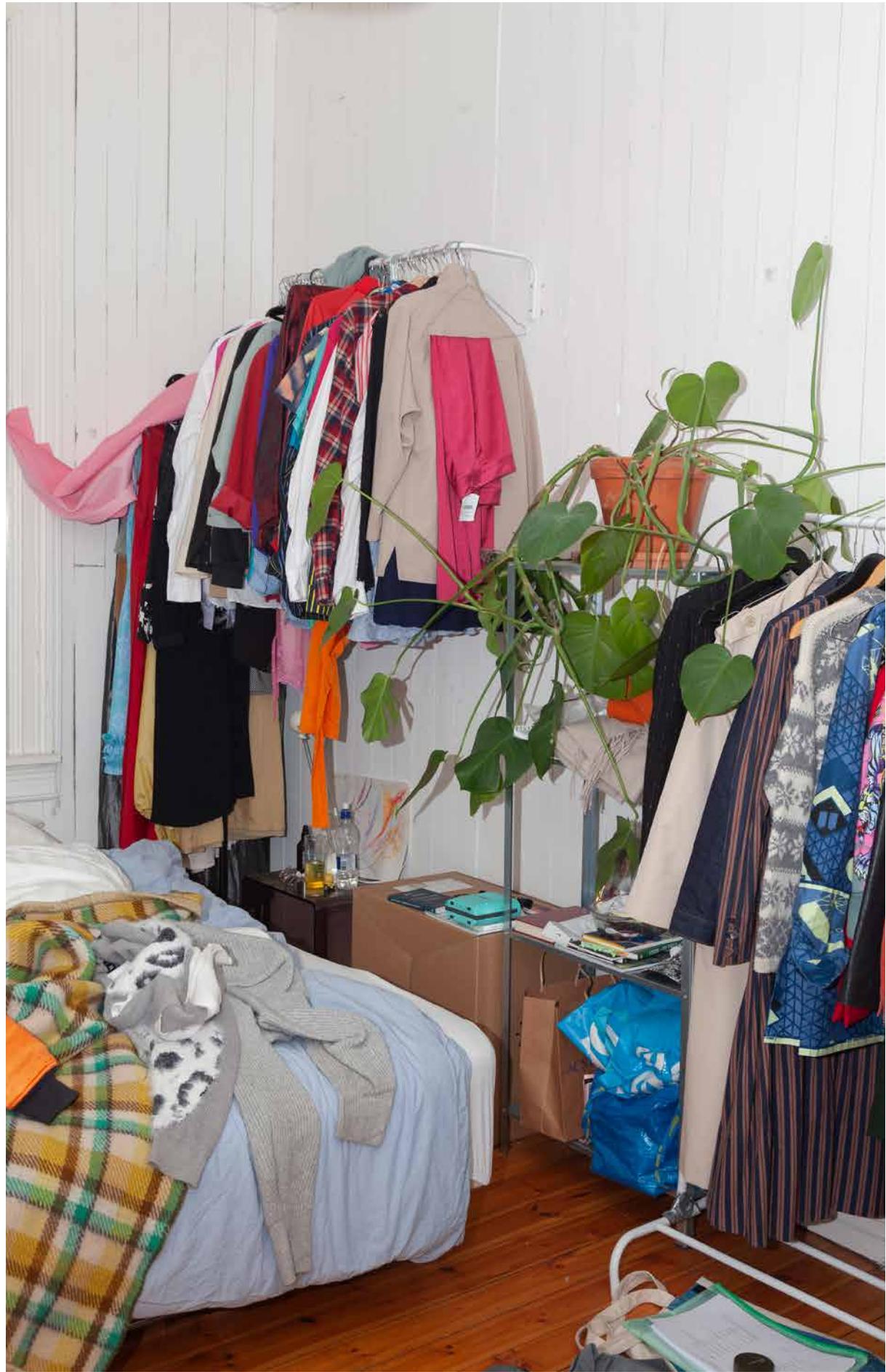
Whether garments have to become art to achieve increased value,

Case Study 4/9



Case Study 4/9





Case Study 4/9



leads to the question: Can all garments be framed as, or made as art works? Should all garments that are sold today be art? If yes, then what are those specific qualities that make the garment categorized as art? Does it just have to "look like art" or be art, and what does that mean?

Value in general and its increase by home visits and articulation:

Part of the goal of this case study was to understand what adds value to a garment. We hypothesized that showing the making process, and opening up about the costs involved, would make the buyer more invested in the garment emotionally. But we hadn't prepared for how our home

sweater. This notion seemed to open up a whole new level of relationality through the garment - re the kinship sweater.

Ethics and privacy:

Harvesting and sharing information

I am thankful that all ten sweater owners were willing to participate in the interviews, opening their homes to us 6 months after the purchase. We recorded and transcribed the interviews. There is a certain unease in capturing and storing people's stories. The problem isn't exactly in harvesting,

Interview Excerpt:

"If you think about it as an art object, which is will become, - and that wasn't the reason i bought it, (...) but it is one-of-a-kind, ten garments, you make a story... so that's why i think the value of it is high."

"I kind of think it will just increase in value."

"I think it has a high value. Its more than a garment, it's a story, and a concept inside the sweater, literally."

project. The categorization of their contribution might matter for the regulations of information care and credits. The collected material includes portraits of the participants and their homes, through photography and sound recordings. Because of this, and the research context allowing for hybrid categories, I view them as participants. I chose to not credit their statements by name in any of my reporting, but to share the photographs of them and of their wardrobes.

Because of the QR codes being available to scan by anyone with a smart phone, the information on them is some how semi public/private.

Scanning the Qr codes is practice the only way to access the information in the sweaters. The GIFS reside on web pages, their number codes are not practically available to others, as they are long and not shared anywhere, although not safe guarded per se. The decision not to share the content on a web site or



other platform, was related to an idea that people who bought the work should be the ones to access it. In extension of this, we considered following up with a closed circuit chat room and to upload information from the gathered material such as photos and sound. This would then be replacing some of the content covering the making process or the venue. To follow the process of itself, the sweater would be in development following its owners and own lives.

This brought up issues of owning one's own information, in a time where services provided leaves the consumer to

deliver unpaid labor by providing their often unlimited use data. It would be interesting to see a service including technology where the buyers owned the right to their own information. Here, I see the sweater owners as co-owners of the information they contribute.

For the same reason, I chose not to share the visual content of the GIFs that the QR-codes lead to, here. I am instead providing descriptions of them.

Hypothesis result:

H1:

People don't know what it takes to make a garment and that is why they are not willing to pay the actual price it should cost. It's unclear whether there is a direct link between. The two, and it remains hypothetical, an assumption, something to keep researching further. In the sales moment, the price was probably influenced by many uncontrolled elements. In one case the context influenced the buyer in its specificity as a bazar, where bargaining is traditional. A low price was suggested, but expected to rise in a haggling war. In another case the sales person helped the buyer by suggesting an upper price limit and let the buyer know what others paid.

It became clear that pricing is a social phenomenon rather than a fair pay per

Interview Excerpt:

"It's a bit like, if you put it in a gallery I feel like you could sell it for another price, but in a clothing shop there are more factors involved. Like, what do the other clothes in that shop cost, what the price level of the brand is, what is the segment, and what can the segment afford to pay. One shouldn't price it so high that it doesn't get sold also... its really hard, I think."

"It has a high value, even if i don't use it that often, it's a garment i will keep forever."



Interview Excerpt:

"It's an art work!"

"I thought: This is a cheap art work I can afford."

"I view the sweater as a performative piece, because you buy something you can wear and walk around as a living art work that is activated by the possibility to scan it".

"When I told people that it was an art work and people got to test the QR-codes, it went from being strange to: Oh fun!"

visit 6 months later affected the value of the garment.

Fuzzy white, fuzzy blue, black dot pattern, a hand and a scissor	Yucca palm in a big pot, marble floor, flash making shadow behind the palm plant	Sewing machine foot, fingers on fuzzy material White, black, blue, grey, someone's light brown hair	Woven small floor rug, stripey rya, on black stone surface
Hands holding small pieces of graphic, soft material, white. Sweatshirt and brown pants, blue fuzzy with white aura, flash shadow, bearded man with neck long hair	Turquoise sweatshirt, blue pants, white socks in black loafers, grey wooden floor, an old seing machine, a white textile something,	Scissor cutting soft grey jersey, pins in tissue, beige, white, blue, black, dots, wafer texture	Merry go round for one child, quaint horse face, flash making shadows yellow, blue, stripes

2

When the sweater owner themselves articulated their experiences from the purchase moment, through the 6 months they had owned the garment (use, care, storage), in front of two researchers and a photographer, they connected the sweater to a larger project, a bigger story. It also became clear to the individual owner through the home visits, that there were 9 other owners like them selves, in the sweater family that had access to the same QR-codes and probably had the same joys and pains with the

but in the usage. Because the participants were so few and potentially connected through their social and professional network, and a specific local cultural scene, it's not entirely easy to anonymize them. Upon transcribing the interviews we abandoned their names, but because we had conducted the interviews ourselves, we knew the statements in connection to the persons. It was hard to differentiate between their roles as informants in a research case and participators in an experimental, interactive design

2 GIF content described, as they are only available through the sweater directly.

hour. During the home visits the cost list sheet was re-examined and new insights appeared there and then; most of the owners felt they should have paid more.

H2:

There are attachment issues between garment and it's new owner - some of that problem is started right at the very beginning of the relationship because of the owner not knowing enough about the garments genesis: We could not prove or disprove this hypothesis, because the way in which we solved the mediation of the making process was too artistic and didn't convey simple, true and clear information.

H3:

People who earn more will pay more, by comparing their own salaries to what the makers should be earning: This hypothesis was proven to be partly true. On the average people who earned the least of the ten owners paid the least. The people with low income paid less, but explained it in keeping with a logic that that was all they could afford. The people with a relatively higher income paid more on the average, but explained it in relation to a fair market price, relating to what other buyers had paid - we realized that pricing is a social critter, one that relates people and places them in a landscape of fairness.

The object of this study was to through existing structure implement some altered sales and usership habits as an experiment that could lead to new insights. Some of those insights were teased out, had been hypothesized up front. More emerged through the practical carrying out of the experiment. The aim of going into the research project with such openness and in rather uncontrolled circumstances was to find out something about communication and clothes. And to do so under messy conditions, because those are the conditions we as designers usually work under and within.

As a research experiment the case study could have been divided into 4 separate studies, but as a designer part taking in the ongoing scene this was a possibility to focus even in a divided and dirty area of design where quite a few mechanisms come into play all at once.

I would in effect argue that finding ways to research in such a complex field, is a way forward, and that 'laboratorifying' research in clothing might only take us so far.

Limitations:

In the case study I find a rich material, but what is what? The research was dirty in the sense that we tested many things in one experiment - so we can not know for certain which element was at work to trigger

what emotion in the owner. The biggest areas that could have been looked at separately were about knowledge on making in general, souvenir mechanics and outsourcing of the labor of pricing to the customers themselves.

There are both possibilities and limitations in a messy research experiment like this one. There are many tools and motives featured, such as the Qr-codes, self pricing being the two major ones, and additionally there is a collaborative structure with multiple contributors on the research side and the participating informants' side. Because of such a saturated project design, the findings may be unclear as to what might have caused an effect, or finding. It would be hard to conclude whether it was the art context or the brand recognizability, the sales people, the



Case Study 4/9

particular content of the QR codes, the list of costs or just the way the sweater looked that caused one person to value it one way or another.

Notes for future research:

What about non-unique garment, serially produced garment? This to connect it more to a real situation and the clothing industry, not studio practice.

How can I push transparency further, beyond the paper that most people lost right away after the purchase, somehow ingrain the information on the costs in the garment more permanently?

Look into the home visit's possibilities. Connect more to the owners through changing the content of the QR-codes and develop further the communication between the owners as well, perhaps through forum.

To continue to look into ownership of one's own data - here creating safe forums that is not for research but for use by owners.





Drop in Factory
-- No YOU make it

(keywords)

outsourcing,
factory work,
hobby industry,
prosuming,
participation,
inefficiency,
labortainment

Case Study 5/9
Drop in Factory --
No YOU Make it



What:

A temporary factory for drop in work, set up in a Christmas Market in an art space in downtown Oslo.

When and Where:

December 2019, Kunsthall Oslo,
Christmas market.

Drop in Factory
-- No YOU make it

Who:

HAIKw/, Harald Lunde Helgesen
Curator: Victoria Duffee
Extended collaborators: 18 individual
visiting factory workers



Drop-in Factory

-- No, YOU make it

Research issues:

- How can amateurs learn about a garments genesis?
- Look into *garment value literacy* in fashion consumers.
- Can play help users inhabit other positions than normal and gain new insight in a system?
- What happens when the roles of user and producer are combined?

Hypothesis:

H1:

When a consumer knows how to make a garment, they approach and read the garment with that knowledge. An informed reading of a garment is different from an uninformed one.

H2:

By doing instead of talking about an issue, people can conclude for

of the garments, made by amateurs, will make the garment a communication starter: "Did you make that yourself?"

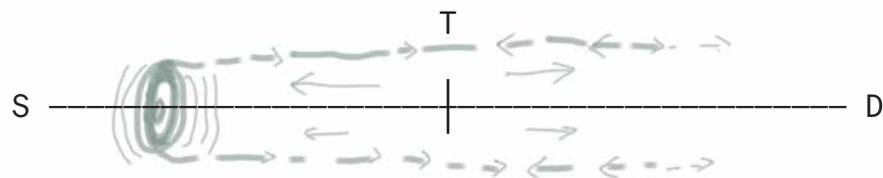
- People learn to live with their mistakes.

Risks:

- We underestimate the skill level needed to operate machines, even when instructed in detail.
- The garments turn out too crooked or poorly sewn for people to learn to appreciate anything about it.
- People experience personal limitations and give up.

Problems, practical:

Drop-in insinuates someone come in from the street at any time, but there must be some kind of structure, with educational and instructional elements and timing. It could be hard to balance the immediacy, the necessary commitment and a temporality in the explanation of a task. Can we solve this with time increments, starting times following a specific rhythm?



themselves. This is more efficient for increasing awareness, than giving someone "the right answer".

Possible Gains or side effects:

- Shift in perception of what is well made.
- Ideas about machine made vs. handmade through building one's own skills.
- The somewhat clumsy (?) finishes

Logistics of sewing times vs ironing etc., - needs to be worked out.

How can this make enough money to pay the instructor, cover materials etc. Look at the price list to work out: Rental of the workstation? Pay for the use of a workstation? The garment pieces? How many in total? Finishings and details? Leave them for later pick up?

Could we film the instructions and let people start whenever they want

by activating a video at each machine station?

Also, could it be possible to buy the cut pieces and an instruction sheet, separately, prices as listed?

Place on the S-(T)-D timeline:

We move far into the supply zone with this case study. I imagine a wave-like movement, (undercurrents, rip tides, peelers) of people, efforts and insight from demand to supply and back, radiating out from the new point of exchange in the factory. It affects both sides (see illustration on page 108).

A concrete description

The Drop in Factory is like a mix of Santa's workshop, Fredrikssons fabrikk, a sweatshop and a sewing class: The case study breaks down what garment making consists of for an unexpecting shopper.

The context for this participatory three day happening was a Christmas Market held in a nonprofit art space in downtown Oslo. HAIKw/ was invited to occupy an area in the white cube space with a "take-over". Instead of making a pop-up shop, like we had so many times before, we wanted to interact with people and tap into the maker-spirit of the pre-Christmas advent period, and, in our own way, explore how to involve an audience-customer in our processes of making garments.



We set up a mise-en-scène of a small, amateur factory: individual tables, sewing machines, scissors, pins, threads, irons, and ironing stations, black- or whiteboard, planned instructions for

teaching/leading the group. We had decided that the factory would make shirts. We wanted to give participants insight in a generic and ubiquitous type of garment, well-known to all - within the context.

To save time we cut the garment panel pieces beforehand and overlocked the edges- to make it possible to skip some tasks in the factory line, to simplify. The ready-cut panel pieces were laid out for picking by drop-in design workers in the factory.

Walk-ins signed a contract, got a short description on what to expect, took a seat and followed instructions paced at a beginner level - with a floor manager floating between factory workers in need of technical help.

The room was decorated for Christmas: Diagonally red and white striped squares with silver garland frames. The impression left on the audience was a hybrid of Santa's workshop and an amateur sewing club. To complete the factory, two people ran it: Harald Lunde Helgesen was an instructor/floor manager, and I was the HR officer in charge of contracts and payroll. I also held the role as a researcher, field worker, and participating observer.

I conducted interviews with participants on site during and after work. 6 months later, I carried out a new round of interviews, with as many of the participants as possible, 10 out of 18 total.

The factory was active for 3 days in late November and early December 2019.

Background

When HAIKw/ was invited to take part in a Christmas market at an art space in Oslo, Harald and I felt doubtful we could endure another sales stand experience, with all the preparations, schlepping and

the inherent insecurity of sales numbers. In defining all the things that made us doubt this business opportunity, we found new answers in the form of questions. Donna Haraway's term generative doubt came into effect:

Should we really produce a guessed amount of goods, in hope it might be sold?

How can this distribution system still be the standard?

Why do we not make goods on demand?

Why does the customer not make it themselves? If they want it that much?

The idea of making a customer-run manufacturing business was conceived. We called it 'the drop in factory', with the tagline 'No, YOU make it'.

Following the logic of the individual customer becoming the supplier for their own demand, we first thought it best that they make one garment from start to finish. But as we continued to organize the specifics and logistics of the factory, a different format developed. With this small factory, instead of focusing on the individual, and their degree of attachment to a singular garment, we would explore labor and value relations on a more general level. We decided to arrange the factory according to the system that industry normally uses: Line production. The reality of manufacturing could be of interest to people, almost like a free-form immersive documentary. Collapsing hobby and professional sewer in one and the same, could be useful to reveal a general understanding of value in commodities. Making is one way to acquire new items and commodities. The hobby industry facilitates for

amateurs to produce things at home, with half made products or ingredient kits. Hobbyists pay with their money, time, and effort to become makers of products. In the process they achieve a sense of accomplishment and pride. Are the same people willing to pay a professional a corresponding sum of money to do it for them? Probably not, because the point for the hobbyist is not efficiency, but to feel productive and learn something.

Marx' explanations of exchange value vs. social value come to mind; consumers sell their labor value to an employer when they go to work, they get exchange value in return, i.e. money. With this money, they can, in turn, purchase what

Case Study 5/9

A Field Note
Kunsthall Oslo, December 5, 2019

A calm afternoon with some visitors here and there in the Gallery Christmas market. They enter, kind of stop for a bit inside the doorway and glance into our factory on their way in to shop for gifts and goods. Most of them keep a distance signaling that they don't want to be spoken to - they seem to sense that there is something we want from them. Harald and I sit or stand in the factory area trying to find a balanced tone as we invite of potential participants.

A woman stops, like many visitors do, and look at us, the sewing machines arranged systematically on separate tables, paired with chairs and lamps, a scissor and a note with a number 1 through 7.

Harald: Hello, do you want to work in the factory?

Woman: Not right now.

She answers as if automated, like a reflex, the first thing that comes to mind upon our invitation: No. Harald goes on to explain a bit more, taking a few slow steps towards her: You don't need any sewing skills, we give you simple tasks and teach you as you go. You can make coins for buying a shirt. She still doesn't want to join and says with another reflex like response:

No, maybe some other time.

She adds: how fun! Then you can really get a feeling of things... how fun...

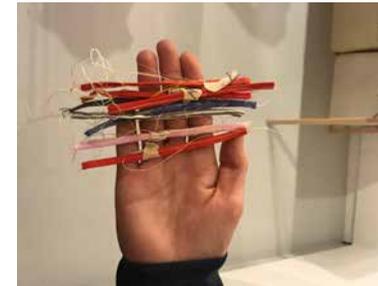
Later the same day, a couple in their late twenties walks in. They came to get Christmas gifts at the market and seem to have set aside time to spend here, together. I use some persuasion to get them to join the factory: There is no set time period, you can quit any time you want! They join and get going with their tasks under Harald's leadership after signing contracts. They stay for an hour and tell us afterwards that: It is a good commentary on society. I want to take a sewing class after this. It was empowering, because I realized that I could do it. One of them said they had wanted to stay for a very short time. They ended up staying for 40 minutes. The other said he felt encouraged.

December 8, 2019

One participant buys a shirts. She has worked at the Christmas market as a host and sales person and had joined the factory in quiet moments, earning altogether 88 factory coins. A shirt cost 300 factory coins for workers, and she pays the rest in cash.

None of the shirts are ready after 3 days at the factory. The shirt that was sold was taken to the HAIKw/ studio and will be finished there in the following week; buttons, button holes.

they may want or need, something that per definition as a useful object, has social value. In the Drop-in Factory, the idea was that people would use their labor value directly to get what they wanted, i.e. the social value, which would be in the shape of a shirt. By skipping the exchange value (money), we could somehow, perhaps de-alienate work and value.



I wonder how people are to understand time embedded in commodities on a shop shelf. As Marx puts it, a customer only sees the price value, not the material or dead labor value embedded in it, such as the resources in terms of time and materials used to make something.

How could a hobby-job factory arranged in a cultural institution, a mix between labor and entertainment (labortainment?), affect the way people understand and interpret the value of a commodity (shirt), there and then? Could it affect how people acquired garments later on? Would it affect these people's relations to other shirts they see or own in their daily go abouts? Could what we might call labortainment lead us to conversations on price, value and worth in general, and especially in relation to fashion consumption?

A production narrative:

We had a few reasons for suggesting people who would normally be our customers, could become our, and their own, producers. We have encountered questions of value and price in so many ways along the years of making and selling clothing. It has been hard to design or produce a price, even when we know the work and resources put into a product.

Once a price is settled, the challenge of relaying the ideas, time and resources that has gone into a product, starts.

At HAIKw/, we had a sense that the more a customer was told about the making of a garment, the better. Marketing discourse had for years been telling us that stories were what we were selling. Maybe people would not buy something solely based on the maker's story; there had to be more to it. But maybe they bought the garment that was presented well, with what the customer experienced as authentic information, with more enthusiasm. Maybe they connected to the garment in deeper ways.



The more specific the information was, the better. A first hand story (my own) is worth more than a secondary one (other's). The customer, in this sense, does not just buy garments, but our stories and knowledge. If we could have taken customers along in the experience, they would have understood it all just so much better. We would not have to edit and come up with narratives; they would have their own stories to tell.

Factory, not course:

We chose to make a factory-like setting, instead of a hobby-level sewing class. A sewing class is an established format which attracts people with an articulated interest in crafts, we figured. A factory might be more neutral



in its abstract form, in regards to our target participants. By abstract, I mean deconstructed and unfamiliar to the participants. The factory could, for many, be a curious setting. For people in Oslo, who live far from where most goods are produced, distance contributes to an alienation and low understanding of how products manifest. This state, I liken to illiteracy, i.e. a missing ability to read value and price in relation to resource usage and human labor invested. This is not to be blamed on the consumers, but on us, the producers.



I

Findings

Observation by participatory fieldwork:

I participated in the experiment acting in an administrative position. I welcomed new workers by inviting them to sit down at the desk where I signed them in by contract, informing them of what to expect, and how they would get paid. The early participants got less information than the later ones, as I learned along the way that managing expectations was of importance to avoid disappointment and conflict. The way I reacted to the situation myself, as a supervisor/HR/fieldworker hybrid, was of relevance. It was hard to play the part, and I observed that I used acting as a social crutch when I felt I was in deep water. The thing was, I learned quite quickly that most participants would not earn a full shirt worth of coins in one visit, simply because they were novel factory workers, and too slow to get the numbers up. But I could not very well tell them that up front; directly. This meant I carried an awkward premonition; I knew they would not come out with much remuneration materially or monetarily.

To tackle the situation, I started developing a sort of role, where my practical dust coat became my costume, and regulations became my excuses. Regulations I had made up myself, served as unbreakable rules I could blame when I had to convey messages to the participants, such as that they did not make enough money or I had to deduct pay for reasons like broken needles or the use of consultancy by the floor manager, Harald.

Interviews:

I talked to the participants during their experience. I treaded carefully not to lead their experience and mindscape in directions they did not, themselves, suggest. I asked them open questions like; how are you feeling? How is it going? What are you doing?

speculate that participating in a drop-in factory would require less commitment than a sewing class. It could make it easier for us to reach more non-sewers and reach beyond craft literati. People who do not normally sew or craft, might not be willing to devote a full day to sewing, but a line production set up would make it possible for them to sample an experience for as short or long as they wanted. It is a goal to reach not only, but also people not already interested in sewing, because with them any new knowledge would be possible to pinpoint as brought on by this experience.

¹ The Norwegian 80's comedy TV show about a tiny sewing factory called Fredriksson's Fabrikk.



In phone interviews a while later, I followed an interview guide. I wanted to find out how the participants remembered the experience after some time had passed. What was left of the physical repetitions

from the drop in factory experience, as they later on interacted with shirts, in their own wardrobes or in shops.

In asking the participants to articulate their experiences, I find that it deepens, grows stronger. What is entirely tacit, comes to the surface as it is said out loud. It changes, translates, and becomes something else, but is likely to create and establish something like hooks in a more profound way than we could without such post experience involvement.

Hypothesis

Result:

H1:

When a consumer knows how to make a garment, they approach and read the garment with that knowledge. An informed reading of a garment is different than an uninformed one.



The first hypothesis in this case study is related to the idea that there is a connection between the understanding of the maker process and value assessment of garments. I wanted to see if a person, learning how to make a garment, would achieve garment value literacy. In the

interviews, it was difficult to get a clear answer about this without asking direct questions that could risk placing thoughts in the participants head. Because of the small sample size of the interview group, I was not able to gather a significant amount of statements that confirmed an increase in the participants' garment value literacy. Despite of this, I still think it is worth its weight as an assumption. I base that assumption on my own experience. As someone who knows garment making and its production cost, I do identify as garment value literate. This was the reason I believed it can be transferred to anyone through education. The question is how much do you

have to know, how well do you have to be able to do the work yourself to have enough of an understanding to assess it? It took me years to become an adequate sewer, so how do I find



out what level of skill or experience is needed to reach garment value literacy? I keep the hypothesis that an informed reading of a garment is different than an uninformed one, although it was not proven in this case study, directly. This experiment could benefit from repetition, and be further developed to find out more about the relation between personal skills and value assessment of other's work/products.

H2:

By doing instead of talking about an issue, people can conclude for themselves. This is more efficient than giving someone "the right answer."

In the second hypothesis, I set out by claiming that doing instead of talking would make people able to conclude for

A description of a sound recording from the factory

I listen to a recording from the Drop in Factory, day one

14.00 o'clock

Narrated by me (Ida)

Humming and rattling of sewing machines of different qualities. Harald speaks to a participant in the factory about the seam work, the sound echoes between the white gallery walls of Kunsthall Oslo. Pål Herman has been placed at work station XX, the ironing board. I ask him what he's doing.

Pål says: Right now, I am standing here, pressing some parts that... I'll never get to the bottom of this pile. It never ends. But I am still in good spirits.

I ask him if he likes ironing.

Pål says: I iron very little at home. I mostly... steam. It doesn't work as well, but it's faster and takes up less space. We don't have an iron or an ironing board, so....

We talk a bit about having something like a murphy ironing board at home. The kind that falls down from a cupboard, like a murphy bed.

I continue; How do you feel in the factory?

Pål says: I feel like there is a good atmosphere. I have worked for half an hour now. I am in good spirits. I have faith. I move on to Carl: How are you doing?

Carl says: I'm fine. I'm on my second pair of shirt arms, and what's happening is that am making a little fold on them, so that the shirt arm gets narrower. I add: "pleats".

Carl confirms; yes, a pleat.

I dig a little more; How are things feeling in the factory?

Carl says: I feel a bit of pressure to make things nice. And i feel like the other workers are much better than I am.

I ask if he has seen their work, but he says he hasn't, but he still thinks they are better than him, laughing.

He has over heard them talking about sewing machines they have at home and so on. He laughs a little more. He adds that the work atmosphere is pleasant, before we make a plan for me to return to check in on him again later.

Oline, how are you doing?

Oline says: I think this is really fun!

She confirms that she is used to sewing, that she has sewn quite a few things, in her own words. None as advanced as a shirt though. She finds it enjoyable to repeat the same seam wok multiple times to learn it.

When I approach her, she has sewn two of the pieces that her station has been delegated. Or four.

We clear with Harald what the next step is for her, her sewn parts are to be passe don to another sewing station, not back to the iron station.

Hi, Kristian, I just wanted to check how you guys are doing?

Kristian: It's going well. It's fun.

The sewing machine makes noise and trampling sounds.

Kristian is used-ish to sew from earlier. He is a pupil at the sewing department of the high school, Edward Munch, in Oslo. He is about to tell me more about that, when he detects his under thread is empty. I help him and it turns out the under thread has just broken, hence the noise of thee machine. He confirms again that he thinks the experience of the factory work here is fun. And that thee is not too much pressure in the factory. He repeats: ...quite fun actually.

Noa, one of the other factory workers comes up to Kristian and asks him a few questions. There is something about a missing mark on a part that Kristian has sewn, and Noa is trying to figure out how the parts belong together.

A girl working next to Kristian exclaims: Oh, Himalaya!

Some machine sounds can be heard. I ask Noa how it's going.

He says its going fine and we go into a conversation about the work, something about a fold or pleat which should or should not be there, Harald comes over and clarifies; you have to match something and that involves yielding it as you go. There are things in the production line that demands hand skills and a bit of an eye for adjustments. It's not just a stream lined conveyor belt operation, after all.

A conversation across the room involves Pål Herman at the ironing station, saying he has done his part perfectly, in a joking tone. Harald is following up another worker already and i ask Noa again if he is all right, all in all. He says he thinks he is, but confirms that he is feeling a bit of pressure. He describes the pressure as a feeling of trying to do right and well. He has gotten good instructions, but he got a bit confused about the collar because

you must be able to fold it out so then he cant sew there, he points to an are of the garment pieces and i can confirm that, no, he is not to sew there, but around like this, I point towards the right area to sew.

As I listed to the recording, I realize there is a lot that a sound recording can't capture, and that it can not be translated into text. In a work situation many things are discussed through body language, pointing, showing, give looks, nods. Not adjusted for sound, or radio.

I stay at Noa's station and I ask questions about the specifics of his tasks. I exit my interview mode and go into something more like a sort of general help and participatory mode.

I ask Oda how she is doing.

She says: I am in good spirits.

It appears to be a phrase of choice here.

She attaches the sleeves and says it's aa bit boring to sew the same seam over and over again. I complement her om her work, which looks very good.

Sure, she says, it's nice to be the first in the line of workers who have a task where you can actually see a result, attaching something together. It's nice, but it's like, uninteresting to only do one thing. And that is because when you sew... a whole garment on your own, you get to like, see the whole process. Here however, it's like, you sew the same seam and you only see the same thing over and over again, and that feels like... you get sick of it after like, one.

I agree to come back later and finish for now by asking them if they know when their shift is over. No, nobody knows.

Carl and Pål Herman talks to each other; we only have those two left.

I ask how they're doing in the factory. Carl says ; it's been educational, but then hidden costs kept popping up, which makes me feel like we were not informed well enough about how much we should earn. The fact for instance, that we had to pay for renting the work stations – that came up at the end. And that it cost money to get help? And kind of bad information all around. I don't think I would have taken the job here if i knew all this up front.

I ask what we could have done to ensure that he had a better experience in the factory.

Carl says, you could have been more honest. Regarding cost and salary, up front with your employees.

I try to transfer the responsibility on him by asking whether it was a little bit stupid to sit down at a factory station without having been given information? Carl says; but i didn't think it was just greed and that you would try to manipulate you employees.

We laugh, while we talk about these serious trust issues. In terms of expectations for the hourly rate, he had thought that, at least you will be able to buy some HAIKw/ garments.

I suggest perhaps 1700nok an hour then?

Carl says, yeah, or maybe 1000nok an hour. At least.

We laugh again.

Carl continues; But then this was very nice. He pauses and elaborates; It's just that you start out thinking this will be so nice, that Harald was helping and so on. But then it's just.... It costs money and then you feel like a bit like a fool.

I confirm that yes, it was a bit manipulative of us.

Then Carl comments on my coat, the blue cotton twill coat I am wearing, saying: You just keep wearing that coat. He seems to view it as something that differentiates me, placing me aside and above the workers, perhaps. It's hard to tell what he actually means by his comment.

I ask Pål Herman whether he is finished, and he answers with a question: is there anything more i can do? I don't know, and Harald says no.

I interview Kristian on how he has experienced his time in the factory, as he signs out for the day.

It's been fun, he says. Educational. That it's important to press things, because those "button hole thingies" were very hard to attach in some areas because they were pressed in the wrong day or not at all.

So now, he learned that pressing matters.

I ask him how he feels about sewing the same thing over and over. Pretty boring, he says.

His friend from the neighboring table exclaims that: sewing the same thing over and over is so much fun!

Oline asks her to go fuck a goat.

It's their class motto.
Everyone laughs.

Kristian thought it was fun to work in the factory, butt hat it was tiring and that it would have been better to sew one whole garment instead. It would have been more interesting. In this version, its only fun right at the start and then when the repetition sets in and you just do the same

thing over and over and over.... But he does think you learn how it is to work in a factory in this way.
We sum up the work contract and how he has delivered.

Did he break any needles, I ask him. Nooooo, he says, seemingly unsure.

Did he note the righ amount of sewn pieces?

He says: I completely forgot to mark them down.

But does he at least have an over view of how much he has produced?
He says; I made those button hole pieces? Together we count ten of them.

And then he has made "those two" button hole stands, but is missing some of the top stitch, Harald points out. So those were not quite ready. He placed a button hole loop on one shirt.

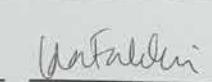
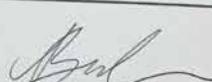
We start talking about the difficulty level. Kristian had some high level tasks. Harald confirms Krisian's tasks as medium level.

All together there is one hard, to medium and ten easy tasks delivered.

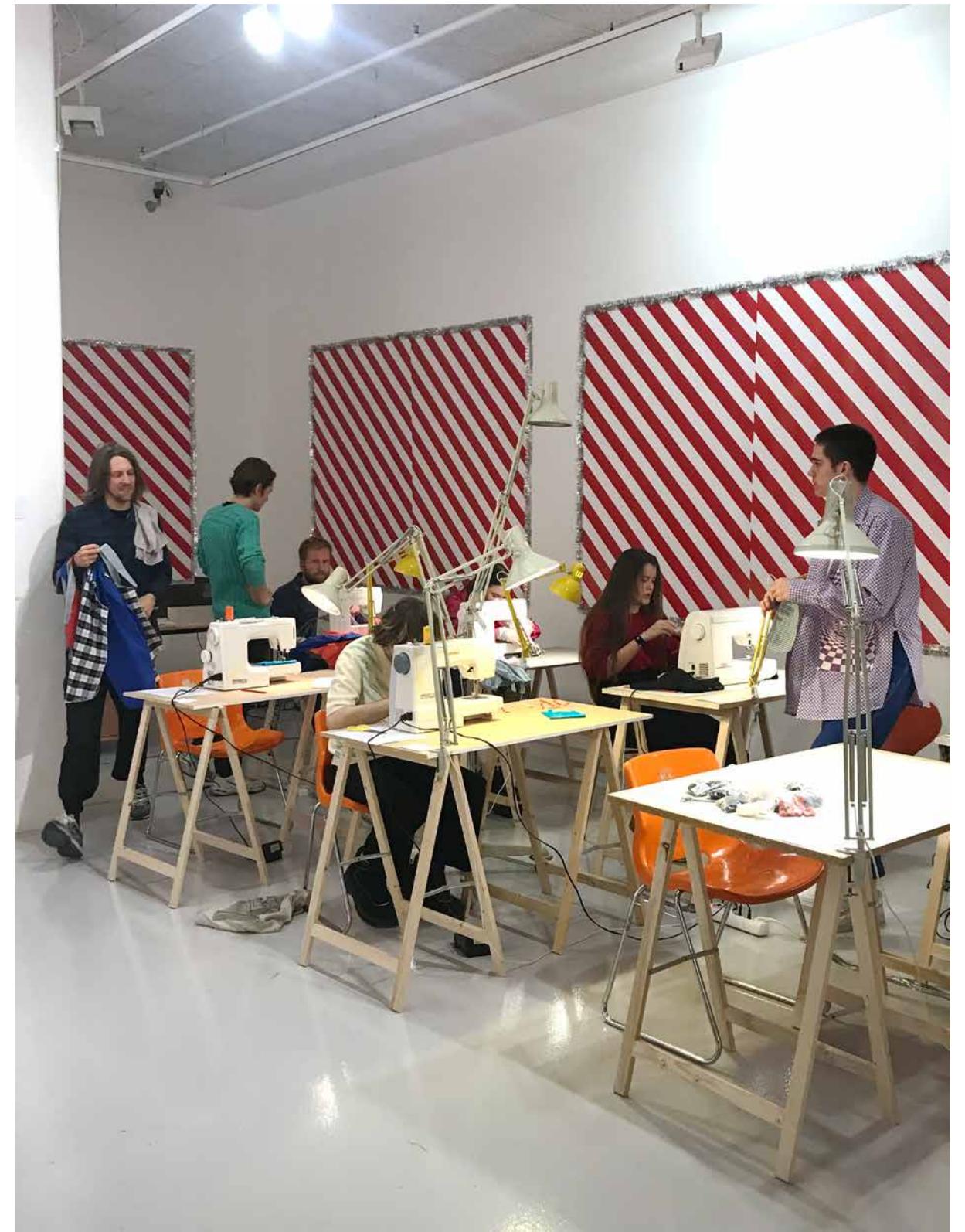
I calculate out loud to myself, someone is whistling and sewing machines are humming.

Kristian has earned 200 coins minus the station rent. I calculate his rental to be 34 coins, some of which was station rental. He has some involuntary breaks, while waiting for others in the production line,

NAME: BENEDICTE

DROP IN FACTORY I		HJELP! DET ER JUL! OSLO KUNSTHALL 2019						
LØRDAG/SATURDAY 30. November 2019		SØNDAG/ SUNDAY 1. December 2019		TORS DAG/ THURSDAY 5. December 2019				
START TID/TIME	SLUTT TID/ END TIME	TOTAL TID/ TIME						
19: 27 27	20:34	67 min						
STASJON/STATION 0 PRESSE INN KRAGE / PRESS COLLAR (short) PRESSE INN MANSJETT / PRESS CUFF (short) PRESSE ERMESLISSBÅND / PRESS SLEEVE SLIT BINDING (short) PRESSE KNAPPSTOLPE/ PRESSE FRONT BUTTON FACING (short)		STASJON/STATION 4 ERMEISETTING / SEW SLEEVE TOP (medium) STIKNING ERMEISETTINGEN/ TOP STITCH SLEEVE TOP SEAM (easy)						
STASJON/STATION 1 VRANGSY KRAGE / SEW COLLAR (easy) VRANGSY MANSJETTER/ SEW CUFFS (easy) SY PÅ MANSJETT/ ATTACH CUFF (medium) X STIKNING MANSJETT / TOP STITCH CUFF (medium) X		STASJON/STATION 5 SY PÅ FRONT KNAPPSTOLPE MED KNAPPEHEMPE/ SEW (advanced)						
STASJON/STATION 2 SY PÅ ERMESLISSBÅND / SEW SLEEVE SLIT BINDING (medium) SY SKULDERSØM / SEW SHOULDER SEAM (easy) STIKNING SKULDERSØM/ TOP STITCH SHOULDER SEAM (easy)		STASJON/STATION 6 SY KNAPPEHEMPE 1/ SEW BUTTON LOOP PIECE PREP (easy) LEGGE OPP NEDERKANTEN/ SEW BOTTOM HEM (medium)						
STASJON/STATION 3 SY PÅ KRAGER / ATTACH COLLAR (advanced)		STASJON/STATION 7 KNAPPEHULL / BUTTONHOLES (category Y)						
SUMMERING ARBEID/ GRADERT SUMMARIZED WORK/ GRADED		Short x 6 coin	(X)Knapp/ Button x 8 coin	(Y)Knap- stull/ Buttonhole x 7 coin	LETT/ EASY x 13 coin	MIDDELS/ MEDIUM x 15 COIN	AVANSERT/ ADVANCED x 20 COIN	TOTAL
					1	11		43C
VEILEDNING / GUIDANCE								
-1 COIN DEDUCTED VV		2 coin						
LEIE AV ARBEIDSSTASJON/ RENT OF WORK STATION		MINUS TOTAL TIME X 0,25 C			TOTAL			
					16,75C			
BRUKNE NÅLER / NEEDLES BROKEN 11		MINUS X 1 C			TOTAL			
					2C			
TOTALT COINS OPPTJENT TOTAL COINS EARNED		26,25C						
INFORMATION: Price for finished shirt for drop in factory worker is 350 Coins Price for finished shirt for non factory worker is 700 Kroner								
CONVERT TO HAIKW/ COINS - 1 coin = HAIKW/ coin EXPIRY DATE END OF JANUARY 2020 DOES NOT APPLY ONLINE, ONLY IN HAIKW/ SHOP IN STORGATA 36								
 PRODUKSJONSLEDER			 LØNNSANSVARLIG			 FABRIKKARBEIDER		

Case Study 5/9



One of the contracts, showing the task range and attached remuneration, in factory coins, with a possibility to convert to HAIKW/ coins, that could be used in the shop. Note work summarized, and the deductions for time spent, broken needles and extra guidance

themselves. This claim, I found to be confirmed in the case study. Because Harald and I did not make any references to the realities of the clothing industries, factory conditions or politics, such political issues only came up through the participants' own thought processes. In this way, we experienced a kind of outsourcing of insight, we did not have to do the work of pointing directly at issues or connecting dots. We might have been thinking about those same things; how prices are unfair, and the system does not make any sense, making clothes takes time and time is money, and so on. The fact that the participants could experience this in an embodied way made the experiment interesting to me. They brought up topics of concern instead of us having the answers. It was both a relief, and a feeling that we are in this problem together; the problem of value dissonance, both producers and consumers.

Limitations:

The Drop-in factory was tested once, and there were few hours where the factory was fully booked. Communication was a factor, and the lack of a booking system. Potential drop-in workers, passersby were not made aware they could earn (part of) a shirt inside.

Even if we had aimed to attract non-sewers, most of the participants probably had an interest in sewing from before. They were not driven by desire for the particular shirt we were making and "selling". There were too few samples of the shirt to tempt potential consumer-workers with. This complete system of shop, advertising and making/acquiring through becoming a worker temporarily, had needed much more preparation and design devotion to function well. In a future version of the case study, a shop front or show room could be added. It could perhaps be beneficial if the drop in workers were motivated by the goal of acquiring the shirt, and not by learning to sew, per se.

A factory in an art space will never be

read as a real industry setting. It was rather a fantasy, something to go along with, a bit of a fiction. Harald and I did not define it as un-real or real.

The Drop-in factory was not meant to be social tourism, a sort of scene set up for privileged volunteers to move in and out of. This could be a criticism of this experiment where people are invited to do something leisurely, that others do to survive in places far away. For me, the Drop-in factory is also an experience of working in fashion in the local context, something we have lost, and most people have no relation to. Instead of politicizing this explicitly, my intention was to let personal experience yield a sort of embodiment of politics, to connect what your hands do, your time spent to a sense of value in a hands-on experience, beyond narratives and information of right and wrong.

Notes for future research:

Moving forward, I see potential in exploring roleplaying aspects of the Drop-in factory work. Future research could pick up on roleplaying as a kind of psychological strategy to tolerate a situation, and possibly learn more; granted that we debrief the experience.

Also the fictional aspect of the factory, as a bit of an abstract idea for many people in this particular locality, Oslo, Norway; 2019, could be explored more.

We could consider the spaces that the factory is set in with more exploration.

Here, the drop in factory was set in a Christmas market, but how would it play out if we were located in a mall, or a free-standing shop/gallery space?

What would happen if we facilitated larger companies to try this experiment?

In future versions of this experiment, the shop front of the show room could be developed more, and the communication and recruitment end of the work should be assessed and adjusted.

We can consider whether a more long term experiment could add something as well, to try to find answers about the frequency of sewing practice vs the value literacy, as mentioned in this report.





Shop Characters

(keywords)

participation,
cast of characters,
role play,
reward, shopping
game design,
consumer research

Case Study 6/9 Shop Characters



What:

An installation of space design, 17 coats, a piece of furniture and soundscape, presented within an exhibition on sustainability and fashion.

HAIKw/ participating in the group exhibition, Don't Feed the Monster, curated by Franz Schmidt and Maria Havstam, at Galleri f15.

When and where:

October 19, 2019 - January 29, 2020
Galleri F15, Moss.



Shop Characters

Who:

HAIKw/ (Harald Lunde Helgesen and I)
Saga Bernardina Andersson
James Ferraro

My project collaborator at HAIKw/, Harald Lunde Helgesen, made 17 coats from left over material in the HAIKw/ studio with help from apprentice Håkon Sørli. Architect Saga Bernadina Andersson designed the space. Musician James Ferraro created a custom soundscape that answered to the research issues, consumption and neurological reward. Elias Pittenger voiced and helped articulate audio-instructions for the installation with recording help from Anja Lauvdal. Franz Schmidt and Maria Havstam curated the exhibition. The technical team at the gallery, led by Eivind Karlsen, produced the space, building and painting, mounting carpet, lighting and sound. Anders Dahl Monsen rendered and built the furniture piece.

Shop Characters

Research issues:

- Can consumer research be embodied and, in that way, be mediated on a deeper level?
- Can increased knowledge about consumer research help people make contact with their unconscious during shopping experiences later?

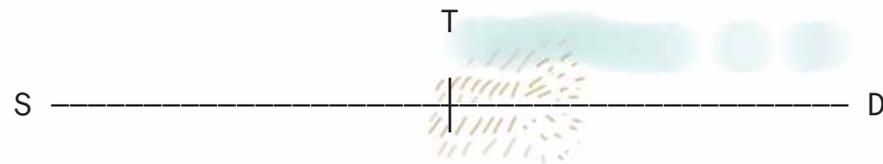
Risks:

People do not play with the coats and can not hear the spoken messages.

The talk of consumption acts as a trigger for desire to consume more.

Place on the S-(T)-D timeline:

We hover around the transaction point as we know it. And we float over the timeline on the demand end, I imagine, as we draw on meta data from consumer research and aim to spread this back to the consumers, (you, me, us all) (see illustration).



Hypothesis.

H1:

Coats can be journals and carry information for learning

H2:

By wearing coats with designated personalities a gallery visitor can get to know different aspects of their own shopping behavior.

Possible gains:

Activation of an audience who plays roles, found in coats.

Audience identifies shopping personality traits they can inhabit temporarily, and later on their insights from the experience are activated in a real-life shopping environment.

A concrete description

The approximately 25 square-meter large room was divided diagonally into two zones. It was designed by architect Saga Bernardina Andersson, based on a collaborative process of programming the space. One zone was a dark space with the coats hanging from the ceiling and verbal instructions welcoming people to interact with them. Did it feel like a mix between a shop and a wardrobe? The other zone was a bright room with James Ferraro's custom-made soundtrack playing. He had composed it to appeal to the visitor's neurological reward system, mood enhancing. A reworked idea of a check out counter, oversized and with referential nods to pedestal structures,

almost filled the space. The two zones meant to invite visitors to view the work in different modes, one calm, safe and introverted, and the other bright and extroverted. One zone might evoke a sense of being behind the scenes, and the other one a sense of being on stage, or in the middle of the action.

Context:

A group exhibition in an art gallery, F15; called Don't Feed the Monster, about fashion and sustainability. During the exhibition there were workshops and talks. There was a school art program that engaged all 7th grade children in the municipality, including a sewing workshop that was inspired by the exhibition at large, and used our coats as a format. The context can be described as art and educational.



The words fashion and sustainability together charge the expectations of a resolution or settlement, to me. There was an alternative scene of the fashion world and ex-fashion industry workers, presenting work in the exhibition. HAIKw/ stood out, having been commercial players in a small but consistent manner since 2012 - still acting within the industry system of fashion. The other exhibitors focused mainly on either the production or the usership/care of fashion garments. Right in between those two, I find the shop to be an important agent.

A special cast:

We made coats that hung in the dark zone in our diagonally split room. They were in a size that would fit most people and could be worn over outerwear. The idea was for visitors to browse and pick out coats that might resonate with them, maybe because of something

in a coat character title. They would put it on and from there, they could start conversations with each other, possibly moving into critical, direct, or unconscious aspects of their own shopping behavior. The information material in each coat was designed to inspire an insight into characters, with visual mood boards and quotes. They were made to induce play and participation and to mediate consumer research, psychological profiles of shoppers. I appropriated existing research from consumer research journal articles and conducted my own interviews to fill in the personality cast. Although most people would harbor a combination of shopper behaviors, in the coats there were only singular, pure categories.

Each coat represented one shopping character, chosen, researched and edited:

- compulsive buyer
- shoplifter
- therapy shopper - self gifter
- I'm just looking

- enabler, shopping companion
- conflicted anti-consumer
- bargain hunter
- 2nd life avatar shopper
- socially im/mobile transgressor
- hoarder/collector
- leisure social shopper
- regretting non buyer
- cart-er
- desperate wedding guest
- mystery shopper
- merchandiser
- avid salesperson

Coat factory:

The 17 coats were sewn at the downtown Oslo HAIKw/ studio. They were made from the warehouse coat pattern, designed in detail by Harald, by assembling leftover textile pieces of various colors, textures and print; matching them up and creating a patch work for each unique

coat. The coats were made to represent shopping types you would find in a store environment. They were equipped with the titles of the characters on the back and the front chest pocket, a mood board inside back and fragmented scripts on the inside fronts of them, placed there to be readable while worn.

Zoning:

Saga Bernardina Andersson led the process of programming the room. We conversed about meaning and tasks, goals, and purpose. How do the zones' dynamics work together? The architecture should lead the audience through the room. What happens differently when you enter one or the other way, as there are two different entrances to the work? The original idea was that people would enter through a wardrobe to get dressed there and then come out into the other room to play and see each other.

Layered sound:

The sound source in the dark zone is informative and the soundscape in the bright zone is suggestive. They are meant to work together. The musical elements were inspired by the concept of retail ambience or environmental music having much to do with reaching reward systems of the consumer.

In a chat with James he says: It could work to manipulate moods and emotions, with the intention of maximizing positive emotional feedback. This is the musical component being atmospheric and using major scale progressions. Major scales are like bright primary colors. But there are some condescension of the layers, saturating them to kind of signal some weird distant caution. James left space for the text/voice commands to be placed inside it. He said: I was imagining this a lot and think it will sound awesome once you guys add that part. (...) I'm glad there is some dialogue about the reward/positive



reinforcement aspect of this. Was thinking about text when I was making this. I chat back: Ooh. He continues: Certain words or folly that invoke reward. There's a lot to think about there.

This co-existence of two different soundtracks excited both Ferraro and me, but the zones were too well isolated from each other and there were issues with volume as it bled too much into the neighboring exhibitors' rooms. In a future version of this, we will work more on combining voice and folly with Ferraro's piece. To activate Ferraro's piece more, we could consider moving the sound source from the walls to inside the dialogue furniture; the counter.

Social furniture:

The checkout counter sculpture turned out surprisingly large for the small room. We considered cutting it down. It reminded me of a bar or a hotel check in counter, but still it worked as a point of exchange. When Harald and I came back to visit the installation a few weeks into the exhibition period, some kids had walked on top of it. There were footprints all over. It made me think about placing a version of the counter sculpture in a park as a play-ground structure, perhaps in a constellation of many.

Role play and games:

We hoped to invite visitors to play in the room by setting a stage and costumes of sorts. Play also encouraged posing for pictures, instagramming etc. There was a combined language of signs, pictures and words in English and Norwegian in the coats. Reading, wearing, then being read by others. As a mood board for designers, they do not provide straight answers, but rather inspiration to concoct something of your own from the

Case Study 6/9

sum of all the images; an interpretation. Our plan was for visitors to read the quotes inside the coats, out loud to each other, playing without even trying to. They would have seen the moodboards in the inside back of the coats first, perhaps like flash cues, that we imagined influenced them on a subconscious level; set them into a mood. And if they used the scripted question list, they would get the full experience, activation and game playing for a thought process of their own to get started.

2



Back-ground

1 Many consumer researchers and psychologists have written on this phenomenon, the intention behaviour gap, also called value - action gap. It is difficult to pinpoint the one source for it exactly at this point, but one early example is: Advances in Consumer Research Volume 12, 1985, Pages 378-384, EXPLAINING INTENTION-BEHAVIOR DISCREPANCY--A PARADIGM, John K. Wong, Washington State University, Jagdish N. Sheth, University of Southern California.
2 A list of questions to activate the installation or bring along to other contexts. It is based on shop lingo and business plan mapping exercises.



The intention behavior gap:

Reading about something called intention behavior gap in consumer research literature was one of the starting points for this work¹. If we are to talk about sustainability, it is necessary to talk about the more fundamental mechanics and systemic drivers of human behavior. Intention behavior gap describes how my attitude could be ethical, to lower consumption, to consume consciously, but in a store I am overwhelmed/co-opted and forget

about that and rather purchase just what I desire there and there. I construct reasons for myself why it is okay, rather than seek out real information about the stuff I want. There is some kind of disconnect or self-destructiveness in my ability to leave consciousness behind and act as if moments are possible to hide from registration.

Dirty mediation of consumer research:

In consumer research papers, the way humans consume is dissected, categorized, and systematized in narrow topics. I find that content should be generally known - to me, it is like a window into human nature, myself. The knowledge about consumers should be known by consumers and exposing mechanisms that work on us to empower us (I write as a consumer here, even though I identify as a producer in a fashion context). I think of the coats as dirty mediation of consumer research. I reference sources, but take the information out of its controlled context of academia.

Participation:

Live situations made with people who participate - unprepared, but voluntarily. It could become theater, but it could be something else; performative or play. I wanted to focus on the conversations, hopefully bring out partial views, create a space where people could play in transactions and exchange other things than goods.

The products, i.e. coats, are not for sale, but for use as costume, as jumping-off points, garments as magazines to read, or as they are representing consumer research, perhaps as boundary objects. A helping hand; something to relate through.



and fact that make people want to go shopping, act as a trigger? According to Dalia Bagziunaite, PhD in neuromarketing, triggers do not usually last very long, so if a person is not able to act on the impulse in the moment, the information could register as educational and have a cautionary effect.

Younger crowd play and learn:

The educational staff at the gallery, led by Anja and Guro, had a program for all 7th graders in the region of Moss, where they end their guided tour of the exhibition in our installation. The kids wear the coats and play with the characters. Afterwards they workshop in groups, making their own hand drawn patches that they sew onto second hand coats. Those coats are, little by little, filled up with the messages from the 7th graders in Greta Thunberg's spirit -

pieces of engagement. I witnessed one of these sessions in the last week of November to observe and learn more about how the coats and built environment activated a group of young people. The kids wore the 17 coats playing and comparing with each other, loud and fun. It is hard to say if they absorbed any of the content, but by the guidance of Anja and Guro they were given the opportunity to debrief and process the experience of the whole exhibition through the coat as a medium, when they collaboratively made their own versions of our coats.

Findings

The process, commissions and collaborations:

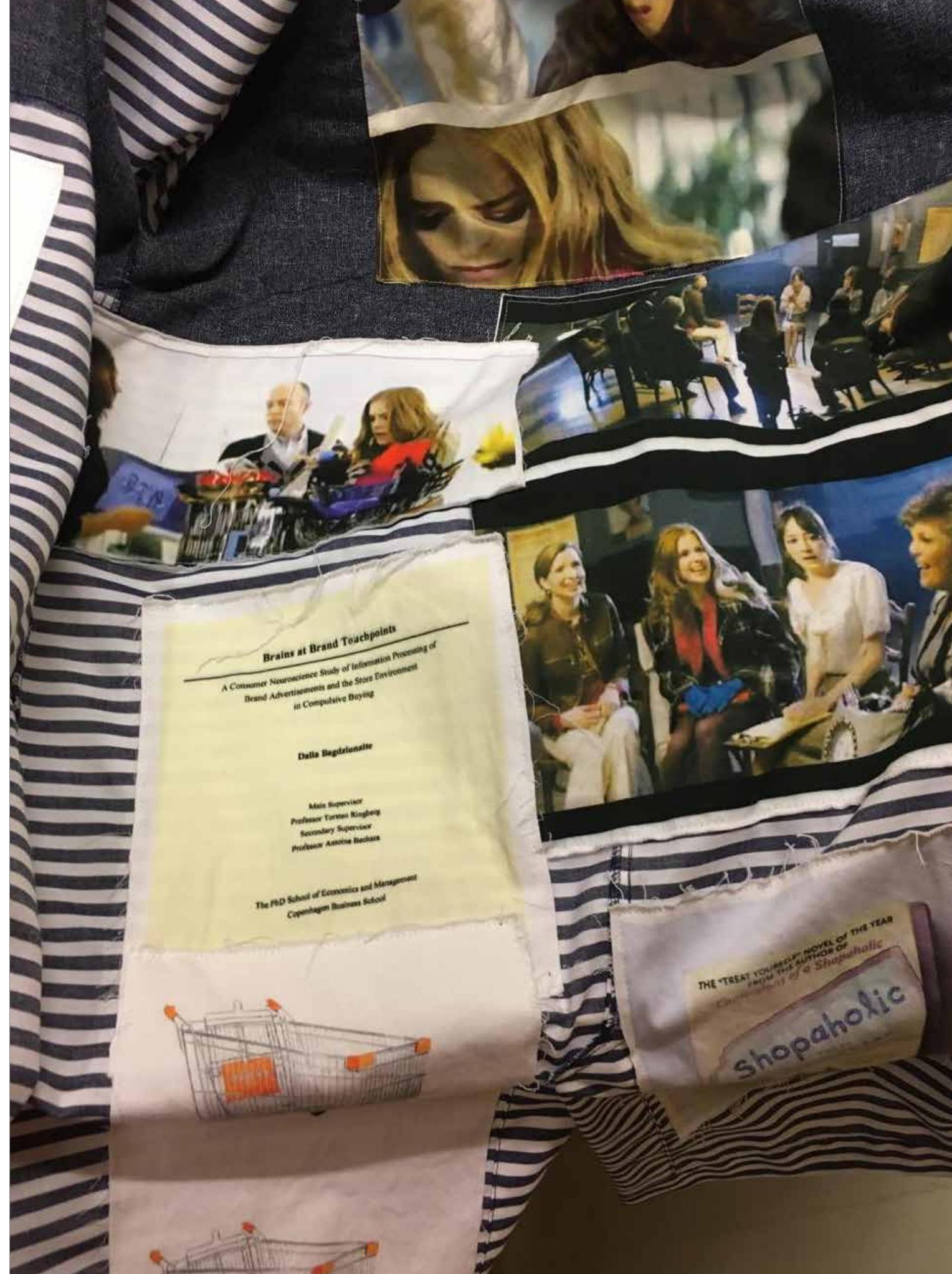
Freedom given to all involved is important. The process involves more conversations than direct directions, always. Trust and surprise is a mindset to work with others.

Educational anti consumption or trigger for shopping:

Could all the talk of consumption and the visuals of consumption related fiction

3 Local youth activating the installation, through the list of questions pictured on page 129.

Case Study 6/9



Hypothesis result:

H1:

Coats can be journals and carry information for learning.

In the first hypothesis I claimed that coats can be journals and carry information for learning. This is hard to disprove, as they are readable and can be carried. Whether the coats are a better format than regular journals, I am not certain.

H2:

By wearing coats with designated personalities, a gallery visitor can get to know different aspects of their own shopping behavior.

In the second hypothesis, I set out to see if a gallery visitor could, by wearing coats with designated personalities, get to know different aspects of their own shopping behavior. An additional question might be; if so, how would that affect their ability to control these behaviors? My starting point for this claim is the notion that learning about an issue (compulsive buying for instance), for what it is, can be a starting point for changing it, if that is the goal. In some cases, it might be a goal to change, in others it might not, but empowering consumers to own their own data gives them the possibility to decide for themselves. If these coats could actually mediate the consumer research well enough, is uncertain. Here, the personality titles (collector, therapy shopper etc) may have been experienced just as much as fictional characters, as documentarian material. Perhaps a guide in the room who activated people by conversation and suggestions would have brought out more of the potential in the coat. People might have not found ways to spend enough time with the coats to really get to know the different aspects of their own shopping behavior.

Limitations:

We wanted (too) many things: The installation tested and activated many elements at once in a tiny amount of space. We were eager to take advantage of the exhibition context. All of the elements we put into play in the room are porous and far from laboratory experiments. We did not conduct systematic interviews with people or visitors, but we gained insight by spending time in the installation, watching people's reactions and eavesdropping. This gave me a sense of the effect of the installation, but not strictly giving any answers.

Notes for further research:

Work with the material in a larger space.

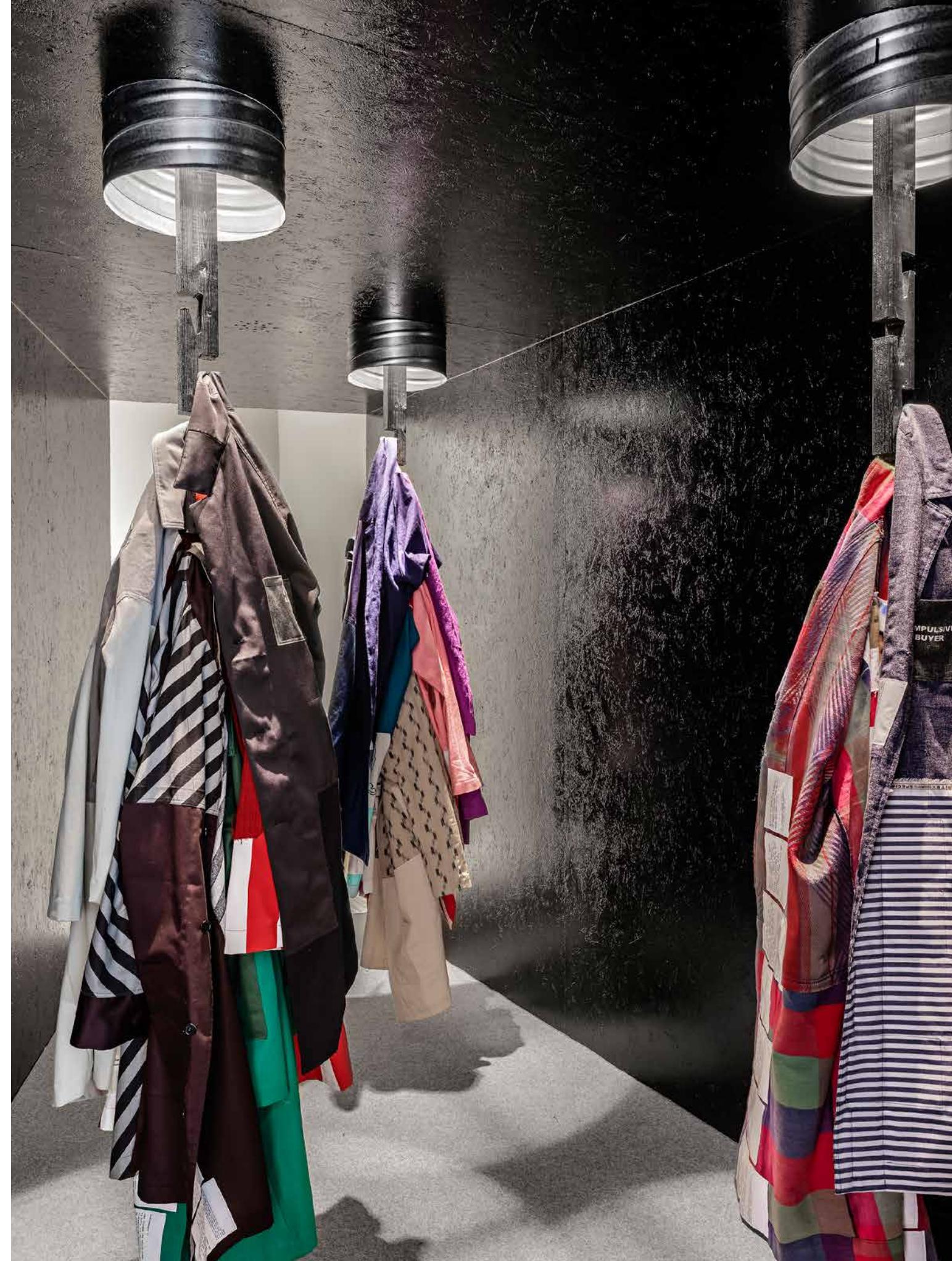
Test entrance areas.

More visual instructions as opposed to only verbal.

Create more sitting spaces in the counters as to relax and listen to Ferraro's sound piece.

Arrange more talks; Dalia Bagdziunaite gave a lecture on neuromarketing and compulsive buying in the HAIKw/ shop; this could be nice in a landscape of counters, people sitting.

Case Study 6/9







Case Study 6/9





Case Study 6/9





Case Study 6/9





Case Study 6/9





Case Study 6/9





Drop-in Factory
Appendix

(keywords)

fictional
manufacturing,
mediation of process,
participatory
thatre, production,
roleplay, confusion,
outsourcing,
performative field,
educational
immersion,



What:

The drop-in factory 2.0
-a continuation in the direction of
fiction and theatre making

When and where:

Two weeks in August and September 2020
Scenekunstakademiet i Fredrikstad
Norwegian Theater Academy

Drop-in Factory Appendix

Who:

Goro Tronsmo and I
Harald Lunde Helgesen
Scenekunstakademiet i Fredrikstad
2nd grade, scenography and acting:
Fredericke, Anna R, Karol, Oda, Anna B,
Andrea, Lasse, Mankirat, Vilde, Anna,
Ayana, Albert, Astrid, Clara, Sebastian,
Trym, Max, Guillermo, Laura.



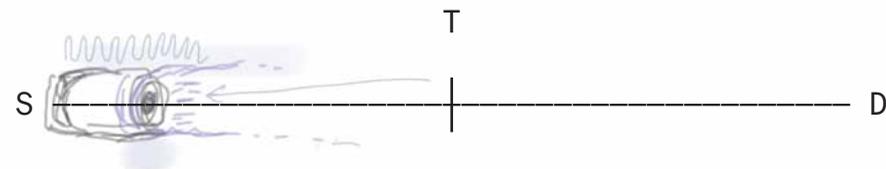
Drop in factory Appendix

Research issues:

- How would the Drop-in Factory work with tools and methods borrowed from the performative field?
- How does the context of something like participatory theater help someone inhabit other positions than usual?

Hypothesis:

H1: Expanding the Drop-in Factory by using methods borrowed from the performative field will push it in a fictional direction, and in this way access more ways of playing parts in the mythical sphere of production.



Possible gains/side effects:

- Will free up the material from conventions and see the work from a new point of view.
- Thinking about this as a group and sharing ownership to it is an expansion in and of itself.

Risks:

- The students do not know how to run a factory so it will be utter chaos.

- We are left with fiction, and that might amplify the production sphere as just a storyline, not to be considered as a reality.
- There will not be room to learn, because no one is an expert.

Problems, practical:

We can not invite outsiders to test the work, because of covid restrictions. We do not have enough time to go deeper and repeat the tests.

Place on the S-(T)-D timeline:

We are far to the left in the timeline here, deep into the supply zone in the factory. The students included the branding and design processes, going

even further back than the original Drop-in Factory did. We have the a layer above the timeline too, representing the fictional. (See illustration).

A *
concrete
description

The new context for the drop-in factory 2.0 was an educational institution, and the performative field.



Case Study 7/9

We started by remaking the Drop-in Factory as it was, and called in Harald to join us for a one-day session. We used the school's sewing machines and our own, this time arranging the machine stations in one long row, to avoid neighboring chat and distractions. We added a cutting station and the role of a designer. I was to be (or play the role of) HR/manager again, introducing people to the contract and the rules of the factory. Harald was the floor manager and instructor. The group of 20 students was split into two groups of 10 to make it more manageable. While one group was in the factory, the other was workshopping another theme with Goro.

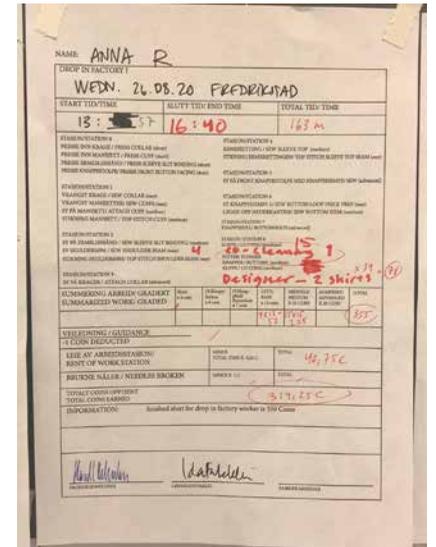
Whether you had Goro's workshop before the factory or started cold, seemed to matter. The first group was eager to please and stayed in line. The second group was less timid and started some kind of mutiny. I let it happen, because I knew how I could control them, or so I thought, by being strict. As we loosened the grip, let them talk, let the ironers sit down, and play music, the factory



started living its own life, for better or worse. More mistakes went through quality control, and the workers started designing the shirts their own way.

A new addition to the Drop-in Factory was the designated designer. And this role turned out to play a very important part, in both groups. The designer appeared to be the engine of the whole factory room. They organized the cutters, commanded specific fabrics to be lined up, interacted with the sewers on finishes and even seemed to work the hardest while motivating the others.

I took a step back and observed as soon as the contract was written with each participating factory worker. My lack of role consistency was a point in the feedback; it confused the participants. I went in and out of being clearly just myself, Ida, talking to the students, and being a factory manager bringing the demands and telling them off. It was a struggle for me to decide how to follow through, and it was clear that my background is not



performative. For myself, I concluded that it was good to let the factory play out in a kind of fuzzy, odd manner. To get reactions to the setting, the work demands, the learning environment, and to have people go as far as quit and give up. One person just left their sewing station to sit outside and stare into the air, drinking from a big bottle of Pepsi Max. Another laid down on the floor and pulled their hat down over their eyes. He later explained his action as a symbolic suicide, connected to his recent experience of watching a documentary on the enslavement of Uyghur people in China, and connecting this to his Indian ancestry, where farmers have been committing suicide because of economic and



environmental utter crisis. I only saw one theatre student hating the task and quitting. It was through the debrief that we learned of his rich experience and contribution.

There was an antagonism regarding theory and action in the group of students. We learned that they did not want to sit and talk for long periods, although they all wanted to be heard. We tried to cater to their needs, but we also had to press through hours of conversations, because of such moments as the symbolic suicide insight. At that moment, I stepped over his body and was wondering whether I should tell him to get back in line. I was exhilarated that something was really crumbling, and thus possibly changing. I was not, after all, interested in conducting another perfect drop in factory experience. In the failing or crash, I sensed that there would be energy.



Background

The drop-in factory 2.0. After the first version of the drop-in factory, I sensed a sort of blurring of fiction and reality. This was echoed by one participating factory worker, Goro Tronsmo, an artist with a background in theatre. She said that there was a doubling, a simultaneity where she felt as though she was performing (complete with an audience, as some people stopped to watch) and at the same time

simply present as herself, there in the space, doing her best, sewing. These perspectives fluctuated, uncontrolled, in, and out.

For my own part, I had been confronted by one participant who told me I was hiding behind my coat (not in those exact words). I had become aware that I played a role and became a sort of character, because I needed to, in order to act somewhat unreasonable with the nice, volunteering participants. The unreasonable element was regarding their contracts and payment.

The temporary conclusion was that there was a fictional element, and furthermore there was a potential to draw on that element to see what would happen if I explored this in a performative realm. I talked to Kristina Walle, Master student in Theatre in Bergen at the time, and she encouraged me to follow the hunch that there could be something there.

Karen Kiphoff, professor of scenography at the Norwegian Theatre Academy in Fredrikstad, had invited me to work with the students there in a workshop. I decided it would be the perfect place to explore the performative potential in my project about the transactional. The drop-in factory was the starting point drawing inspiration from the genre of participatory theatre .

After my conversations with Goro about her reflections on the drop in factory, I wanted to involve her more. With her experience in a relational art practice, I invited her to join me in organizing and conceptualizing the two week workshop for 20 students.

Findings

I had huge and foggy visions for what could come of developing the Drop-in

Factory with a group of theatre students. And I had no idea what it would take to get through to make them real. The point was to find a method that can be used in a fashion context to explore new and more binding connections, across and within value chains and the user domain.

Becoming vs visiting:

What is it worth for an actor to understand something about a laborer's struggles and pleasures? You can go and take a job in a factory to understand it, but you can here take a visit the Drop-in Factory - which is a window more than immersion. It is a facilitation for starting to connect lived lives with consequences.

Roles, playing, being:

In the original version of the Drop-in Factory, in the Christmas market context, Harald and I were not acting. We had certain tasks, and those gave us playing motivation, but we were not in-character. But perhaps it was not so simple. We showed other sides of ourselves, to friends and visitors who usually do not see us at work professionally. Harald's part was naturalistic, he had a task that kept him so busy and was so close to his own normal role in the studio that he seamlessly could be himself in the factory. For my part, my role was inherently kind of a made-up position, an HR office would not work like that; signing in people and the contract being the work sheet and so on.

The students operating the factory as a start-up and taking on audition workers, was connected to the hospitality industry, and sales. They had to put on

a face, construct a kind of way to be in the space, a manner of talking and a script or message, at least.

For my part, the participation in the factory was affected by the fact that the equipment was so bad, the machines were so poorly adjusted, that it was impossible to succeed in delivering work within a standard quality. My sewing was crooked, and I was asked to sew things that were not possible on the machines; like sew a buttonhole, when the machine was lacking the gear to do so. The needles were blunt, the tension off, there was no buttonhole foot, and we were interrupted constantly by the owners (they offered us cake and drinks, at the sewing tables, which disturbed me, as a studio-sewer, made me all nervous about leaving marks on the clothes or spilling the drink on the gear, clothes and machine).

Overall, the mood was about chaos and uncertainty. The element of work and time, labor experienced, fell into the background in this version of the factory.



We left the boredom of line production served straight and entered something else.

There was a sense of class division between the factory owners and the ones who were there to audition for a job. We were trying out, so not yet secure, and the people in charge acted very nice or and aloof about us.

We were given confusing feedback, like you are sewing too fast, or too slow. We would look at each other, but everyone was completely new and lost. Some of the students acted out and responded within the universe of them being a disgruntled worker and that took on a whole direction of its own, unforeseen and uncontrollable for the students running the happening. In the debrief, that was a bit of a point of discussion. Unsolicited co-creation.

In this sketch, early version, we tested how having novice clothing makers lead a factory could work. No one knew how to sew or organize a production, more than what they had experienced at the drop-in factory as we showed them a few days earlier. The shirts that this yielded were a collection of DIY punk, raw edges and loose pieces attached half way. I feel optimistic about this way of generating styles, but as a professional I felt a pull to adjust and quality check them.

Did the experience have an effect on the students? Have they thought more about it later?

The shirts still matter, and there should be more of them, or they should be given some more emphasis, I sense.

Who is the factory for? I sense that the Drop-in Factory 2.0, first and foremost is for the actors, the active drivers of the experience, the happening. They learn through becoming, where they go as far as constructing a logic, personal motivations within the set parameters.

How can this be transferred to an audience or guest? This was always the question for me, about affect in the fashion context. We know so much, but we are unable to transfer the knowledge, perhaps because of the formats that are in our regular repertoire. Some things can be told, packaged, and narrated, but others are durational and you have to witness them over time.

We made the drop-in factory to confront the borders of existing formats for

mediation in fashion and expand time, stretch it a bit, within the context of retail. We can not make people participate for weeks, but for an hour. And in the performative context, in a theatre, an audience could stay longer, accustomed to the durational format.

One question is how many people you have to affect for the work you do to be worthwhile. As an activist, how many people do you have to affect in a demo, to be happy about it? The ensemble might be ten people, and they will be the ones that are affected the most. Then secondly, the participating audience.



Comparing the drop-in factories:

In drop-in 1, you become an insider.
In drop-in 2, you participate in a play, or even a LARP

In drop-in 2, for the sensation of being an insider to occur, there is a maximum of outsiders that can be in the scene. If you are the only visitor, you get a strong experience.

Limitations:

Time was a limiting factor in this case study. I had completely overestimated what we could do in two weeks. To really explore this methodology, we would need at least 4 weeks.

Notes to self for further research:

Think about the context, like a mall, a free-standing location or an outside version.

A blurred photograph of a shopping mall interior. The scene shows a long, brightly lit corridor with various storefronts and displays. In the foreground, a person is partially visible on the left, looking towards the right. The overall image is out of focus, emphasizing the text overlay.

Guided Mall Walk

Case Study 8/9 Guided Mall Walk



What:

A guided audio walk for a mall, by theatre students at a workshop by director/artist Goro Tronsmo and I.

When and where:

August 24 - September 4, 2020
Scenekunstakademiet i Fredrikstad/
Norwegian Theater Academy

(keywords)

audio guide,
audience activation,
mall life,
consumerism

Guided Mall Walk

Who:

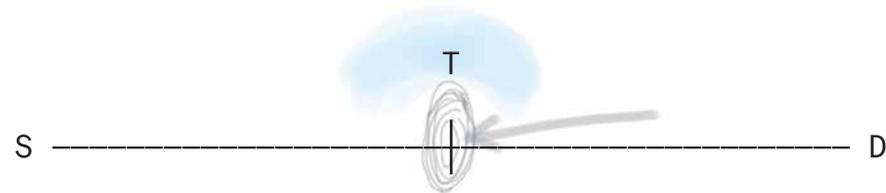
Goro Tronsmo and I
Scenekunstakademiet i Fredrikstad
2nd grade, scenography and acting:
Fredericke, Anna R, Karol, Oda, Anna B,
Andrea, Lasse, Mankirat, Vilde, Anna,
Ayana, Albert, Astrid, Clara, Sebastian,
Trym, Max, Guillermo, Laura.



Guided Mall Walk

Research issues:

- Can we consume in other ways than accumulating materially, in a mall context? Alternatively, can we rather consume stories and experiences?
- Meta shopping. By voice narration, could we discover structures and systems that make up the mall. By becoming aware of that, can we increase our basis for decision making?



Hypothesis:

H1:

The mall is engineered to trigger buying in everything it is and does, from lighting and sound, to path layout and curation of shops. By sharing a personal analysis of the mall space with a listening and moving audience, we break the original script and replace it with our own.

Possible gains:

- People start viewing their malls differently, both the makers (here, the group of students) and the people who listen (here, another group of students, their teacher and us; the workshop makers).

- We gain an understanding of how to activate and utilize the mall in new ways.

Risks:

- The listeners are triggered to shop. People end up consuming more than they intended to because the sound piece makes them spend more time in the mall.

Problems, practical:

- If we do not ask the mall management for permission, security might react. If we do ask, it might take a long time for them to decide. If they say no, then we can't go through with it.

- How do we share the ownership of this work, across experiences, input and output. Can we all own the material or does it belong to the students more than Goro and I?

Place on the S-(T)-D timeline:

Here, we are at an epicenter of transactionality, the mall. We are in the center of the timeline, but hovering above, and below it, to expand our experience there. Just like in the narrated show or the shop character study, this was an opportunity to activate consumer research material, and take ownership of consumer data (see illustration).

A concrete * description

I invited Goro Tronsmo, an artist and director, to help

arrange a two week workshop for the second grade students in acting and scenography at The Norwegian Theatre Academy in Fredrikstad, in the early fall of 2020. It revolved around the transactional, in an imagined framework of a mall. In this imagined mall, there would be a factory (the Drop in Factory), an advertising agency, a shop space and a sort of therapy treatment center for shoppers. This framework and landscape turned out to be too vast, and in the workshop process we narrowed in on two of the elements, the factory and the shop space. These two elements represent production (supply) and distribution (transaction), respectively. We handled them as separate case studies that came into dialogue. This exchange happened through the work processes and becoming audiences for each other.

In this chapter, I reflect on how the shop space (distribution/transaction) was activated and explored by a group of students as a sound piece. To read about the process in the other group, handling the topic of production/supply/drop in factory, see Appendix to the Drop in case study, on page 149.

Goro and I picked the local mall as site for the group of students to make a production that commented on and responded to the site through a guided audio walk. The students collaborated in

smaller groups, where some chose the path for the walk, some added content, and some created personas that the audience would encounter in the mall. The final sound piece included the combined voice tracks of path guidance and instructions for actions for the listeners, a sound



recording of the environment at the mall and a musical piece made by James Ferraro that I had commissioned for a HAIKw/ work in an exhibition 10 months earlier (see Shop Character Case Study, page 125).

The format of a guided walk referenced museum audio guides and Jane Cardiff and George Bures Miller's audio walk, created for Dokumenta 13 in 2012. The audience brought their personal headset and smartphone and accessed the guided walk through Soundcloud.

Context:

The context for the experiment was firstly a theater school. We were guest teachers setting up structure for the students to find their own interest within it, to contribute and extract what they needed to.

Secondly, the context for the experiment was the town mall in Fredrikstad, called Torvbyene, a commercial high tower made



¹ All small pictures are screenshots from Goro Tronsmo's footage of the experience

to entertain through consumption. The mall acted as context as well as material and stage.

Thirdly, the context is artistic research, which is where the experiment is presented, and reflected upon.

A description of the Audio. The sound layers 1-4:

The audio guide was made up of several layers of recordings. Below, I'll describe them one by one, to help decipher the elements that make up the whole.

1: Retail music ties it all together:

The musical score layered in the sound piece was a commissioned work by James Ferraro for the HAIKw/'s contribution to the exhibition, Don't feed the Monster, at gallery f15



(see the Shop Characters case study). There, it was played out loud in our space, but it never reached its full potential, partially because the sound was often turned too low and partially because there was a sound in the next room which bled into it. I thought it would be interesting to see how it played out on headphones in a mall, as it was made with references to retail music and neurological reward mechanisms. That is why I repurposed the musical score by Ferraro in this experiment. It works to tie everything together. For me it creates a marveling mood, a wondrous and comfortable, yet surprising presence.



2: Sound of the environment and the walk to the mall:

Sebastian recorded the sounds of the environment as he walked from the school all the way to the mall and through it. There is a buzzing layer of muted talk, people walking by, footsteps and escalators whirring.



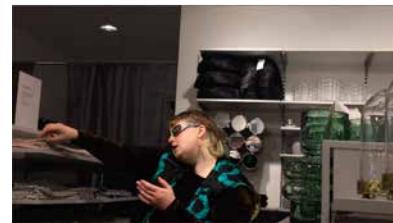
3: Path instructions:

Laura speaks calmly with a Danish accent, telling me where to move through the mall space. It starts outside, and continues all through the mall, in and out a few times before we end up in a corner upstairs, abruptly finding ourselves in quiet by a career center.

Laura uses signs and shop titles to lead us along. Brands and products are mentioned throughout, and it makes me think about advertising.



The reference to the museum audio guide hung back in the periphery, more to do with the format and the potential than this particular script, which might have had more detailed information on the



artefacts we moved past, in a new treatment of the format.

4: Interactive instructions:

Ayana's voice cuts into Laura's instructional path description, and tells me to walk an extra round at

Case Study 8/9

Mall Walk
Transcribed

The students who worked on the mall site:

Laura,
Frederikke,
Astrid,
Sebastian,
Ayana,
Trym,
Max,
Guillermo,
Karol

Voice A:

We're standing in front of BIK BOK - we are going to wait - we go slowly to the entrance of Torvbyene - and we are closing in on the entrance - walking through

Voice B:

Take one round in the revolving doors, before going into the mall

Voice A:

We are waking past BIK BOK - and walk straight ahead - under the sign of the toilet - we are walking past Urban shop - now there is the entrance to the toilet where there is a Times Square kind of painting - and we go into the toilet area and we are standing in front of the painting

Voice B:

Sanitize your hands

Voice A:

Now we are slowly leaving the painting - we walk again out from the toilet area and we are walking past Gina Tricot and Volt - under the get out sign - we are getting near apoteket Boots Beauty

Voice B:

NOTES TO SELF

After the guided mall walk was made with the students and we walked it once, I thought of some possible additions or changes to the script. To add some background knowledge of the mall or shop - science and to build on the characters that were there, both from the students invisible acting and the people just visiting the mall, who became a kind of actors in our experience, with a hyper aware mind set.

Making use of the many characters from the shopping character studies, based on consumer research sources and my own interviews with shopper personalities, I imagine these voices talked by different people.

This just a first treatment.

The suggestions follow this column, on the right.

SALES PERSON VOICE:

Where a person's eyes are looking is one of the easiest ways to tell what they're focusing on. If the customer is looking at me, or the products I'm working with, that's a good sign. It means they're engaged with me and are interested in what I have to say and sell.

Checking the discount paper, the omega three, three, four, two

Voice A:

Now we are walking past Name It - under the sign - after we go past Name It - we go a little bit to the left and a little bit to the right where there is a pill up - and a coffee cup - and we are walking up the stairs - we are half way through the stairs - and we are walking up - and we are arriving to ARK on the left - we go into the ARK on the left - now we are in the shop - we are walking around the shop - of ARK - we are passing the things with the cats - there are Moomin on the left - if you are going my route there are some books - we are still in ark, we are passing the puzzles on the left - books on the right - we are passing the counter on the left, and now we are going through - we are going out of ark - but in the entrance closest to match - we are going past match - a shop with clothes - on the right there it's going down - now we are passing the escalator - and we are going right - passing Vera Moda - now we are following the glass where there is - going down - and we are going past Carlings - we are following to the right and we are going down the stairs - now we are going down the stairs - we have come down the stairs and we are going back up the escalator - and I said it wrong before - it was not the escalator before - it was the elevator - elevator - we are coming up from the escalator and we are going straight ahead - passing Shoe Gallery - passing Skin Tonic - passing Lindex - on the right there is the best cake - for 59 - it's called something - (casinett) - we are still passing Lindex on the left and the café on the right - now we are moving to the right going into the café - pulling the door - going out to an outside area - still in the café - we are standing there - looking at the church in the outside area of the café - we are moving out of the outside area - moving through the door - we are going outside of the café

Voice B:

There is a Høst program on the table on the left - pick it up and check what's going on in Høst

Voice A:

Now we are passing Lindex - the café is on the left - the café is on the right - now we have passed Lindex and we are going past Skin Tonic - we are passing Shoe Gallery on the right - now we are passing Cubus on the right - going straight ahead - Carlings on the left - now Funky Frozen Yogurt on the right - we have Hay - the

STORE MANAGER VOICE:
Consumers consider products that are placed in the centre of a shelf as the most popular ones. A study concludes that products placed at the end of shelves are given more so-called face time than products placed more centrally.

SHOP LIFTER VOICE:
Suggestion for a Voice C:
I mean, the thing about the items I take, is they're also very accessible. You know what I mean? It's not like they put them behind the counter. And I always thought to myself they should probably, like... keep them back there.

SALES PERSON VOICE:
Often, the corners of the mouth will be curving slightly up or slightly down. Down is not good for you - it indicates frustration or annoyance. Curving up, though, is an excellent sign. Additionally, you should pay attention to how tightly the lips are held. If they're pressed tightly together, it can mean the same thing as crossed arms.

Case Study 8/9

shop Hay - it's a bag shop on the left - now we are passing Telenor on the right and Body Shop on the right

Voice B:
Stop a bit - and feel the smell

Voice A:
We are getting into an area -with an escalator - Rituals - it's a little bit more room here (...) - but we are walking to the left where there is a sign - of a coffee cup - a man and a woman - wheel chair - ammerom - and there is a Times Square on the left again - and a (...)

Voice B:
Sanitize your hands

Voice A:
On the right there is a shop for glasses - now on the left there is another food shop - now on the right there is a gullsmed - and we are going through gullsmed - going through gullsmed - still going through gullsmed - now we get out - on the right we have (...) - on the left we have an escalator - we pass - and we go in to Narvesen - we are going through Narvesen - we have magazines on the right - shop on the left - passing through the doors - the double doors into the bus station - we have the buses on the left and Narvesen on the right - and we are following to the right when we get out of Narvesen - still on the bus station - now we are passing (...) - on the right there is a place to buy some soda - we are getting out of the bus station and follow the building Torvbyene on the right and the street is on the left - on the left there is the hovedinngang to another building - there is a football club on the right - now we get close to the post thingy and though the door

Voice B:
Take one round again in the revolving doors before going in to the mall

Voice A:
Torvbyene 8 - we are out and into Torvbyene - we have the shop with the nøkler - and the on the right - and we are going up the escalator where there is an H&M sign - now we are finished with the escalator and moving through the things - we are going to the right straight away and then to the left straight away - we have the socks on the right - going through - and on the left there are bras - and now we are going into the home shop of the H&M - and when we are finished with it - or we are still in the home shop but we turn left when we can't go anywhere else - go straight ahead. - there are

SHOP LIFTER VOICE:
A blind spot . . . like where the cameras can't see you . . . [the local Wal-Mart] has a blind spot actually in the filing cabinets. They also have a blind spot in their hunting goods . . . I can see a blind spot and there's rarely anybody walking through there, and you can't detect any cameras. There might be a little tiny one somewhere . . . Like, it's not full coverage of the store.

SALES PERSON VOICE:
If you're talking with a customer who is clearly shy and uncomfortable with talking to you, I recommend acting in a more reserved manner and avoiding things like answering questions the customer has yet to ask.

SALES MANAGER VOICE:
The way we carry our product does communicate the sense of urgency to the consumer. By getting new freight daily and not getting a huge selection (by getting one of each size), it creates an 'urgency' to want to buy it. The consumer soon realizes that at our store, once the product is gone, it's gone. So there is urgency. Oh my Gosh! I came here last weekend. It's not here anymore. Where did it go? I want to make sure that I get it today, no matter what.

skirts - on the left - now shirts - now jackets on the right - there are socks - there is some nail polish now - some mousse - beauty products on the left - shirts on the right - shampoo- Sunsilk - we are going out of H&M - coming to the platz again with the escalator -gong to the left - to the escalator on the left - there are no stairs on the escalator - it's straight - straight -

Voice B: Run!

Voice A:

We are half way through - we are coming up the escalator with P1-2 - and we are going to the left into the left - through the doors - (...) - and we are going into the parking place - having the windows on the left - (...) - on the left - there is buildings - we can still see the church - now we come closer to the red thing and we go through - it's inngang 9 - ingang 9 - to the left vakthold Securitas - inngang 9 - go down to the left - one set of stairs - second set of stairs -third - fourth - and we take the green door that goes into the street and go to the right - where there is the green cross - we take to the right after the green cross and go in through the doors

Voice B:

Take one round again in the revolving doors before going into the mall

Voice A:

And we are coming back into Torvbyene - on the right there is Vitus Apotek - and on the left there is Søstrene Grene - enter Søstrene Grene - we come through all the food and candy - and we go past - the disk - turn to the left - and out to the right

Voice B:

Ah - it was like an IKEA

Voice A:

And now on the left there is an escalator - pass through and now we are on the escalator - when you come out of the escalator there is Narvesen - Rio Hansen - going to the right - through the jewel shop - it's called Trond Amundsen Gullsmed - passing through - we are done passing through - on the right there is La Baguette - on the left there's Interoptikk -going straight -there is the (on the right) the machine - there is the machine - there's the Times Square on the right - there's the Rituals on the left

Voice B:

Sanitize your hands - don't skip it

STORE MANAGER VOICE:

A way to increase sales on a specific product is by in-store product demonstration. Product demonstration is a way of product promotion by providing consumers product trials, free samples and free gifts

SHOP LIFTER VOICE:

I'll find, like, the most unlikely place a customer's going to go, like the most boring items in the store, I'll go into that aisle and try to get into the package as fast as I can . . . then I just keep the product with me . . . and just walk out the normal exit.

SALES PERSON VOICE:

You can do subtle things like adopt a similar posture, or use similar hand gestures. With the hand gestures, be careful. You don't want to come across as mocking your customer. Don't make exact replicas of hand gestures, keep it general.

SALES PERSON VOICE:

Typically, if someone's arms are crossed, they are uncomfortable and probably not interested in what you have to say.

Case Study 8/9

Voice A:

Now we go right - there is a sign saying inngang 5 - Senter kontor - now there is the body shop on the left

Voice B:

Stop a bit and feel the smell

Voice A:

Shoe shop on the right - now we have Telenor on the left - the bag shop on the right - Funky Fresh Yogurt on the left - we turn left - we go up the stairs to Claes Olson - we are up the stairs - turn to the left straight away - there is the ammerom - there is the Jobzone - we go and we go out of the Jobzone and ammerom area

Voice B:

Take a selfie with Pepa gris

Voice A:

Now we go past Voice of Europe - Voice of Europe - it's on the right - on the right there is the 30 year jubileum - we are going to the left there is some (...) - of the right there is the Intersport - on the left is the down down down , then having the intersport on the right now, then we have something else, there is a television straight ahead (...) - now there is Kitch'n on the right - turning to the right the podium - going into the narrow thing - where we can still see the Kitch'n on the right - now we can't -and we come to the spisskompetanse livshjulet original and blablabla

Voice B:

This poster is about life with - what is your priority of your life?

Voice A:

On the right - if there's nobody there - no we can go in here - go out again

SHOP LIFTER VOICE:

I don't [steal from flea markets] because those are owned by like family businesses and I feel really bad . . . you know, 'cause they don't have a million-dollar insurance policy or anything. I don't even know if that's true, but yeah, it makes me feel better.

My additions are the voices of sales person, store manager and a shop lifter. There is also the possibility of including the therapy shopper, hoarder, leisure shopper or any of the other characters from the Shopping Characters Case study.

REFERENCES:

Shoplifter voice based on excerpt from interviews from the research paper Shoplifter Perceptions of Store Environments: An Analysis of how Physical Cues in the Retail Interior Shape Shoplifter Behavior, Journal of Applied Security Research 7, January 2012 by Caroline Cardone and Read Hayes.

Store manager voice based on excerpts from an article by Tijmen Elbers, called The effects of in-store layout- and shelf designs on consumer behaviour, from 2016

Sales person voice based on excerpts from a blog article by Francesca Nicasio, on vendhq.com, posted August 6, 2018.



Case Study 8/9



the revolving door, run in the escalator, close my eyes, sanitize my hands. In this way she directly engages me one step further than the path descriptions already do. The interactive engagement reminds me of performance scores, fluxus and guided meditations.

Background

A few fractionated moments help me explain my interest in this format and approach.

I had seen the movie *The Store*, by Fredrik Wiseman. I can't remember how I first heard of it, but I managed to buy a DVD copy to be sent by post from



England. It was impossible to access it online from Norway. The film is a mad and wonderful rendition of the daily running of

a department store in Houston, Texas in 1980; a Neiman Marcus, an upscale institution. Wiseman's approach is to film for weeks and weeks, ending up with vast amounts of footage to edit. He made documentaries practically free of plot and crescendos, with pancake-flat dramaturgy that strikes me as soothing and fascinating. Time has given the film about the Texas department store an elevated importance as well, as a time witness. The more time passes, the more "historical" it becomes and the more important it becomes to see it, perhaps. By watching *The Store*, I got interested in the mundane and seemingly boring undercurrents and premises for something as straightforward, yet magical, as running a shop; logistics, staff members' personal stories and lived lives.

The process to make the QR sweater project was, looking back, an important experience leading to the mall walk audio work. (See case study on Communicative Sweater, page XX). It included fieldwork

at the mall, sussing out the environment, taking photos, describing to ourselves what it was we witnessed there, and reflecting on our interaction with the space and shops there. There was an occasion to stop and look around me in other ways than I normally have as a customer in a mall.



In researching LARP (Live-Action Role Play)-making for a residency I helped put together with Praksis Oslo, in 2020, I met Una Hamilton Helle. She has an art practice

of making happenings, situations, and interactive games that fit under the category of contemporary LARP. She told me about an earlier project, a cultural space inside a mall in a low-income area outside London. The mall was about to shut down, and half the shops there were closed. When we talked about it, I thought it could be interesting to find an equivalent mall around Oslo. I was fascinated by the subversive potential in infiltrating the commercial beast that a mall is designed to be, to explore other aspects of life and relations within a



space where a visitor is expecting leisure connected to browsing for accumulating goods.

In my search for what it was about the trans-actional that I



was so frustrated by and interested in, I had been reading consumer research papers. Dalia Bagziunaite, whom I knew through a friend/colleague, introduced me to the genre. Bagziunaite has a PhD from Copenhagen Business School on compulsive buying behavior. Some of the papers she

led me to explored aspects of consumer behavior in the context of malls, strip malls and department stores. Titles such as *Shopping as leisure, obligation, and community* or; *Comforting or rewarding myself: Choices for self-gifting* fascinated me and I found the articles helpful to understand sides of myself and people around me, HAIKw/ customers and a perceived general population, some times (problematically) defined as consumers, (New Public Management, neoliberalism). Very concrete and oftentimes odd, to me, I devoured the information, not knowing what I could use it for.



I had gone to DOCUMENTA (13) with my dad in 2012. We rushed through as many artworks as possible in two and a half days. Jane Cardiff and George Bures Miller's augmented audio and video experience at the train station in Kassel made a big impression on me. Described as opening up an alternate world, where reality and fiction meld in a disturbing and uncanny way that has been referred to as "physical cinema". Past and present conflate as Cardiff and Miller guide us through a meditation on memory,



revealing the poignant moments of being alive and present . Personally, I experienced it as strange and more lifelike than life itself, somehow.

I had been to Tino Segahl's performance piece *The Process*, at Kunstneres Hus in Oslo, in 2011. At the time, I was confused by the piece and felt as though I didn't have the most interesting experience. But at the same time, the experience was haunting me. It was sincerely strange to me, for an artist to refuse to work with any material objects. Whenever I think of immaterial as an ideal, I go back to this ephemeral

experience.

Potential for dirty mediation of consumer research:

I thought that collapsing the research location and its mediation could be interesting. In the mall, consumer researchers work to find out the best path or the best atmospheric design moves, to create a certain ambiance that will lead to sales. If we can talk about that on site, it would be like an excursion.

Findings

In reviewing this experiment, I have considered how the work was



generative for my research project at large, and how the workshop functioned for the students.

In this report, however, I will not cover in detail the issues of teaching, or review how the workshop contributed to the students' education. But I will mention how integral to my research the agonism of attempting to give a group of talented students what they needed and wanted was, while staying true to the artistic research I was in the middle of. There was an openness and vulnerability in my approach that didn't answer many students' expectations of what

a teacher provides. There was a chance of total "failure", in the sense of something that just doesn't work. Things that didn't work could be dead



ends, unnecessary amounts of information given or a lack thereof, un-answered initiatives, misunderstandings of tasks and timing. I am not sure it was entirely fair to the students to be included in such an open-ended part of a research process, or if it was just what they needed. But, as it were, the experience as a whole was generative for my process and progress, and I am grateful for the invitation from the school and to each of the students for their efforts and contributions.



In this experiment, I was a guest in the performative field, motivated by a search for methods and tools that can expand a set of norms in fashion. Within fashion norms, there are only so many tools available, and none of them have proven to really challenge and change the status quo of a product focus and a growth logic that facilitates many of the things which are wrong with it.

Goro and I were moved by the current version. It was exhilarating. But more could be done to take advantage of the potential in the audio guide, and the invisible actors could develop their parts to integrate more with it. We needed to analyze the experience, conduct additional research, make new recordings, get the correct permissions, and run it again.



Having a partner is everything:

Goro Tronsmo was my partner, mentor, guide, and therapist through this process. Having her



with me was first of all something that gave direction to what I attempted to explore at all. The workshop content relied on and was built around her experience. And secondly, through our conversations, I developed as a researcher and my project was enriched. This work wouldn't have come about if it wasn't for her. She translated between worlds, or "faculties" (fashion and art vs. theatre) and helped manage students' expectations as we moved through the week, as well as explain the relevance of the research project as theater work experience for the students.



Educational anti-material alternative to consumption or trigger for shopping:

One issue with the version of the audio guide, was an undeniable tendency for the sound piece to act as advertising for the stores that featured in it. It makes you spend time there, and it points out goods on shelves. The work in its current version missed opportunities to unveil background facts or underlying conditions of commercial forces. The commercial apparatus is working under the radar, invisible and normalized. One example of underlying structures that can be pointed out and deconstructed in the audio guide, is the lighting fixture system. This is one example of a feature which is usually taken for granted. We could open up a conversation about such features and the vast industries that work in the background of the retail industry.

The risk of going native:

The term going native is taken from anthropological field work studies. Researchers may spend longer periods conducting field work, in communities

Case Study 8/9

they are not native to. But over time, they might find themselves becoming integrated in that community, as a result of their efforts to participate and observe from the inside. They go native when they no longer are able to take an outside point of view, but become a member of the community with a certain degree of integration.



You want to catch me? I'll catch you back! And turn your goals upside down. This is what I say to the mall. In return, the mall says the same to me.

My feelings about the mall are not straightforward or purely negative, but critical. My ambivalence motivates me to appropriate the mall's apparatus; to



subvert it. Fascination and negation, desire and resistance continuously dance forward. My motivation is partly to break the mall's power over me, but I observe that the more time I spend there to research and observe, the more I am in danger of succumbing to it. The students confirmed this effect, ending up shopping, as they were researching the ins and outs of the mall premises. I decided to go along with this power struggle and observe it instead



of passing judgement or treating it as a problem to be solved. As much as this was working on us as a group researching the mall, there is reason to wonder how it works on an audience.

The process, commissions and collabs:

Who owns the rights to a co-made material? I had a concern regarding the ownership of the research material. I had invited 20 students and Goro, and the project had a collaborative group approach. In my opinion, we own this material together with different objectives, purposes, and interests. I like this kind of overlapping ownership, where one and the same thing is owned by many people for different reasons and motivations. I see it as a subversion of property and capitalist privacy, as in singular ownership. Instead of transparency, confusion of categories might be a better strategy.

Participation by community:

The people who just happened to visit the mall became actors in a performance they didn't know was going on. Once an audience member is taken into the observational state of listening and walking where one is told to, everything takes on interest and everybody becomes a player. We didn't try the piece on an



unexpected audience, only the class and one of the teachers. In the next version, we would invite outsiders to listen.

Time, time and time:

The lack of time was one of the most frustrating things about the whole experience. I wanted to push through so much material, and to get to some kind of result. We had deemed it necessary to onboard the students more than I now think was actually necessary for them to get the most out of this as a workshop. I

understand how it happened. In hindsight, I think the students wouldn't have needed to know my project in depth. There was a lack of time set aside for debrief and



after care, from Goro and my side. The debrief format that we did use was hardly helpful. We could have asked

everyone a few questions in writing, and let them respond in their own time, or found other ways to talk about our experiences.

If we wanted to make a finished work, we could and should have led the class directly to tasks. We could simplify it to something like "A Portrait of a Mall," through individual viewpoints.



The question here is whether the experiment is about creating a production or about mapping the tools to do so. For the time being it is about the latter. Instead of diving in deeper and perfecting this format, we can imagine the work taken further, but for now it will be considered as a sketch.

Hypothesis result:

H1:

The mall is engineered to trigger buying in everything it is and does, from lighting and sound to path layout and curation of shops. By sharing a personal analysis of the mall space with a listening and moving audience, we break the original script and replace it with our own.

I hypothesized that by sharing a personal analysis of the mall space with a listening, moving audience, we can break its script and replace it with our own. The raison d'etre for the mall is making

sales, and it is engineered to do so. The original script of the mall is the one that leads us to buy goods, and the one we could replace it with, our own, would be one where we are aware of the agency of the mall and what the mall does to us.



In this work, we were led through a mall, through shops and backstairs, outside and in. We were moved by the experience, and in my own experience I saw the mall in a different way. It did show me the potential and the mechanisms we can use to develop this format further.

We already are consuming in more than one way in the mall, as we consume stories and experiences there in addition to goods and services. So going further is not necessarily a long stretch. The stretching exercise may be more about who is in the position to go through the labor of creating a guided audio walk. It is fair enough that a mall's goal is to extract money from us, but it might also be fair to expect that we, the consumer, might respond to it and flip the power that the apparatus of commerce has over us. In the end there might be a synergy that helps create attachment, critical thought and still work in the mall's interest. Here, the fine line of ethics and criticality make themselves known.



Most of our decisions are made unconsciously, and then rationalized as consciously controlled and logical decisions. In a way, we are unable to resist and we need help to overcome the desire that results from successfully receiving visual cues and triggers in

the shopping environment. If we defined shopping as experiences, perhaps down the line finding ways that this could become a mode of operation would be possible.

Limitations:

A weakness of the project is that it only was carried out in one version, one time. We found strong indications that this could develop into something deep and engaging. We were moved and engaged even by this first version and saw the outline of a huge potential for refinement. But we never finished the work. In the transcribed script I try to sketch out some possible additions and changes, marked in contrast color.



Notes (to self) for future research:

Invite outsiders to test.

Activate the shop characters in a new way through this medium?
Add their different voices to the audio track?

Can we move slower, so we do not have to listen carefully to instructions, but can go into more stories and mediations of sorts?

Who is this kind of work for?
And how can it be funded?
If the funding comes from the mall, would that sway the content, or simply confirm the work as an amplifier of shopping desire?



Case Study 9/9 AFTERCARE I - IV

Three pre-cases, and
one planned

A wardrobe visit, two participatory cases and a plan for a participatory, interventional wardrobe visit. Together, these projects and part-projects make up the non-closure, open-ended, finale of the Transactional Aesthetics research project under the umbrella of the artistic research program at The National Academy of the Arts in Oslo. The case studies are explained separately, building on each other. The last case study combines many of the methods and tools of the first three cases, and in that sense is a kind of culmination for now. The three others have not ended, but have been preliminarily paused for making room for the wardrobe intervention that will take place in a storefront, possible to visit, interact with and experience for an audience.

AFTER CARE I Spring 2021

Wardrobe visits in garment owners' homes by online video communication

AFTERCARE II May 2021

Wardrobe intervention with devising in participant's home by online video communication conducted with a group of students and a volunteer.

AFTERCARE III Started January 2021, ongoing

Farewell Joy Spark Ambivalence: wardrobe interventions through portrait painting of unwanted garments.

AFTERCARE IV November 22 - December 5 2021

An open non-shop wardrobe intervention in a storefront, Ullevålsveien 15, Oslo, with one wardrobe owner and visiting artists and designers.

(keywords)

wardrobe visit,
interview,
use,
customer satisfaction,
feedback,
confrontation,
stalking

Case Study 9'/9
AFTER CARE I
Wardrobe re-visit



What:

Wardrobe re-visits with HAIKw/ garments
in their new homes after time has passed.

When and where:

Spring 2021
By online video communication, at
participant's wardrobe.

After Care Wardrobe re-visit

Who:

I conducted interviews with my
supervisors Geir Haraldseth and Christina
Lindgren separately



AFTER CARE I Wardrobe re-visit (in progress)

Research issues:

-- As a designer, I really have no idea what happens to the garments I have put into the world.
Do I really want to know if the garments are living good lives? What if they aren't?

Hypothesis:

H1:

When designers visit with their output, garments after some time has passed, they will learn something valuable

about accountability, relationships, and possibly start thinking of new ways to organize business for long term conditions.

Possible gains:

It can be the start of accountability (for me), seeing how it goes gives necessary information for improving. It can open up for organizing home garment re-visits for many post sales.

Risks:

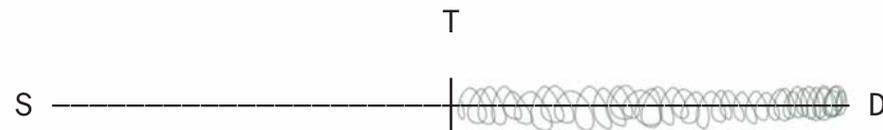
People don't want to let me in, after all, they have paid for their garments, and the reciprocity should be cut, by applying money. Meaning they do not owe me anything.

Problems practical:

The first interviews were conducted by computer, due to them taking place under Covid-19 conditions. I think it worked quite well, but with the restrictions letting up, I will revisit the HAIKw/ garments in person.

Place on the S-(T)-D timeline:

We are spread along the demand end of the timeline, the wardrobe re-visit can take place at any point after the transaction point. We spiral around the timeline, I imagine, as to cover it from all sides, by documentation, articulation and reporting (see illustration).



A
concrete
description ✿

The interviews are conducted by online video conversation. I call up the participant at our appointed time They are situated in their homes, more precisely, by their wardrobe. We first adjust the camera and light, and then I again present my errand and a little bit about the use of the gathered material. The participant is given the co-ownership of the material, for now specifically that means the recording of the session. I have set aside about an hour for the conversation. I use an interview guide to make sure I cover the same aspects of the garments for all interviews. Up until now, there have only been

Case Study 9' / 9

Intervju guide

AFTER CARE

Re-visit HAIKw/ clothes some time after ONLINE VERSION

Procedure:

- Help participant place their camera and start recording.
- Give a short introduction
- Ask participant to show one garment at a time, and answer questions about them.
- Take screen shots of garments as they are shown. Place in dedicated document.

Garment by garment

- Show me where and how the garment dwells.
- Describe the garment.
- How did you acquire the garment?
- What was the motivation behind acquiring it? (impulse, desire, need)
- What kind of use has the garment had 'til now? (frequency, occasion)
- What is the material condition of the garment?
- Has the garment answered to your expectations?
- What is the immaterial condition of the garment?
- Describe your relationship with the garment. (Through the time you've owned it).
- If there is anything wrong: What is the problem?

Value assessment of the garment, from acquisition to now

- Can you describe the value of the garment? (use wise, relative in wardrobe)
- What would you sell the garment for?
- How long will you keep the garment?
- What expectations do you have for the garments longevity?
- What expectations do you have for garments longevity in general?
- How do you think the garment is made? (materials, production, where?)

Comparison with other garments in the participant's wardrobe

- How many garments do you have in the same category?
- (broad category: garment type, fine tuned category: occasion)

The social life of the HAIKw/ garment

- How do you combine the garment with other ones?
- How does the garment affect other garments? (positive, enables, complicates)

After After Care:

- How do you feel about being interviewed about the garment/s like this?

two test interviews, and subsequent reflection notes from me.

In the following sessions, I might very well travel home to the garments. This, in my experience, adds a layer of connection between me and the participant, and also the garment in question. I have no idea at this point how many garments have been sold that I would be able to visit. One necessary next step would be to map out the garments whereabouts. I think I can only really trace the garments that HAIKw/ has sold directly, while wholesale represents a barrier for the rest. The garments potentially live all over the world.

Background

What happens to the garments in their lives, once we sell them? I once saw a HAIKw/ garment at a flea market. It was awful and fascinating. I felt embarrassed in a way, but I didn't know the reason why it had ended up there. It could have been there for perfectly good reasons. I sometimes have seen HAIKw/ garments out in the wild; the real world. People I don't know, in shops or on the street. It represents a strange and sweet revisit by chance. I never greet them, or bother the people wearing the items. But for me and the garment, there is a kind of reconnection, I feel. I remember my old boss would regularly check Ebay to see what his garments were sold for. In all of our home visits doing wardrobe studies in wardrobes free of HAIKw/ garments, we have learned so much about how people care for, use and store their garments in various ways. It's only natural to wonder how my own goods, the HAIKw/ yield, live their lives like these other garments out there. There is something awkward about following up on a sold item. What if the feedback is negative? Do we have to replace something, or do I only want to hear positive feedback? The follow up is also not part of a deal made upon purchase, so maybe it's rude to invite

myself into people's inner chambers,
their wardrobes?

Preliminary findings:

I still don't know how to feel about
revisiting garments like this. I do know
I need to keep the research going. I
paused it after two test visits, made my
notes and took on the last case study of
my research period.



Case Study 9' /9

Limitations:

There were only two test interviews.

Notes (going forward):

...

1 Screenshots from the zoom sessions with test wardrobe re-visits with my supervisors Geir Haraldseth and Christina Lindgren.

(keywords)

wardrobe
intervention,
devising,
group home visit,
online wardrobe
visit

Case Study 9''/9
AFTER CARE II
Wardrobe intervention
with devising



What:

An online wardrobe visit with
interventional elements, conducted with a
group of students and a volunteer

After Care Wardrobe intervention with devising

When and where:

May 2021, in participant's home, by
online video communication

Who:

Garment owner: Kathrine Blindheim
Co-researchers: a small group of clothing
and costume students from MA1 at The
National Academy of the Arts in Oslo,
department for design and I.



AFTER CARE II

Wardrobe intervention with devising

Problems practical:

...

Place on the S-(T)-D timeline:

We start out at the very end of the line to the right. An unwanted garment is about to fall off of the timeline, (with the possibility of entering another timeline, if it is resold for instance). We give the garment a row of treatments, and after this there is a possibility for the garment to move in any direction, affected by our focus and investment of time and efforts (see illustration).

Research issues:

- As consumers, we are not very well connected with our garments.
- Producers drop the responsibility at the point of transaction - could they move beyond this point though?
- Is this, in a way, a variation of Expanded Producer Responsibility (EPR)?

Hypothesis:

H1:

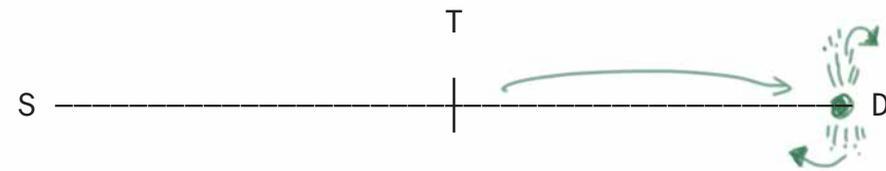
We can help reconnect an unwanted garment to their owner by creating experiences for them together. By carrying out a series of exercises involving the garment, the owner will change their mind and want to keep their unwanted garment. The garment gets a longer and improved life.

Possible gains:

The garment's owner falls back in love with the garment.

Risks:

The garment owner finds the exercises silly and won't do them.



A * concrete description

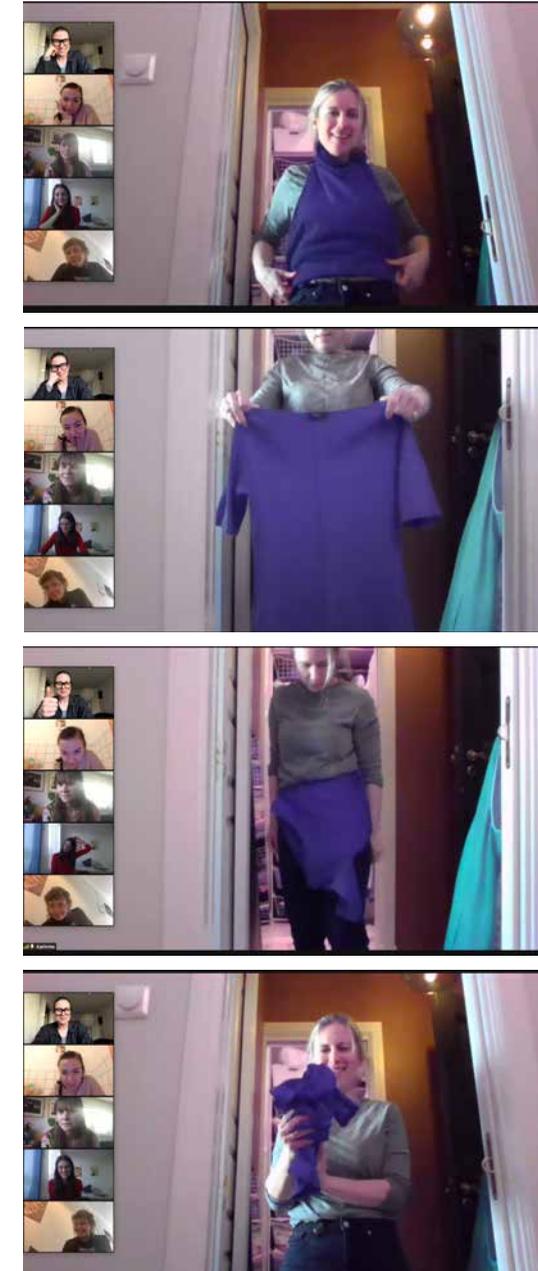
I asked Kathrine to pick out a garment she no longer wants, one she is planning to get rid of. She picks an LBD which looks purple on screen. Then we ask Kathrine to handle and wear the garment in a variety of ways. I list the particular instructions below. We make up the tasks as we go. We have set a time, and finish when the time has passed. We could have gone on. We started the session with a warm up, where the students asked questions about Kathrine's wardrobe in relation to what

their own school projects were about. This took us into personal stories quickly, and we established a kind of trust.

Back-ground

In early HAIKw/ research, we found that some garments have special positions in people's wardrobes. Indeed, many other researchers have found this, written about this phenomena. There are many influences, unfortunately not referenced here by name, although I have accumulated knowledge of this over a period of more than fifteen years. In HAIKw/s first research project, for a collection called Aspirational Clothing/ Dressed for Success, we found lucky underwear, coins in loafers, specific items that had to be packed for expeditions, often with the reason that they had proven themselves positively. Previous experiences had charged the items with good energy, and lucky charm qualities. In these cases, there were only some garments that

achieved this status, and it was unclear how exactly some were chosen/stood out. Could this effect be manipulated, engineered? If we wanted to increase the value of a particular garment, was all we had to do to set up a positive experience for the owner while wearing it? It seemed hard to



Tasks for devising 2 March 2021

1. Take the garment off the hanger and turn it inside out
2. Put it on your head
3. Fold it as small as you can, squeeze it.
4. Pull it over your head and let the hem of it rest on your shoulders
5. Make it into a flower
6. Use it as a sleeve
7. Hold it horizontally and tie it around you like a skirt
8. Hold it up and give it a name
9. Put it on the floor, what song comes to mind?
10. Use it as a top without pulling it over your head
11. Roll it up and push it up through your sweater and pull it out the neck hole.
12. Hug it, like you would hug a friend
13. Put your head into the neck opening of the garment
14. Wear both sleeves on one arm
15. Wear it on one of your legs
16. Lie down on the floor and lay the garment on top of you
17. Wear it as a glove
18. Tie the garment around your neck like a cape and run back and forth in your house
19. Put it on backwards
20. Push it as far into your backpocket as you can

send the garment and its owner on a successful expedition, or date night. But perhaps the technique of devising could help. I experienced it in a devising workshop in Prague with Christina Lindgren and Sodja Lotker, as part of their

Costume Agency research project. To tease out the agency of a particular garment, a group of people took turns doing something with it. I have to use the unclear term something, because the series of interactions that we had with the garment was a long list of absurd, funny, sensitive, beautiful, silly and poetic actions. Wearing it in all

possible ways, throwing it across the room, treating it, rolling it, pulling it through our layers of clothing - there are almost unlimited options. Spending time with a garment in that way, we exhausted its possibilities, perhaps its agency, and/or our own. I was left wondering if connecting this kind of absurd charge between the garment and us as a group could be of use to increase the garment's value? I mean, we had been through a lot. Like an insane styling task, devising could perhaps expand a garment owner's perspective on the garment? This idea might be related to a degree of animism, where I imagine the garment has human qualities. It can be sad, happy or satisfied. It gets lonely, wants to be worn, or it can be mad and want to hurt us. Menswear designer, Christopher Lemaire, once said in an interview that he views his garments as friends and family. This made complete sense to me, and it is perhaps at work in this case study when we try to arrange for common experiences, fun and strange impressions on a garment and its owner, to affect their dynamics from ambivalent/at a cross road/ending, to longevity, continuous, prospering. Or not.

Findings

After the wardrobe intervention, Kathrine exclaims that she is even more sick of the garment now. My idea of reconnection and reattachment is crushed. This was

the final nail in the coffin for the relationship between Kathrine and her LBD. I think to myself, maybe this will change once the experience has sunk in, absorbed and she has reflected on it.

It was surprisingly easy to get Kathrine into the tasks; she didn't say no to any of them. She did say that it was probably easier to carry them out as we were not there with her, but only on the screen. At one point someone had asked her to wear the dress as a cape and run around her house with it flowing behind her. This was the example she used, when she said it was easier to participate remotely, alone in her apartment.

Limitations:

For now, only one test has been carried out. The preliminary results are more like indications and hints towards a direction.

Notes (going forward):

...



Case Study 9''/9

(keywords)

wardrobe intervention,
garment portrait
painting, articulation,
re-attachment,
format translation,
value increase,
waste management

Case Study 9'''/9
AFTER CARE III
Farewell Joy Spark
Ambivalence
AN IN PROGRESS TREAT-
MENT



What:

A wardrobe intervention by making
portrait paintings of unwanted garments,
via their owners providing a photograph
of them.

After Care Farewell Joy Spark Ambivalence

When and where:

Starting January 2021, still ongoing.
Online and telephone communication

Who:

Eight participants from my personal
network, friends and acquaintances.



AFTER CARE III Farewell Joy Spark Ambivalence AN IN PROGRESS TREAT- MENT

Research issues:

-- How can we increase the value of garments, even those that have reached the status of being unwanted?

Possible gains:

A person might keep their garment, reconnect and start wearing it more.

Risks:

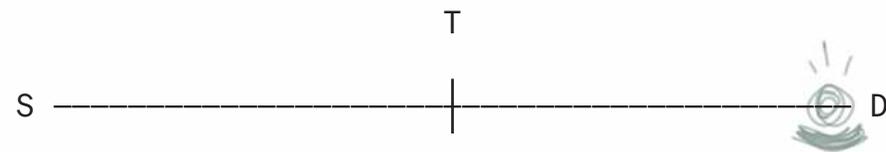
A person might experience closure and finally rid themselves of the garment.

Problems practical:

There are logistics to consider in this case study, or ongoing practice. To ship paintings costs money. I would need to figure out the exchange stakes.

Place on the S-(T)-D timeline:

We stay on the far left, demand end of the timeline. Unwanted garments are about



Hypothesis:

H1:

By painting a garment, oil on linen canvas, the garment will appear more valuable, and be reconnected with its owner. The painting will at least create a stop on its way to the bin, a pause for consideration.

H2:

By painting a portrait of the garment, I let it pass over into an eternal format, in the expectation that art lasts forever, and this might relieve the owner of any last attachment they harbor and that hinders them from throwing the unwanted garment out. Now, with the portrait, their ambivalence is eased as the garment is substituted by its representation.

to fall off of the timeline, and for some reason are still hanging on. I paint the garments, from a photo taken by the garments' owner, and I imagine this to look like building a nest for it, to rest in (see illustration).

A concrete description ✿

I ask people to send me a photo of their unwanted garment/s, and let them know I will make a painting based on the photo. Some time passes after I receive the photo by text message. I sit down to paint over a few sessions, and let the

painting sit for a while. I need time to decide if it's ready, finished. Once I deem it acceptable, by completely unmeasurable criteria, I make a plan to meet its co-owner. Before I make an appointment to deliver the painting to their rightful co-owner, I ask that they answer a few simple questions about the garment.

I bring two copies of a contract for us both to sign, where I describe a co-ownership. We sign and I hand over the painting. They hang or place it somewhere in their home. My plan is to send a photographer to document the paintings in their new homes as the project reaches an end, but in the meanwhile I ask for a photo from them that they take themselves.

Background

In the Connective Sweater case study, my co-researcher Maria Hilde and I reflected on a strong sense of value increase directly linked to the home visit. Of course the articulation of issues, by the participant, in that case a sweater buyer, was affective on their relationship. But perhaps it was also an equally important factor at play; the photographer's presence? When someone takes the time and uses resources to (literally) focus on an object of yours (and a garment being a special kind of object, because it in many regards is you), it might elevate it. The act of photographing something, frames it, and in my interpretation might honor it in that sense. Photography does it, in my opinion, so how about paintings? It's a framing with another level of effort,

Farewell Joy Spark Ambivalence

Thank you for sending a photo of your unwanted garment.

This is a placeholder picture showing paintings of other people's unwanted garments. You will receive your very own painting delivered as a JPEG upon answering the questions below.

When, where and how did you acquire the unwanted garment?
What was the value of it then, and what is it now?
What kind of use has it had?
How did it make you feel before, and now has that changed?
Why have you kept it?

Please send your answers to: idafalck@gmail.com



there is time in each stroke, the tache adds an investment of my hand, eye, connection between all the involved parts, through a meticulous and time-consuming action of painting. Oil on canvas is the most archetypical work of art, and making an existing garment, especially an unwanted reject, into a painting seemed like a suitable homage, at least suitable enough to test.

The American artist, Ry Rocklen, made porcelain substitutions of all his own clothes, around mid 2010s'. To make the molds he had to sacrifice the original, which was ruined by the plaster poured on it. The clothing items were folded neatly, their details and imperfections, folds and wrinkles captured in detail by the cast porcelain, painted, (or somehow colored), to make them lifelike. I know Ry, and I was excited to send him a HAIKw/ towel-shirt-jacket made with Franz (Schmidt) fabrics, around the year 2015. I remember posting the garment, from Oslo to LA, feeling the sacrifice, but determined to take part in this large and mind boggling experiment of Ry's. What

did it mean for someone to get rid of their wardrobe entirely to instead have a whole catalogue of sculptures in its place? I saw a picture of the cast shirt, but I haven't picked it up yet. I imagine it's waiting for me there, on some shelf in Ry's studio. And I might know what the substitution means once I have it here with me. Either way, we are forever connected.

Perhaps the paintings are my low level version of Ry's work. I am not up to the



task of substituting them, sacrificing them, but I want the immortalizing part, the art-ification of sorts, that can happen through a process of focus, and translation to another medium and format, from garment to oil on linen canvas.

Preliminary findings/ inklings:

The findings are at current time visual, not articulated and remain to be investigated further, rather like inklings. The question is how the paintings work over time. What when the garment owner finally does get rid of their unwanted garment, what kind of memory does the painting evoke with them. Does it become its own thing, or does it end up representing mess,

something put out for pick-up, in limbo? Or does it melt into the interior, become invisible, unremarkable? Time is a factor that affects each case study in its own way. Always an ingredient in maturing, and necessarily a part of the research process.



The background information on the unwanted garments were given by text or verbally. The written reply leaves the garment owner to think for themselves, while talking through it perhaps provides a bit more time and follow up, where I make them fill in their stories/accounts.

I am uncertain of the effect yet, but I see a possibility that the portrait project and its process of articulating affects people in two directions: They feel even more done with the garment or see a way to repair it and keep it, reconnect to it. In this sense the title is fitting; Farewell Joy Spark Ambivalence. There is a resolution.

Limitations:

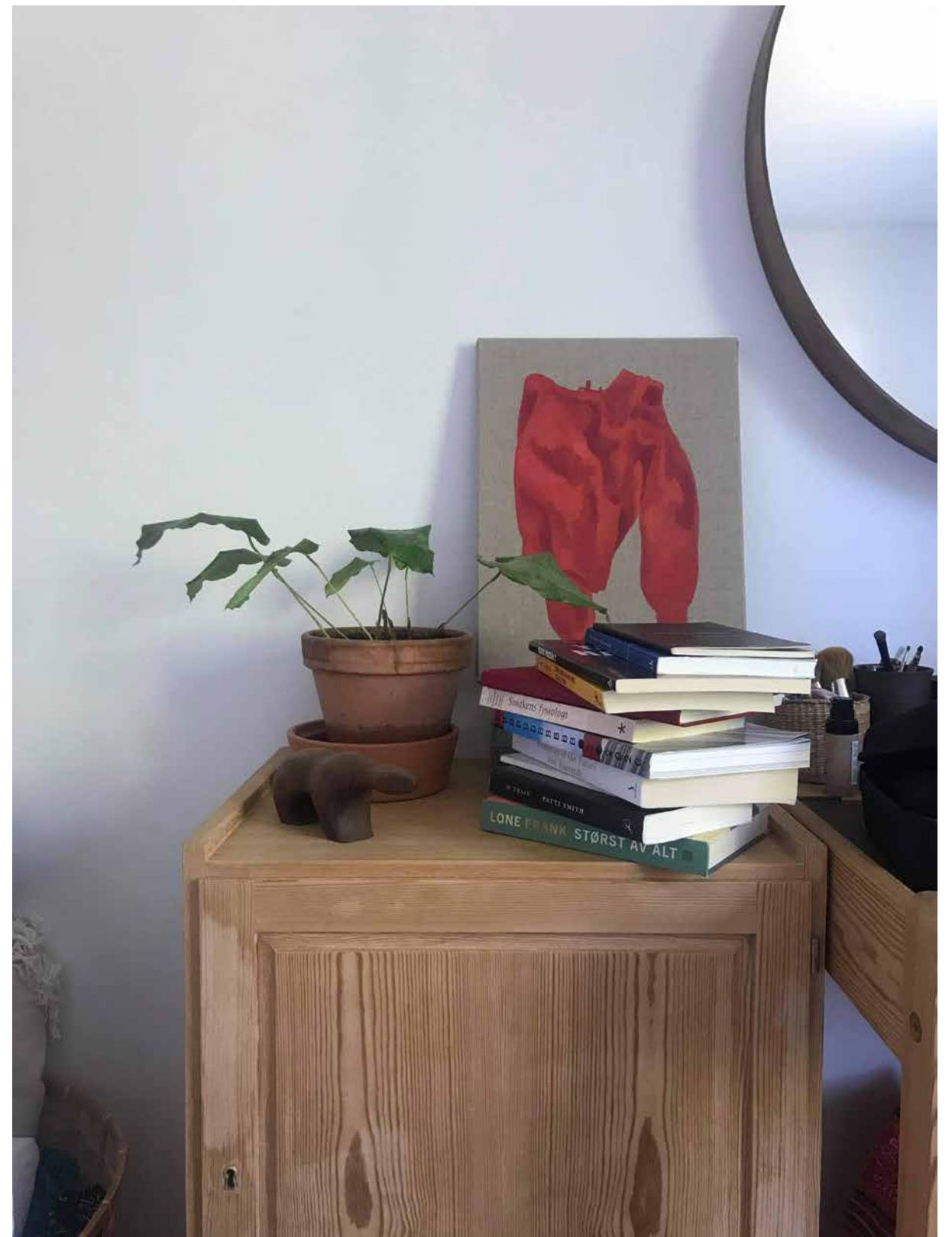
The research is in progress and so the limitations are first and foremost at this point connected to the fact that its in progress.

Notes (going forward):

...



Case Study 9''''/9



(keywords)

wardrobe study
intervention,
collaboration, user
participation, co-
ownership, alteration,
attachment, process
as product, group
work.

Case Study 9''''/9
AFTER CARE IV
Wardrobe Intervention
A PRE EXPERIMENT TREAT-
MENT



What:

An open process wardrobe intervention with participating wardrobe owner and visiting artists and designers, active for two weeks, with tentacles into the before and after.

When and where:

November 22-
December 5
Ullevålsveien
15, Oslo, free
standing shop.

Who:

HAIKw/ team:
Harald Lunde
Helgesen and I
Graphic Design: Jørn Aagaard
Volunteer: Marie Askeland
Contributions and commissions: Sally
Dean, Sola Wang, Mia Waage, Anne Karine
Torbjørnsen, Add-to (Theodor Vange and
Karine Næss), Sodja Zupank Lotker, Hanne
Haugen, Pauline Ader

After Care Wardrobe Intervention



AFTER CARE

Wardrobe Intervention

A PRE EXPERIMENT TREATMENT

Research issues:

- Overproduction, over-efficiency, it's all going too well, too fast, too cheap.
- Stay close to home, or even stay at home.
- User orientated processes, or user based process.
- Co-investment by user and producer making together differently (you bring the material, i bring the time and hands).

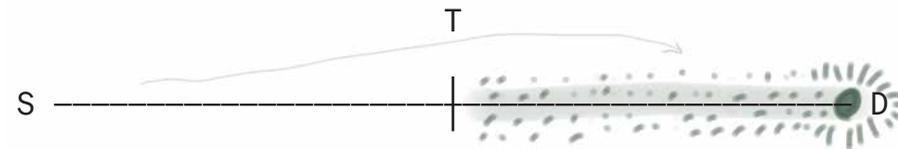
never have a chance to follow up on them. Although in this case study, we are not looking at garments we have made, but the whole wardrobe of a volunteer, we represent designers who visit clothing in their lived lives, mid-sentence. (We think of outfits as sentences).

Possible gains:

Free materials, less waste, skip many workstations, and work slower. Waste management is included in the procedure.

Risks:

The wardrobe owner is disappointed in the result. It leads to less attachment and only antagonism.



- Dividing up the tasks, making them up by inviting others.

Hypothesis:

H1:
The designer can work in someone's existing wardrobe to create collections

H2:
By moving the making process from the supply side into the demand side, other attachments can take place, reattachments and deepening of relations, building on the existing could give us something special.
Designers (on the supply end of the value chain) often dream of how their output (garment products) live their lives, but

Problems practical:

It's highly inefficient and we have to travel and organize much more, or perhaps just differently than what we are used to.

It's hard to find an economic model for this, so it only can exist under a separate finding structure.

Place on the S-(T)-D timeline:

Here we move up and down the whole demand end of the timeline. I imagine it as dots and a haze, bursts of energy injections, by moving the supply end over into the demand zone (see illustration).

*

A concrete description of the plan and process

A shop space becomes a treatment center for clothes, under the title Aftercare.



A volunteer moves the content of their wardrobe into a shop space for two weeks. There, the garments are handled and changed by a group of designers, artists and researchers, before they are handed back to their owner, changed. In some cases the clothes will perhaps be used as material to make new garments or other things, and in other cases they might not get changed in material ways, but be treated in other ways through relational manners. A combination of material and immaterial treatments will change the content of the existing wardrobe.

The owner of the wardrobe has made an agreement with me. She has to give up her wardrobe for a while, and it is uncertain what condition it will be in when it is returned. There are no guarantees for her liking the changes that have been made, but she gets it all back, nonetheless, treated and altered. There is a chance she might be happy, but also that she will be disappointed. She gets 10,000 kroner as a fee, a sort of band aid for what she might lose, as well as payment for her time, as she will be asked to participate through the process.

The question is what the wardrobe owner feels and thinks before, during and after Aftercare. How does she

The photos are taken by Harald and Ida at a wardrobe intervention in volunteer, Marie Askeland's home Sunday the 7th of November 2021. Sally Dean led a somatic session, as the first guest contributor of the Aftercare Wardrobe Intervention case study.

feel when an artist totally changes her garments in an interesting but useless way? Or when she gets her garments analyzed by a group of students? Or when someone draws portraits of her garments? These are examples of interventions that can occur in Aftercare.

And what do the involved "treaters" think? DO we together as a group create a collection in a wardrobe? The limitations embedded in the existing wardrobe make for new conditions for our work. They will be a factor to reflect on.

How do you choose what garments to intervene in/with/on? I have many questions for all involved. In this case study we only have time to make hypotheses, and stir up lots of material and questions.

The answers will arrive in the process of reflection and gathering of the generated material. They will be beyond reach for now. We will stay here in the open and wondrous landscape for experimentation together in a generative chaos.

Aftercare welcomes visitors. Deconstructed wardrobe closets filled with clothes, tailoring tables, sewing machines, and a loom creates a setting for productivity, but also makes room for the conversations about clothing. It will be possible to participate, for those visiting.

The project is part of a confused search for ways to change the fashion system as we know it. Aftercare, and the project a large, Transactional Aesthetics, is intended as an addition to the existing, more established approaches to how this might happen. These approaches include developing greener materials, consumer behavioral research, as well as legislation and regulations, introduction of economic incentives. Here, in this contribution, I am not focused on solving problems, but on staying with them, dwelling and doubting, playing and pondering with them. We will try to do this through a series of impractical and monetarily non-generative experiments. The experiments can be categorized as speculative and murky.

Designers in the future might have many more ways to offer a customer renewal of their wardrobe, than to design-then-produce garments that are sold in different forms of shops. In Aftercare, the idea is that several actors come together in a series of interventions in the wardrobe, and whirl up to gather many methods for relation building, renewal and reshaping. In some cases, it will be suitable to conduct palliative treatment for garments that have come to the end of their road, and need help to meet their maker, so to speak.

The methods we gather will be made into a fanzine that is shared with the audience during the last days of the open shop space. This way, everyone who wants to, can read it and try to repeat the experiments at home in their own wardrobes.

Aftercare is made possible by the research program at The National Academy of Arts in Oslo, and so the market economy is put a little bit to the side. The experiment as a whole, has the potential to fail, and does not have to rely on sales. There is no commercial success to be gained because everything will be for sale. The research is carried out by the collaboration with small scale brand HAIKw/, and the aforementioned participants, other brands and singular artists. The market is not completely turned off, but set aside as a focus. The goal is not to make money or do PR. Any such effect will be incidental; a kind of side effect.

I will make space for the participating artists and designers/brands by giving them each their own days for working with the wardrobe content, in peace. The idea is that everyone involved has their own relations to the wardrobe and its owner. For the owner of the garments, there will be quite a few new relations, that are made via what is closest to her, that is her clothes. This will take place even if the artists/designers engage her explicitly.

Background

There is a list of personal experiences, books, articles and lectures, exhibitions, TV shows and podcasts (+++)



that have influenced me and each given small parts of what has combined into this case study. I will not attempt to convey

the totality of that, but merely mention some examples. In the previous pre-case studies, Aftercare I-III, I have described the devising workshop in Prague with Costume Agency, the HAIKw/ research on charged lucky garments, the idea of garments as friends of family. The main background for this work is perhaps a culmination of ideas I have had to hold back in wardrobe visits through many years. Ideas and solutions that just appear as we have heard so many stories of garment relationships. My mandate has never allowed me to meddle, somehow it was enough meddling for us to even visit there, in people's wardrobes, perhaps. Fantasies of makeovers and interventions, injecting new items, moving over into what is called a "closet cleanse", instead of conducting research in a clean manner.

Closet cleanse:

My friends in LA used to do it as a job; go to people's houses and conduct a closet cleanse. Sometimes over three days, it was a process. By the sound of it, I imagined it to work rather like a wardrobe visit, just more general than the ones I was used to with HAIKw/. We would always enter the wardrobe with a focus, (repair, aspirations, travel etc). Here, though, the point was to revamp and

organize a wardrobe for a person, to make it more usable. It sounded luxurious, something for the affluent. And it might have been in practice, but I learned that it could be smart and save the person money as well. It was in a way, a whole Marie Kondo process ten years before Marie Kondo was a thing. In this case, the wardrobe owners wouldn't just hold the garments, but try everything on and, my friends would give advice on how fit or details could be improved. Some garments would go to the tailor for fitting, some would change small details, like buttons, others would be donated and sold on Ebay or to consignment thrift stores. I never experienced it first hand, but it's a vivid memory of mine still. One I return to often. Perhaps the wardrobe intervention is my attempt at a closet cleanse. A slightly less sensible one, for now.

Flat pattern cutting approach/ tailoring traces:

When I lived in LA, I had a friend who worked for The Gap, who would fly in from NY to shoot ad campaigns in LA's well-equipped studios. She would hire all her freelancing or artist friends to work for the weeklong shoot, and we would unpack boxes of clothes and hang them on hangers on rails, like a stock room or a warehouse sale set up. Besides the unboxing hall, there was a big space that held an area for hair and make-up and sofas for models to relax between their turns in front of the camera.



In addition, there was a sewing station of two industrial sewing machines and a tailor's table. A woman in pinstripe, wide-legged pants, a crisp white shirt

and a waistcoat, loose hair and a measuring tape around her neck walked around in high heeled boots owning that area, expert-ing. One or two sewers of Latin American descent wore casual clothes, like t-shirts and jeans, sewing or waiting for items to sew, in a kind of ebb and flow with the tailoring woman. A brand manager type walked around with a clipboard; her job was to make sure the clothes fit right according to the Gap's design intention. There was a sort of description for each key garment of the season, like the sailor pant was to fit loosely, but just right, hanging off the hip, not too high, and with the perfect flared hem hitting the shoe on a specific spot. The model, a mid western tall beauty, put on a beige version of the sailor cut pants. The art directors, brand manager and tailor measured and gazed, squinted and tilted their heads; it had to be altered. The tailor picked another pair of pants off of our racks, slightly lighter in color, they were only to become material for the other pants that now would reach their true potential. She altered the pants by using what I would describe as flat pattern cutting techniques directly on the pants. Slashing to open and inserting gussets of fabric, and in the end the pants held the perfect silhouette, while looking like a two-toned beige, specific and conceptual patch work. I wanted to take a photo, but was afraid to. So it just stayed within my mind ever since. I keep thinking back on it: How much this was a real life Margiela formal-conceptual exploration, a meta pair of pants, an educational piece, showing off the expertise of tailoring and the insufficiency of mass production, a manifestation of the lies, if I am to be honest. Somehow the XS-XXL of The Gap just didn't fit the ideal body of the model, and that's the practical joke as pants, that I appreciate so much. The reason this comes up again now, is that it is a technique we can use in the Aftercare project. To make the changes and keep the traces, or even clearly show the process in the finished result. It's perhaps related to the idea of visible mending, but we are not mending technically speaking; we are altering, adjusting and changing.

Not a HAIKw/-focus, but a HAIKw/- approach:

I wanted to cast aside the focus on HAIKw/ for now, because of how the more general wardrobe study and intervention into a volunteer's wardrobe could talk to and with my timeline, and the shifting of the transaction point from left to right and vice versa. I realized that visiting the HAIKw/ clothing was important for me, and for research on use of clothing from a specific perspective of a designer with stakes in the game.

I have invited a list of co-researchers that each will contribute something, in a HAIKw/ approach. When we make something as a group, relay style, something always happens that makes the end result bigger than the adding up of parts.

Prep work and tests leading the way:

- See Aftercare I-III:
- Wardrobe re-visit
 - Wardrobe intervention by devising, online version
 - Farewell Joy Spark Ambivalence

Preliminary findings:

The planning of the process has included casting the volunteers, writing contracts, inviting co-researchers that will contribute, finding a space to make the open process, as well as additional logistics of documentation plans and design of the space.

At this point, there is most of all anticipation and still more work to do before we are in effect and the process is rolling. I expect this process to be about more than the wardrobe, such as the relations to each guesting co-researcher. I might be split between making contributions myself, and hosting others. It's left to be seen, documented and reflected on, refracted.

Notes to self:

- 1) Check in with the hypothesis
- 2) Ask myself about the following elements:
 - Participation by community?
 - Can I isolate any one method amongst the visiting artists/designers/others?
 - What happened in the store as a public space as opposed to what I would expect in their home?
 - What does the interview add, a last conversation?
 - When should I re-visit with Marie, the volunteer?
 - Should I continue the process?
 - How do I feel about the disturbance I created?
 - How do the participating artists/designers/others feel?

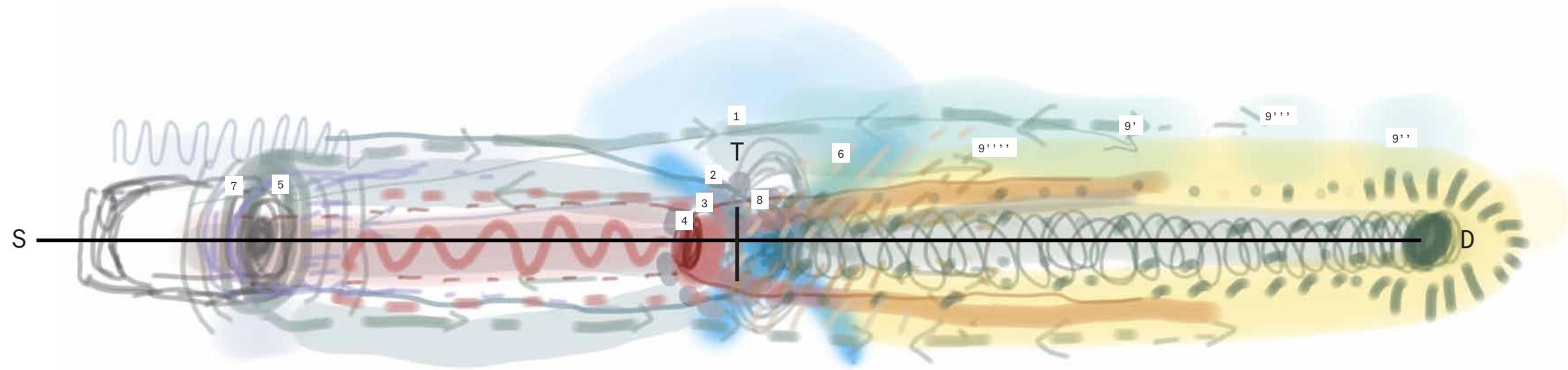
THE COMPLETE SUPPLY-(TRANSACTION)-DEMAND TIMELINE

In have kept to the linear model of the market and a dichotomic model of economy. Although the circular economy is forecasted to be the new model to follow, I chose to work with the prevalent, existing model. The circle carries hope and draws up a part of the solution for the future of fashion industry, but I sense that it also provides a sleeping pillow; it will save us by technology and logistics just ahead around the curve, some time soon(?). Meanwhile change is slow, and I see the linear and dichotomic market place as more realistic, tangible, here and now. It provides me with a clear picture, truthful to the fact that things are not really working, instead of painting up a glossy future I may rest assured will come. I see accuntability in the linear model; there is a beginning and an end to all things, after all.

There could be many ways to model this, and the important thing is not to get hung up on diagrams and figures, but that these drawings make it easier to think and do anew for me, and possibly others.

I have mentioned folding and twisting the S-(T)-D timeline. Sliding the transaction point left and right here, might just be the beginning. Then tangling, braiding, making helixes or möbiuses, or other shapes might be next. Circles even.

The diagram should work as a tool, something easy to think with. I have used it with a what-if approach. Hopefully others can contribute other ways of applying it.



1 SHOP SPACE -



2 NARRATED FASHION SHOW -



3 IMPROV FASHION SHOW -



4 CONNECTIVE SWEATER -



5 DROP IN FACTORY -



6 SHOP CHARACTERS -



7 DROP IN FACTORY APPENDIX -



8 GUIDED MALL WALK



9' AFTERCARE I / WARDROBE RE-VISIT -



9'' AFTERCARE II / WARDROBE DEVISING



9''' AFTERCARE III / FAREWELL JOY SPARK AMBIVALENCE



9'''' AFTERCARE IV / WARDROBE INTERVENTION



general findings, recurring tendencies
problems that emerged
further research

Through the Transactional Aesthetics case studies and the artistic research program, I have synthesized approaches, made new tools out of certainty and confusion, and constructed a new language drawn from a concoction of practices. The agency available to me, as a small business owner, artist, designer, person, woman, fragment, collaborator and friend, has been revealed through the eight + one case studies. There is resistance in willed misunderstanding, blurring roles and mixing more than just patterns. The case studies all attempt to merge the spheres of production and consumption in one or more ways. Supply and demand get entangled by way of moving the transactional. This works to encourage and enable transparency, value literacy and attachment processes.

The 8+1 case studies were divided into two separate chapters. The shift after the first three case studies left me with a curiosity for including an audience/customer in a more explicit way than before. I outsourced work to the consumers, usually found on the supply end of the market equation. I invited the demand end into our world, our work, our responsibility, our stories. Shifting the transactional up and down the supply-demand line became a useful tool for me. Each case study excavated something of its own, relevant to value, price, labor, transparency, and attachment. The shop showed me that working in the established epicenter of the transactional was too close to home. The Narrated Fashion Show gave me the possibility of breaking the silence and adding stories to the show material, but made me wonder that if the stories are told too well, it could hinder the message from being absorbed by the audience.

The improv show was a fun, but awkward experience that represented my first real attempt at involving an audience in the production of stories and narratives. The Communicative Sweater experiment took on many research elements at once, revolving around value and price. The voiceless garment could communicate by way of simple technology, such as the QR-code. The Drop-in Factory taught me that making something is a way to connect to it, though it was not disturbed by the individual's sense of pride. The Guided mall walk revealed the potential for mediation and participation in the mall. The drop-in factory 2.0, made with theatre students, showed me the potential in developing a fictional factory that

didn't involve a real brand, but interacting with more of the social interrelations between the participants and the hosts at the factory. The wardrobe studies will show us if it's possible to shift the transactional point all the way into someone's wardrobe. In the last case, I close the door on this research by opening it up for the future. Beyond the scope of this PhD, there are many more points in the supply-demand timeline to test and move the transaction point and keep finding more entrances to the major issues at heart of this work, fashions grappling with sustainability.

More findings will be revealed as I continue on with my practice, but some findings have been revelatory. In the communicative sweater, I found that self-pricing and providing information about the production of a garment, leads to consumer stress and anxiety. The rules of capitalism have been internalized, and the transactional, like Maria Lind's curatorial and Chantal Mouffe's political, provides friction in an area where roles and functions are internalized.

Through using methods that rely heavily on collaboration and borrowing from others, with a heavy dose of humor, I have managed to set up a research-based practice that can hopefully be shared and utilized with others and by others. With the findings from Transactional Aesthetics, I hope to contribute to a discourse on fashion change making, within a critical fashion practice. Because my position is as an active designer, although this has changed a bit through the years since I started the project, this contribution has a particular task in recruiting other designers to join in handling issues on their own terms. In my research, I do not claim to have reached these goals, but merely to have gathered up tools and methods that could be further developed and deepened by larger scale corporations.

The fashion industry issues are spread across all parts of the value and demand chain. I am not taking on all of this at once. And neither should anyone else. I hesitate to conclude anything, I am more interested in open-ended and ongoing research, but I would say one major find, a confirmation of a long-time work mode and philosophy, is that we are not alone, and we should work together. Not hand in hand, but orbiting and taking on different parts of approaches to issues, much too large for one person, or one brand.

I suggest we move the transaction point to see what happens, to connect supply and demand together, whereas normally they are separated by the transactional. The transaction, once on the loose,

has the ability to bring production and consumption together in ways that can reconnect value to labor, solve issues of transparency and over efficiency.

As I see it, identifying and transforming the ethical, economic, and logistical problems have to be part of the process of moving forward. I am myself, implemented and invested in the issues that motivates this research, and am aware that there is a degree of unfinished, unresolved matters, ready for further investigation. I chose to finish Transactional Aesthetics on an open note, with the Aftercare case studies. The way I see it, the research project Transactional Aesthetics can have no clear conclusion, although there are many results and finds.

Transactional Aesthetics highlights the untapped potential for fashion designers to explore the transactional, a point with potential agency for designers, consumers, garments and all involved stakeholders in the fashion industry.



Giving a talk about Transactional Aesthetics with the help of a custom made sales coat as powerpoint. at the art space Appointed Times in Oslo, spring of 2018. Photo by Anders Dahl Monsen.

Readings and references

These are sources I have sited, used actively and indirectly both. I have many times completely absorbed, filtered and lost control of them. I have paraphrased, and straight up misunderstood. I am indebted to all of these, and many more, who I have internalized or who I categorize as fringe. It has been a challenge to decide what sources to mention, and which to leave out of this list. I do not directly quote or site by far all of these, but they have each played into the research, influenced me more or less, by tangent, association, and functioned as stepping stones.

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