

Planet C - How to create a global dress? How to co-create fashion beyond classroom?

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ABSTRACT

The interactive workshop Planet C (C= creativity) encourages participants to determine what makes a global dress in a playful manner.

The term 'global dress' is often used in science to indicate in-depth analyses or research into the background to migration, physical differences or changes due to climatic conditions.

Global dress usually describes studies of representation which include ways of dressing, tendencies in textile consumption and anthropological questions on a worldwide scale. Our idea is to look in the other direction: how can this multitude of different national tendencies inspire a collective design.

Textile cultures often play a crucial role in processes of nation branding or in nation building, and are sometimes even labeled as world cultural heritage (Mentges and Shamukhitdonova, 2017, pp. 9–10).

Taking into consideration global migration from refugees to „digital nomads“, people leaving their home countries are taking national costumes and textile heritage into a different surrounding. Traditions as well as country-specific ways to dress are being fused with clothing characteristics of the new environment.

Workshop members build three teams that approach this task employing different creative techniques provoking unexpected and unpredictable results. Playfulness and spontaneity play a crucial role here in order to grant easy access to a theme that is not without its political pitfalls. The international participants will be playing with textile heritage and diverse identities in an open and respectful dialogue.

The objective of the workshop is to give momentum to didactic techniques „beyond classroom“.

Also into play come personality, descent and socialisation of the team members that can contribute to the task and open another, personal level of interpretation. „Activation of Memory“ (Baumgartner, 2017) as creative momentum is meant to acknowledge remembrance and and narration of textile tradition.

Keywords: interactive co-creation, fostering of intercultural understanding, application of global identities for creative processes.

INTRODUCTION

The question of how to create a global dress will be explored in a playful way by uniting different national textile traditions in a creative process, with the aim of gaining a broader/better understanding of national identities.

These questions will guide us through the workshop and help us find answers:

- How can we bring together fashion traditions from different countries, use their potential for innovative designs?
- How can shared visual communication complement or replace the language barrier and lead to creative excellence?
- How much of his/her origin/identity is needed for a transnational garment in a new design language?

It is essential that respectful interaction is a prerequisite and a requirement.

In times of changing national identities and the associated social relevance of textile heritage, the workshop represents a playful approach of analysing the specifics and transformation variants of cultural identities.

The question of the extent to which national identity can be deciphered sociologically and anthropologically is played out on three levels and in three groups. The participating groups will employ different techniques to achieve new perspectives on the main subject of how to create a global dress. The principle of coincidence and unexpected juxtaposition is used to generate new perspectives for creative processes. Original crafts are examined for their transformation potential.

METHODOLOGY

Three teams will be formed, at best consisting of multiple nationalities. Each group gets a different task, the results will be briefly presented at the end of the workshop.

One team will approach the subject in a theoretical way, the other two carry out practical exercises.

The first group examines the meaning of „global mind “, dealing with intercultural communication. Unorthodox and uncommon questions pave the way to new findings. These questions are being developed to illustrate the topic of national identity in a playful and accessible way. Absurd juxtapositions are less a means of disruption but more of an opportunity for insight and critical analysis as for example Dadaism was in its time.

Team 2 employs collage techniques to create a „global look“in a spontaneous and playful manner. Members are free to choose two random attributes or terminologies to form collages. The third group attempts to create a „global thread“ by researching specific craft techniques and applying these in a contemporary context and/or different geopolitical setting. A high potential for innovation may lie in the application of selected crafts techniques. Workshop participants use simple materials to get accustomed to these procedures but contrast them with big-city scenes when choosing motifs for their pieces.

RESULTS AND DISCUSSIONS

In the face of increasing national fragmentation, this workshop aims to emphasise the importance of listening, acceptance and building bridges to intercultural understanding. Three different points of view are the aim of this workshop. The groups develop new perspectives theoretically as well as practically. An open discourse is being provoked that can be unorthodox, even anarchistic. Challenged by A.I. and global digitisation education has to be adjusted, almost re-invented. Young adults want to be inspired to learn and to think independently. The digital accessibility of knowledge must not lead to a loss of autonomous formation of opinion and awareness. Hands-on experience is meant to stimulate individual insight. At the end of the workshop, the groups will present their findings and there will be time for questions and answers.

CONCLUSION

Through three interactive workshop elements, some of which are practical, participants will be taught playful and creative approaches to making visible the theme of national identity and its associated textile heritage. The exercises will address both analytical and assemblage levels of the theme, both technically and in detail, by using visual tools and language means. In this way, the didactics taught can be scaled and applied in a variety of ways.

The multiple levels of the assemblage form the path of cognition here. It is essential to provide originals and real objects. The knowledge of material, processing, and details must form the basis of transformation and interpretation.

Combining theoretical questioning and practical experiences is meant to generate adequate depth and complexity

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