

**Hybrid clothes, values, cultures:
How research x design x social *practices* and *actions* can help
re-make local economies**

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Sustainable Fashion Consumption Symposium. Institute of Sustainable Management, University of
Ulm, Ulm, Germany, 19th June 2017



Christian Boltanski's 'No Mans Land' was made of 30 tons of discarded clothing. Britain alone is expected to send 235m items of clothing to landfill this spring.

Photo by Stan Honda AFP Getty Images. **Zara and H&M back in-store recycling to tackle throwaway culture**
The Guardian, UK, 26 May 2017



**This is NOT the real problem!
It is a symptom of an unsustainable economic system.
We need to look upstream...**

‘...designing that is devoid of a lucid critical consciousness (both **ecological** and **social**) ...will always...evade contingent reality’.

Tomás Maldonado



Tomás Maldonado, 1955

Maldonado, T. (1972) *Design, Nature and Revolution. Toward a Critical Ecology*, p50, NY: Harper & Row, translated from Italian by Mario Domandi.



UfG Ulm building, 1956. Photo by Wolfgang Siol.
The Ulm design school, 1945-1968

1. (Re-)Distribution of the sensible
2. Scoping transitional and alternative fashion economies
3. Research x design x social actions as Participatory Action Research, PAR
4. Generating hybrid design concepts, values and potential enterprise models
5. Re-making local economies

(Re-)Distribution of the sensible

‘...aesthetics refers to the
distribution of the sensible that
determines a mode of
articulation between forms of
action, production, perception
and thought.’

Jacques Ranciere



‘...aesthetics refers to the *distribution of the sensible* that determines a mode of articulation between forms of action, production, perception and thought.’

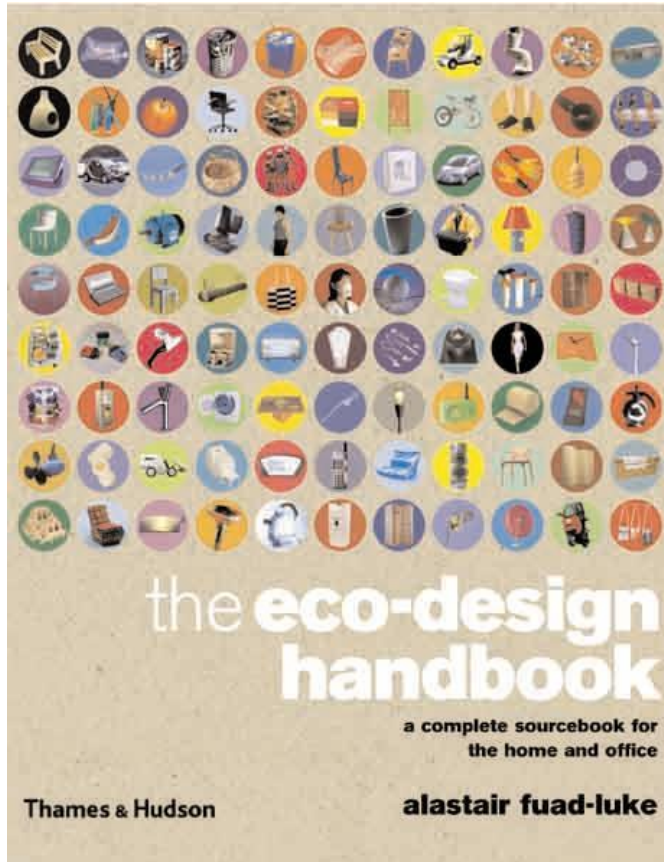
Jacques Ranciere



This means we have to directly confront the underlying paradigm of our time – the global economy, the fixation on annual GDP growth and technological determinism!

Alastair Fuad-Luke

Designing for an Eco-economy, 15 years ago!



the eco-design handbook, 2002

- celebrating the eco(r)evolution
- artefacts for the well-being of people & planet
- 525 products
- 175 materials
- 125 eco-design strategies

Designing for an Eco-economy, 15 years ago!

1.0 Objects for Living

Emilianas

This prototype is the result of an investigation to find maximum synergy between form and function by using one material, one piece and one seam. Made from 90% felt, these slippers embrace the feet like a little carpet. They invite you to put them on and comfort yourself with their warmth and tactile surface.

	Ana Mir and Emilio Padros, Emiliana Design Studio, Spain	308
	Prototype	
	Felt	
	• Reduction in materials used	325
	• Renewable materials	325



1.0 Objects for Living



Felt 12 x 12

Be your own fashion designer using Fortunecookies's felt squares backed with Velcro: assemble a jacket, trousers, wedding dress or any other garment in your own personalized style. Bored with the look? Deconstruct your design and start again. Fashion is placed back in the hands of the consumer.



	Fortunecookies, Denmark	306
	One-off, Fortunecookies, Denmark	306
	Felt, Velcro	301
	• Modular system for reuse of components	327
	• Renewable material (felt)	325

3.0 Materials

Kraft, MG Green Envelope and MG Treasurer Plus
Kraft used in the manufacture of envelopes.

	Smith Anderson of Co Ltd, UK	311
	• Recycled content	324

Vanguard Recycled Plus™
This tree-free, bond-quality paper is manufactured from 100% hemp/linx and 75% post-consumer waste paper.

	Living Tree Paper Company, USA	317
	• Recycled and recycled materials	324/325
	• Conservation of forest resources	325



Vision® and Re-Vision® printing paper

Kenaf fibre is the principal raw material for the manufacture of a range of 100% tree-free and chlorine-free printing papers.

	Vision Paper, KPI Products, USA	322
	• Renewable materials	325
	• Conservation of forest resources	325

Printing inks
Alben & DTT manufacture a range of heat-set soy-based inks with about 20–25% soy content and colour pigments avoiding the use of heavy metals.

292

Alben & DTT, USA
• Renewable material 325
• Cleaner production 325

EcoPure
EcoPure is a range of inks derived from soy beans. The company also produces a diverse range of water-based flexographic inks and specialist inks for printing on metal.

	Free International Ink Co., USA	317
	• Renewable materials	325

Printing inks
An extensive range of vegetable-based inks is available for offset and lithographic printing.

	Film Ink, USA	315
	• Renewable materials	325

Soy bean inks
This company manufactures a diverse range of inks derived from soy beans.

	Row Ink Company, USA	320
	• Renewable materials	325

Textiles



Argyll Range
Designer Jasper Morrison has built on a long

Scottish tradition of weaving woollen textiles by creating a new range of furnishing fabrics for Bute Fabrics in vibrant, contemporary colours, yet the durability and warm surface textures associated with traditional crafted products are retained. Bute Fabrics source much of their raw materials locally and adopt clean production, minimizing the use of harmful substances during processing, as an integral part of their environmental policy. These fabrics are suitable for restoration projects and for new furniture.

	Bute Fabrics Ltd, UK	319
	• Renewable materials	325
	• Clean production	325



Cantiva™
Hemp is a very strong natural fibre, naturally resistant to salt water, mould, mildew and UV light, and its use in China is documented through ten thousand years. Tens of different pure hemp or hemp/natural fibre fabrics are designed by Hemp Textiles International using the Cantiva™ brand hemp fibre HempTex™. Fabrics range from heavy-duty pure hemp canvas weighing 600 g per sq. m (16.3 oz per sq. yd) to lightweight Hemp/Silk or hemp/cotton mixtures weighing between 92 and 199 g per sq. m (2.7 and 5.7 oz per sq. yd). Bulk or wholesale orders are produced in contractual arrangements with a Chinese mill.

	Hemp Textiles International Corporation, USA	316
	• Renewable materials	325

Stika Sudo of Nuno Corporation, Japan
• Natural purifying agents
• Some renewable fibre 325



Climater™ LifeguardFR™

Following the success of Climater™ Lifecycle™ series of upholstery fabrics, Rohner Textil has continued setting high standards in ecological textile design by developing a range of fire-retardant upholstery fabrics called Climater™ LifeguardFR™. Eco-design tends to involve much larger groups of stakeholders than conventional industrial design. Rohner Textil recognized this by collaborating with the independent German environmental institute, EPEA, Clariant, a leading chemical producer, and fabric manufacturer Lenzing AG, undertaking extensive laboratory trials to understand the full environmental impacts of the proposed flame retardants. Climater™ LifeguardFR™ emerged as probably one of the most advanced ecological textiles with fire retardant certification meeting standards worldwide. Climater™ LifeguardFR™ is made of wool and the cellulose fibre. Re-designed LenzingFR™ is extracted from beech trees. The Colors Collection, using Climater™ LifeguardFR™ uses environmentally sound chemicals and 15 dyes from Ciba developed

	Rohner Textil AG, Switzerland	320
	• Avoidance of toxic and hazardous manufacturing	327
	• Safe chemicals and dyes	324
	• Durable	324

Green fabric (Eco-green fabric)
This is a new, fully biodegradable, maize-starch fibre developed by Mitsui Chemical and Kanebo Synthetics in Japan. It is fully compostable by microorganisms to release water and carbon dioxide. Using a Dobly loom, threads of the fibre are 'overspun' to create a delicate crepe in 800 mm (31½-in) widths.



Green Cotton®

Well before 'organic' became the adjective of the late 1990s, companies such as Novotex were re-examining the sustainable features of their business. Sources of raw materials were analyzed and it was discovered that hand-picked cotton from pesticide-free South-American sources required less clearing than intensively grown 'commercial' cotton. Long-fibre cottons were selected to provide a yarn that could be woven to facilitate dyeing with water-based dyes and reduce chemical additives throughout the production process. As a result, Green Cotton is free of chlorine, benzidine and formaldehyde. Waste water generated in processing

	Mitsui Suido and Kanebo Corporation, Japan	319
	• Biodegradable textile	324

with EPEA for the Climater™ Lifecycle™ series. Now any designer or manufacturer of public seating has no excuse to specify furnishing textiles that create high negative environmental impacts – there are viable alternatives.

	Novotex Textil AG, Switzerland	325
	• Avoidance of toxic and hazardous manufacturing	327
	• Safe chemicals and dyes	324
	• Durable	324

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	Novotex Textil AG, Switzerland	325
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	• Safe chemicals and dyes	324
	• Durable	324

is chemically and biologically cleaned in situ. Supply-chain management, cleaner and quieter production have also created a healthier environment for employees.

	Novotex Textil AG, Denmark	319
	• Clean production of 'organic' textiles	325
	• Reduced toxics	326

Green fabric (Eco-green fabric)

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	Mitsui Suido and Kanebo Corporation, Japan	319
	• Biodegradable textile	324

hemp textiles
The hemp plant is said to have over 50,000 documented uses, although the media we have you thinking its primary use was ingested or smoked for its narcotic effects. Industrial varieties of hemp, however, contain no THC, the active narcotic ingredient and so are safe to grow. Industrial hemp is, in a fantastic cash crop requires little or no fertilizer, suppresses and produces 5-10 to of fibre per hectare. It is a durable fibre suitable for rope making, web and canvas. In the far arena it has long been associated with 'hair and hippies, which h led to a significant fa to recognize the full potential of hemp te Hemp fibre is often with cotton, silk and The range of texture colours and drapes of hemp textiles is id as the catalogue of at Hemp Traders atb

	Hemp Traders, USA	319
	• Renewable resource	325

Ingeo fibre

Cargill Dow is one of the leading manufacturers of polylactide acid a biodegradable pc Ingeo is a new textile fibre made from co (maize) plants. After harvesting the corn fermented to release the plant sugars are then converted polylactide acid th patented

	Cargill Dow, USA	327
	• Renewable material (felt)	325



A promise for bio-manufacturing...

Eco-friendly disc to store data on corn

TOKYO, Thurs. — Giving a new meaning to the term grassroots music, Pioneer Corp said today it had developed a next-generation disc made of corn to let the eco-conscious consumer dispose of data in the soil.

The Japanese electronics maker said the Blu-ray optical disc, which can be written once and stored 25 gigabytes of data, was 87 per cent natural polymer derived from corn and biodegrades.

"If the starch polymer is incinerated, it will not emit dioxins and any other harmful chemicals," the company said.

While the disc can theoretically be eaten, it is coated by a 0.1-millimetre thick layer of resin and is too hard for even the strongest teeth.

Pioneer has yet to decide when to market the disc.

Earlier this year Sony Corp and another Japanese company Toppan Printing said they had developed a paper disc that can be destroyed with scissors. — AFP



NEXT-GENERATION DISC: A Pioneer researcher, Tasuo Hosoda, displaying a prototype model of the disc, in Tsurugashima Tokyo yesterday. — AFP picture

GDP growth has not delivered an increase in life satisfaction in the UK

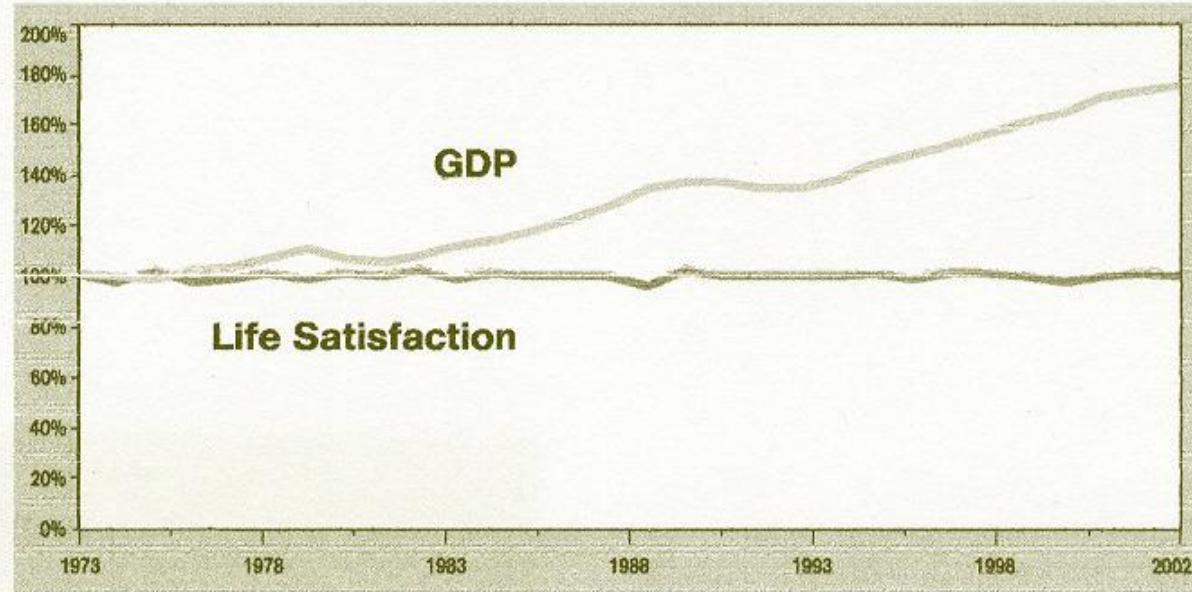


Figure 1: UK Life Satisfaction and GDP – 1973-2002

Box 1: Well-being promotes a better society

Well-being is an important end in itself. It also has many benefits and contributes to other important ends.⁷

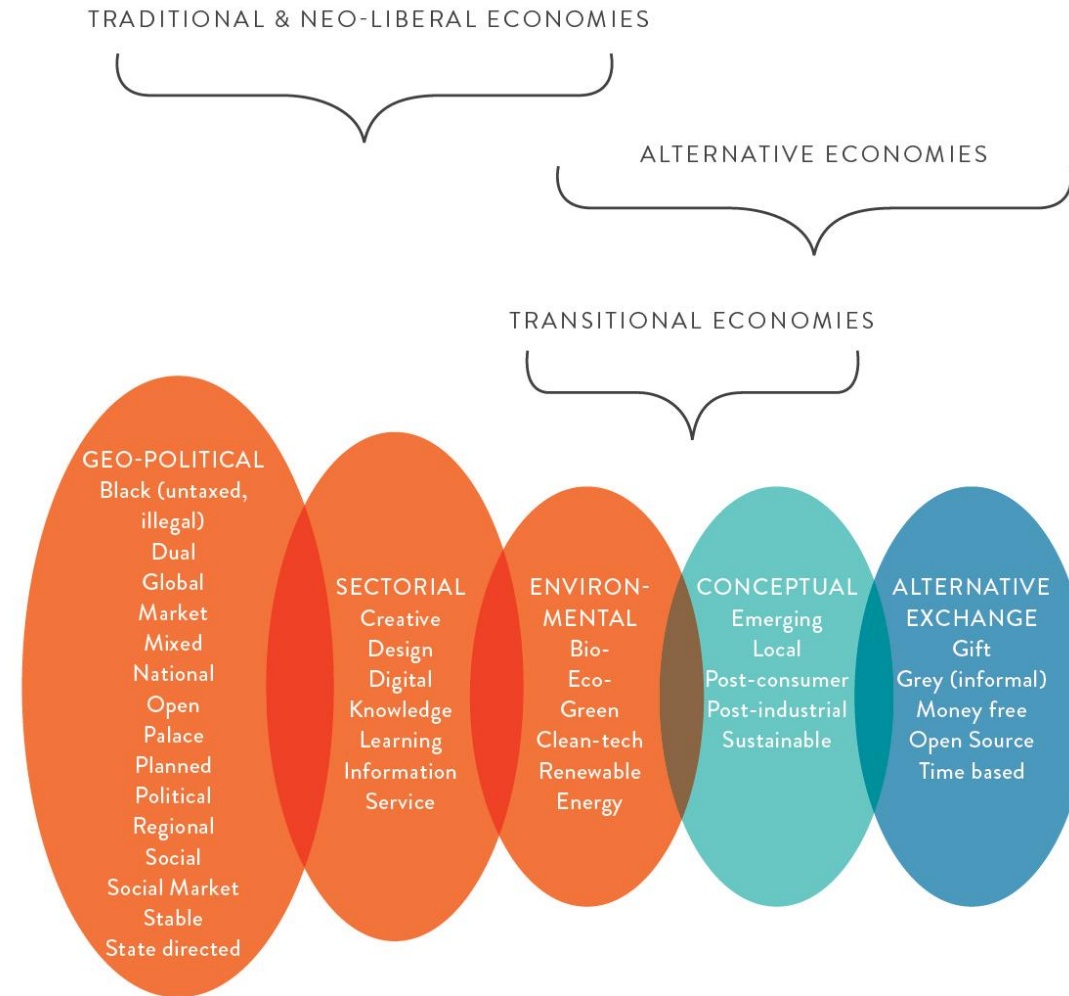
Evidence shows that happy people are more:

- Sociable
- Active
- Altruistic
- Generous
- Tolerant
- Economically productive
- Creative
- Healthy
- Long living

Therefore, promoting individual well-being is not just an important end in itself; it also has useful consequences for a flourishing society in all sorts of other ways, including the enhancement of people's social well-being.

Scoping transitional and alternative fashion economies

Neo-liberal, transitional & alternative economies



Type of Exchange:

MONETARY, MIXED, NON-MONETARY

Transitional economies		Alternative exchange economies
Environmental	Conceptual	
Bio-economy Circular economy Eco-economy Green economy Clean-tech economy Renewable energy economy	Co-making economy Distributed economy Emerging economy Local economy New craft economy Post-consumer economy Post-industrial economy Sharing economy Sustainable economy	Gift economy Grey [Informal] economy Money-free economy Open Source economy Time-based economy

Source: Hirscher, Mazzarella and Fuad Luke, in press.

OPEN FASHION DESIGN POP-UP SHOP

30.01 - 01.02. 2014, klo 10.00 - 16.00

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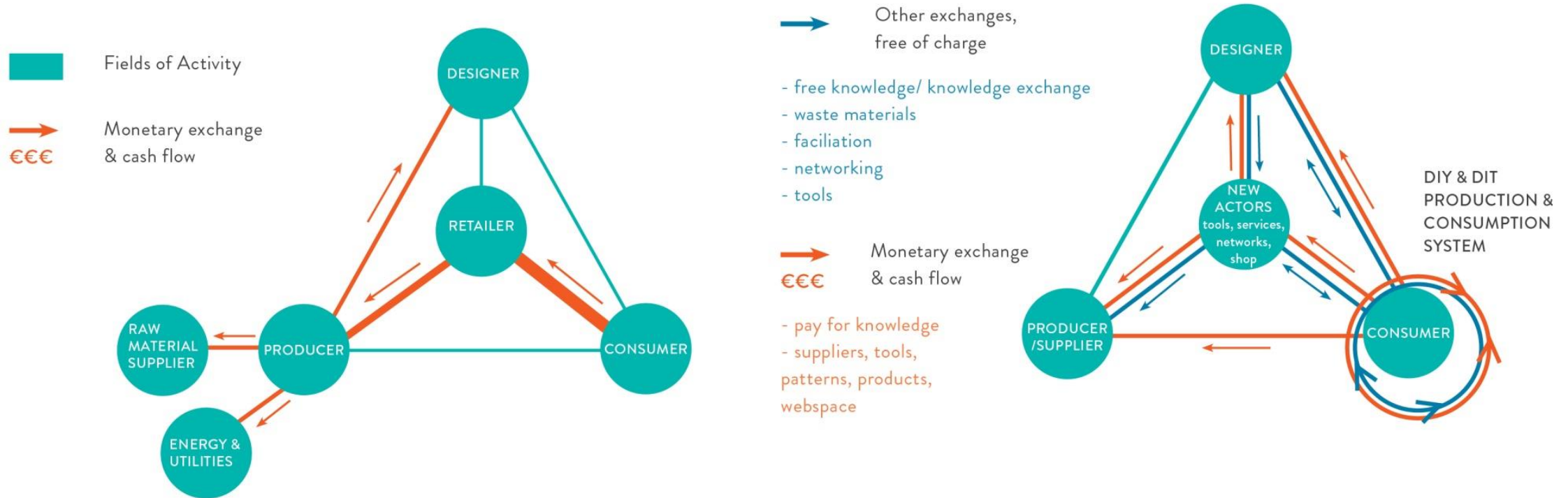


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Participation & Open design: an Alternative Fashion Economy



exploring the roles of new actors and new exchanges between existing actors...

Research x design x social actions as Participatory
Action Research, PAR

Forms of practices and actions to change everyday possibilities



Research – exploring context through qualitative & quantitative approaches driven by open inquiry and/or precise questioning, analysis and synthesis.

Design – exploring context through participatory processes, prototypes & artifacts driven by open inquiry and/or precise design briefs to intervene or change a situation, or propose a solution to a problem.

Social – exploring context through ‘complementary relational designers’ (Fuad-Luke, 2014) – design professionals, other professionals, pro-ams and citizens – to co-design, co-produce and co-consume.

the rise of 'makerspaces'

Makerspaces combine manufacturing equipment, community, and education for the purposes of enabling community members **to design, prototype and create manufactured works** that wouldn't be possible to create with the resources available to individuals working alone.

Makerspaces are present in diverse communities including universities, schools, libraries....



generative digital & analogue making, FabLabs & makerspaces

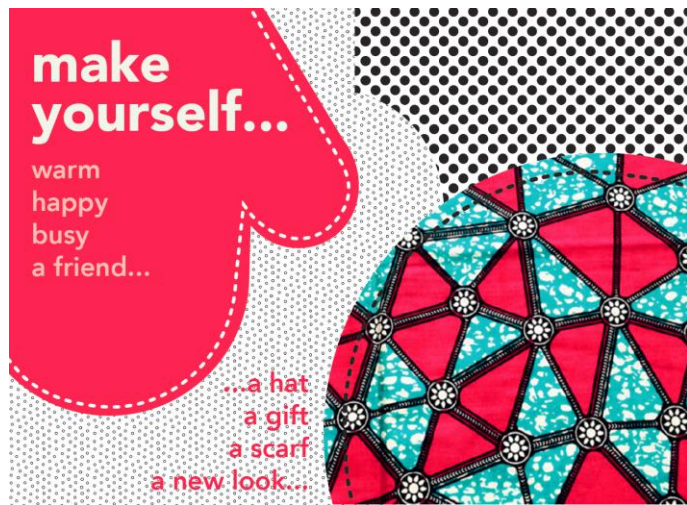
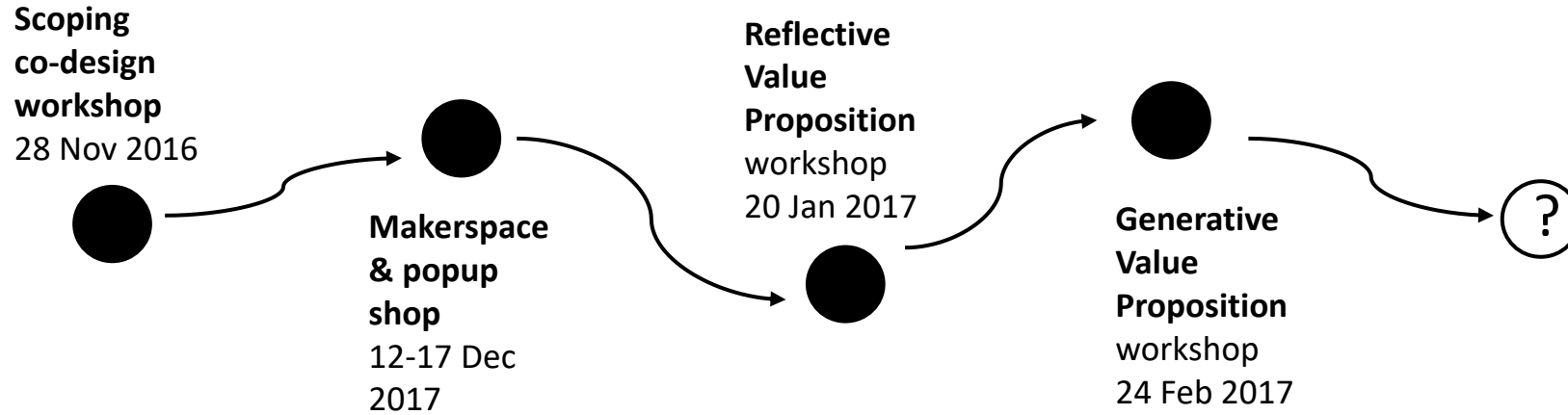
The screenshot shows a web browser window with the URL wemake.cc/portfolio/. The page features a navigation menu with the following items: WEMAKE, COSA FACCIAMO, MEMBERSHIP, PARTECIPA, CALENDARIO, BLOG, STORE, ENTRA, and a shopping cart icon with '0'. The main content area is a grid of images: a top row with a person's torso, a hand pointing at a whiteboard with 'DRILLIN. DREAM.' written on it, and a person holding a small electronic device; a middle row with a large, intricate laser-cut metal piece, a collage of workshop photos, and a person working on a robot; and a bottom row with a person working on a robot. A large, stylized 'WEMAKE' logo is overlaid on the bottom left. A 'Privacy & Cookies Policy' link is visible in the bottom right corner.

WeMake was founded and is managed by Zoe Romano, a member of Mode Uncut

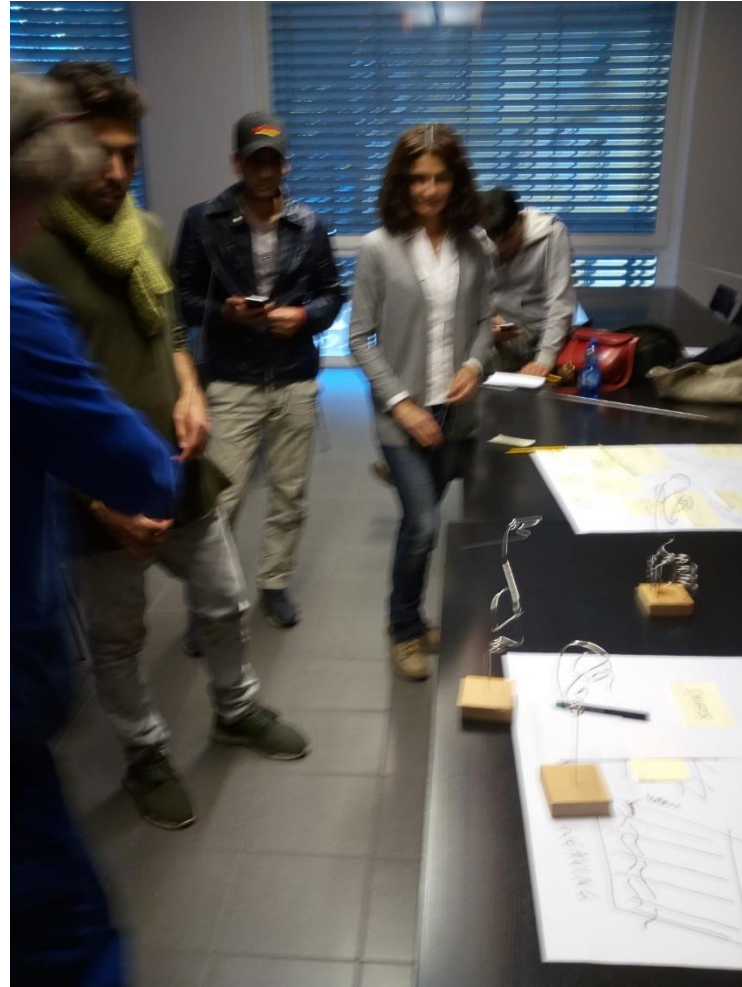
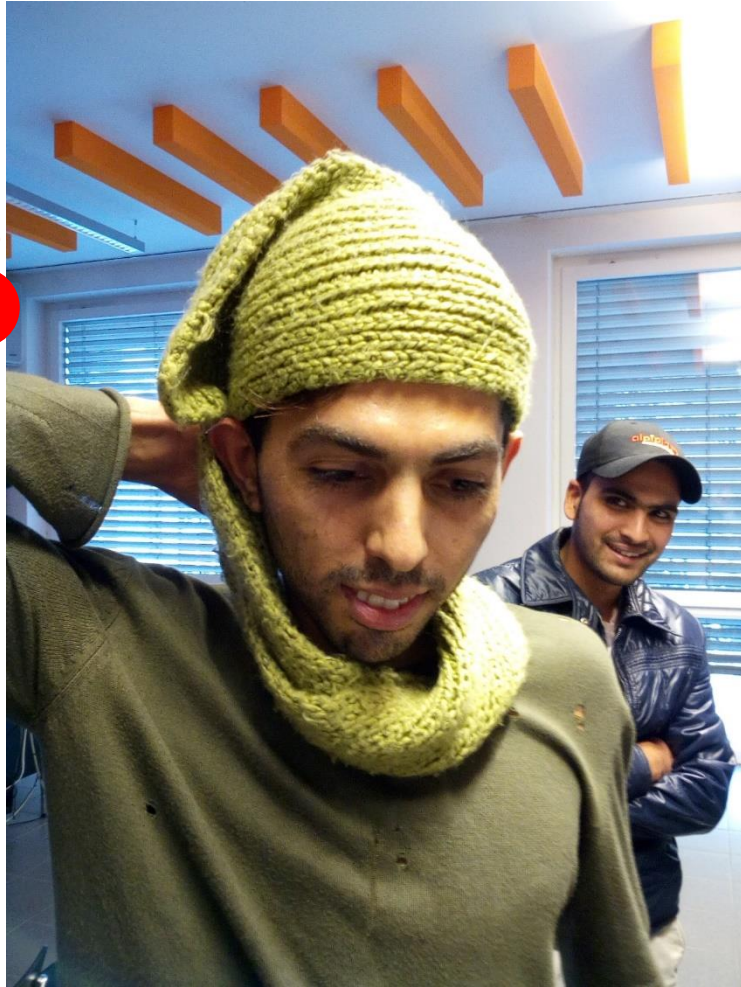
Who is involved in designing to address contingent realities?

Professional Designers	Others (Professionals, Civil servants, citizens)	Source
Expert design(ers)	Diffuse design(ers)	Manzini, 2015
Authorised designers	Non-authorised designers	Fuad-Luke, 2015
Complementary relational designers		Fuad-Luke, 2014
Designers	Non-designers	DiSalvo, 2012
Designers	Non-(intentional) designers	Fuad-Luke, 2009
Professional designers	Amateur designers	Leadbeater, 2009
	Transformation design(ers)	Burns et al, 2006

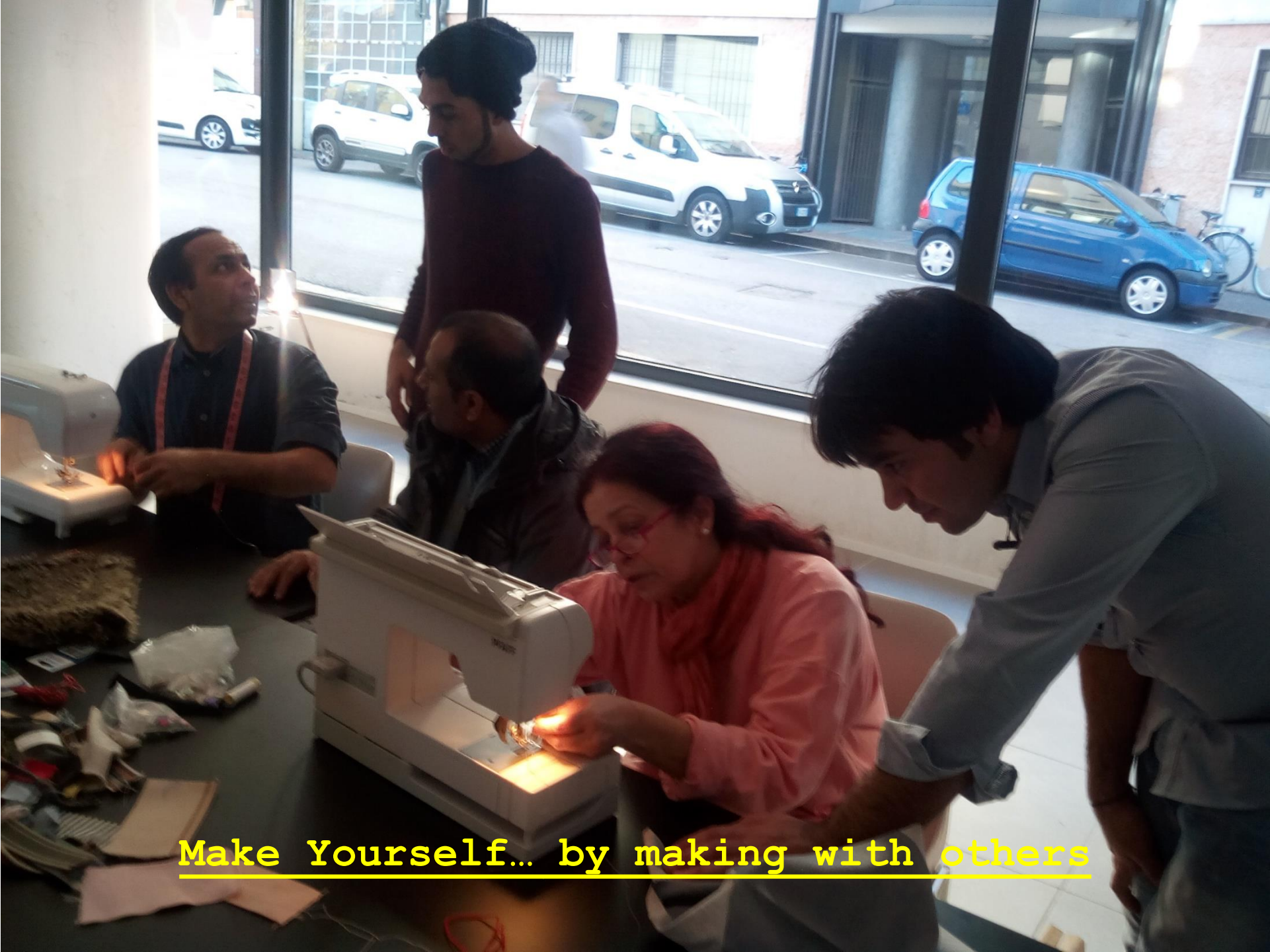
Exploring local creativity and production through making



Scoping
co-design
workshop
28 Nov 2016



Makerspace
& popup
shop
12-17 Dec
2017



Make Yourself... by making with others



Make Yourself.. your own design



Make Yourself... a bag



MODE
UNCUT

Make Yourself... unique designs



make yourself... VENDUTO
MODE UNICUT

Make Yourself...a local story

„Selbst Kleider zu machen, bewirkt eine große Wertschätzung für das Getragene, eine persönliche Bindung und auch weniger Müll.“
Aage Mörchen, Grafikdesignerin

„Meine Tante hat mir von dieser Möglichkeit erzählt und so bin ich bergelaufen und habe mir nun diesen Pullover geschneidert.“
Sigrid Öppner aus Merano

„Wenn die Leute selbst schneiden, dann ...“

SOZIALÖKONOMIE. Fünfzügiger Workshop zum Selbermachen von Kleidern in Bozen – Überdenken eigener Konsummuster und der gängigen Massenherstellung

BOZEN (ad). Eine Alternative zum schnellen Konsum hat sich eine heute auslaufende kreisfreie Workshop-Woche in Bozen. Zu den Kreativ-Workshops unserer Käm-
denn mehr Wertschöpfung einbringen und die Pro-
duzenten der Billigproduk-
ten zufließen.
In der von uns unterstützten und
abgeleiteten Konzeption, in
der Konzeptionen zur die
Angebot der Produktion in
anderen Workshops
auch kein Einzel-Konsum
kann entstehen, wie sich immer
die Herstellung selbst. Haupt-
sache war wieder ein selbst
mit den Konsumern.



Sie zeigt, wie sie ihre Mäcke hat.



In Gemeinschaftsarbeit werden aus Reststoffen und alten Textilien neue, persönliche Teile gefertigt.



„Dieser ist von uns den
Fertigung herstellten.
Aber auch der Betrag zu
zusammenarbeiten und so
entstehen auch neue
Konsummodelle.“
Dietrich Mörchen



Entzogene Koschichte.



Schicht, aber praktisch. Eine selbst gefertigte Tasche.



Jeder kann schneidern, und die verarbeiteten Überreste.

die Kleidung ist der Übergang
zu einem neuen und
anderen. Wie immer sind
die neuen Konsummodelle
genau die, die die alten
Konsummodelle ersetzen.
Dabei ist es nicht
nur die Kleidung, die
die Leute mit sich
nehmen, sondern auch
die Ideen, die sie mit
sich nehmen. In jedem
Fall ist es ein Prozess
der Veränderung, der
sich in der Produktion
und im Konsum zeigt.
Die Veränderung ist
ein Prozess, der sich
in der Produktion und
im Konsum zeigt.

entstehen. Neben einer völlig
neuen Wertschöpfung für
die Kleidung, welche die die
alten Konsummodelle
ersetzen, entstehen neue
Konsummodelle, die sich
in der Produktion und im
Konsum zeigen.

den Arbeitern zusammen. Jeder
Tag wird ein Schweißpunkt ge-
winnen. Nach Tischen, Hand-
schuhen, Pullovern und Kinder-
kleidung gibt die Aufmerksamkeit
auf Häute und
Schuhe.

sich allein an den vielen
Teilen erkennen.
Aage Mörchen

Dolomiten

TAGBLATT DER SÜDTIROLER

Freitag, 16. Dezember 2016 | www.dolomiten.it | 2,40 € Südtirol u. Trientino - 1,00 € rest. Italien u. Ausland

Der glänzende Auftritt von Carolina Kostner » 37

WUT: Unbekannte legen Feuer im Wohnhaus des Musikers Herbert Pöner » 14

Heute mit MAGAZIN

Wahl: Paul Georg Tappeiner ist einziger Kandidat fürs Amt des Fußball-Präsidenten » 42

... im Landtag, aber die ... den Haushalt

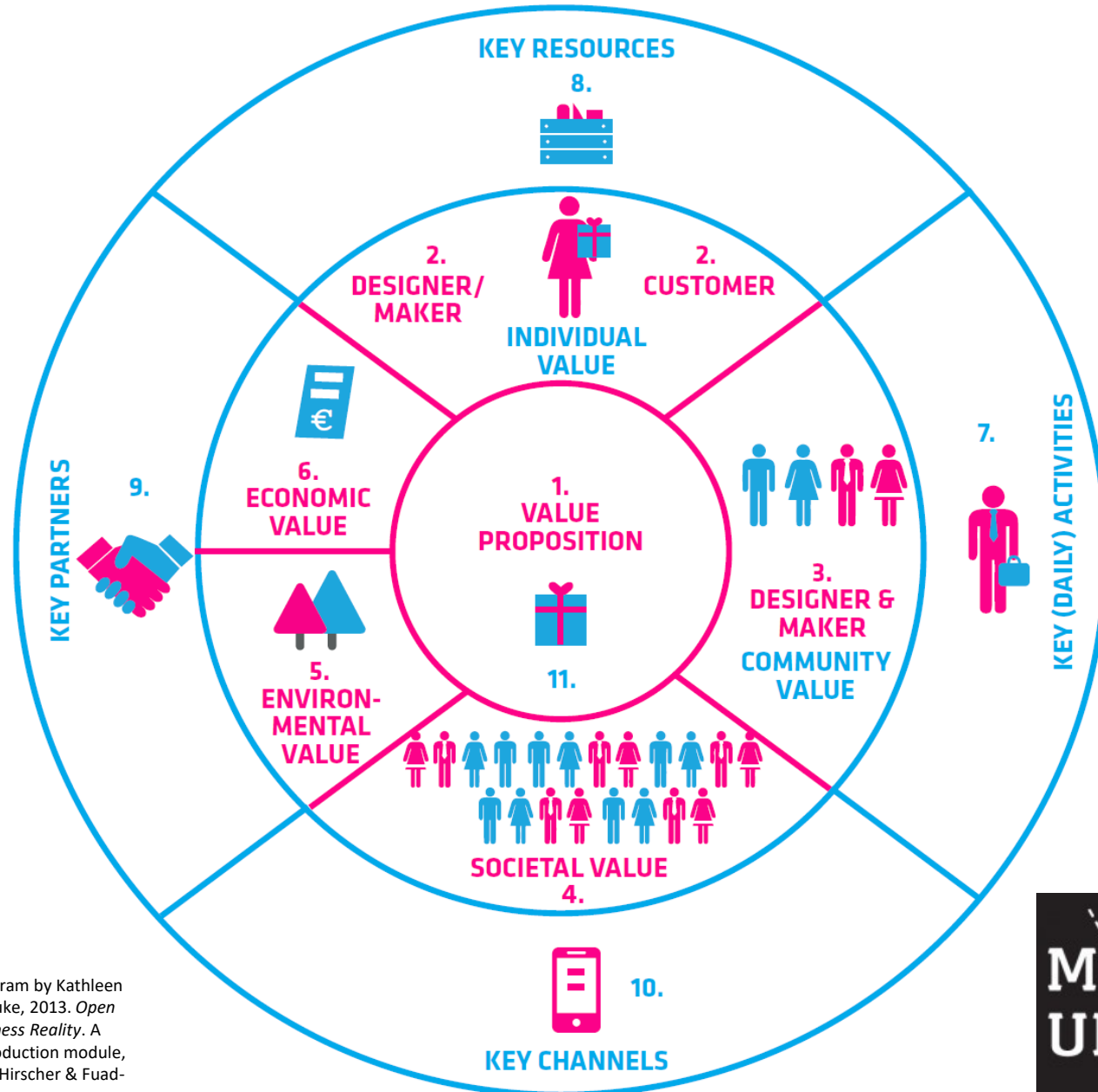
... Minderheit hilft heute weiter » Seite 13

Generating hybrid design concepts, values and potential
enterprise models

The Value Proposition (VP) tool

The Value Proposition (VP) tool

Who or what are the mutual beneficiaries?



Original version of the Value Proposition diagram by Kathleen Pekkola, Anja-Lisa Hirscher & Alastair Fuad-Luke, 2013. *Open Source Creation. Making Open Design A Business Reality. A Mini-Handbook*. Printed for the Masters Introduction module, Aalto ARTS, September 2013. This version by Hirscher & Fuad-Luke, 19 January 2017.

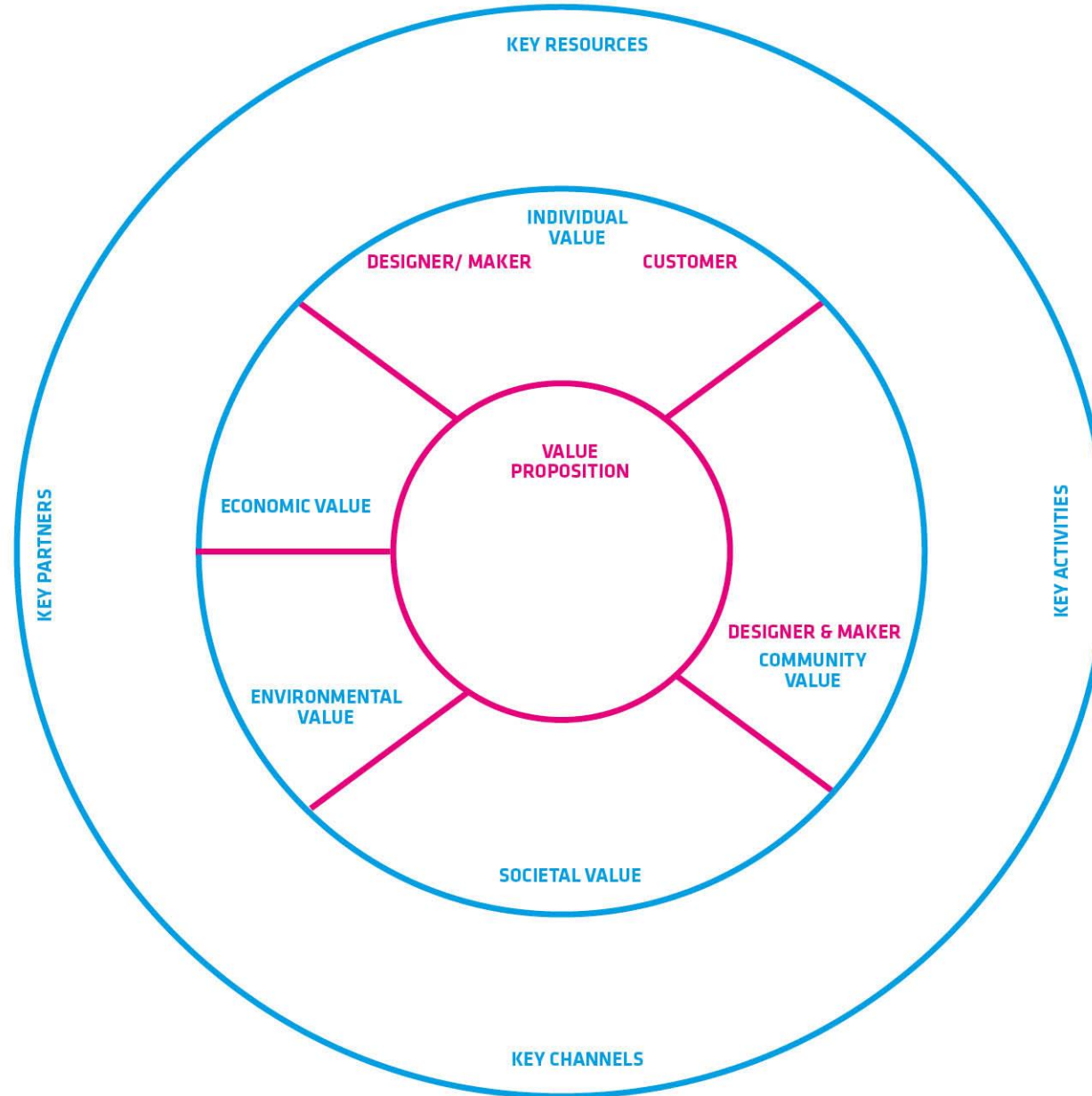


Make Yourself... warm!



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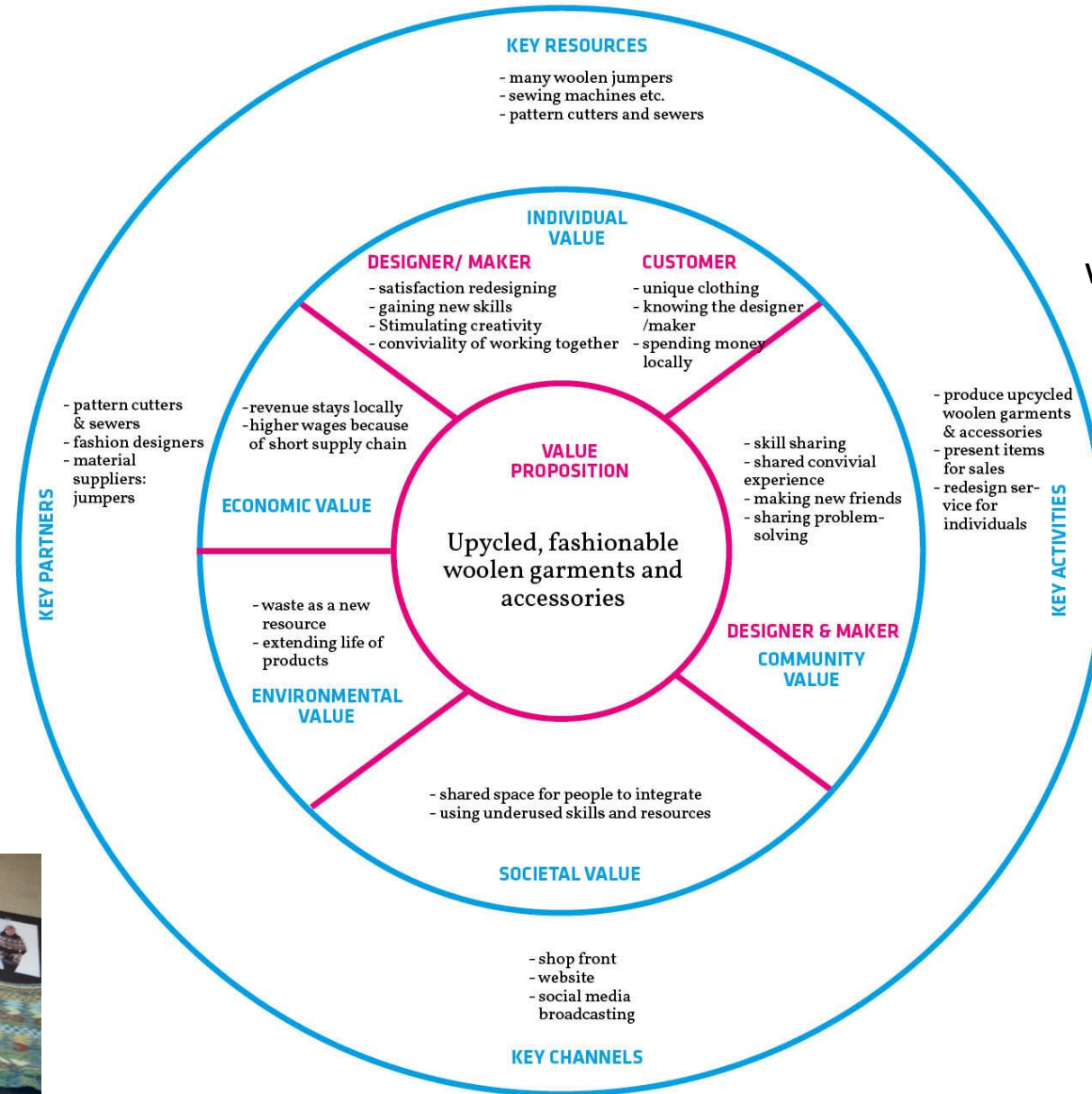
The Value Proposition (VP) tool



A diagnostic, reflective VP



Reflective value Proposition
 What is the value proposition for transforming old woolen clothing into new clothes & accessories?





**Generative
Value
Proposition
workshop
24 Feb 2017**

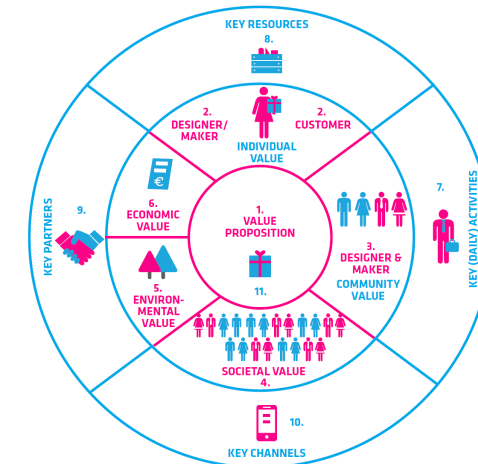


His clothing consists of a cap, a fur coat, a pair of trousers, a leather loin cloth, and a pair of lined shoes. His equipment included an unfinished bow stave, a quiver and arrow shafts, a copper hatchet, a dagger with a silex (flint) blade, a retoucheur, a birch bark container, a backpack, as well as various spare materials and bone tips.

<http://www.iceman.it/en/>

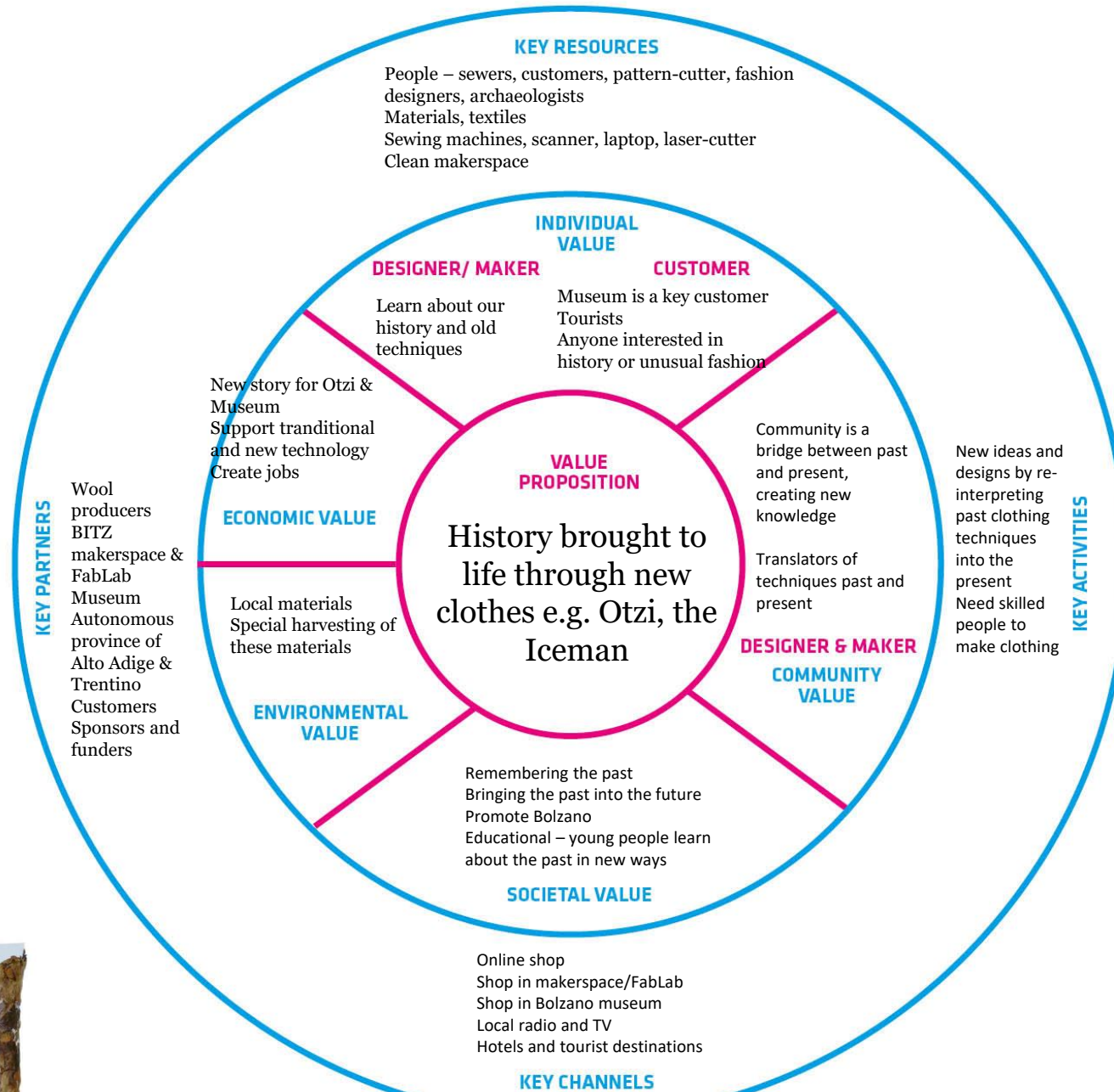


Can we create a unique brand which offers unique clothing, educational materials and incorporates South Tyrol natural fibres?



Who could be key partners in this project...local people, new arrivals, the South Tyrol museum, BITZ, Unibz, wool & textiles suppliers, craftspeople, others?

Generative Value Proposition developed with participants at the Make Yourself... workshop on 24.02.2017 at Leymar, Associazione Voluntarius, Bolzano.



A speculative, generative VP

Re-making local economies

How to balance open and closed IP and creativity?

How to create new distributed making or manufacturing networks?

How to get society's attention through mass action?

How best to confront society's 'existential hesitation'?

ecosophy is 'an ethico-political articulation between three ecological registers (the environment, social relations - the socius- and human subjectivity - the psyche)...

Felix Guattari

To challenge the distribution of the sensible, the aesthetic socio-technical regime, we need to adopt an ecosophical, agonistic position...

agonistic democracy, agonistic pluralism – an on-going state of disagreement and confrontation which is productive through continuously contesting the beliefs and practices of society.

Chantal Mouffe

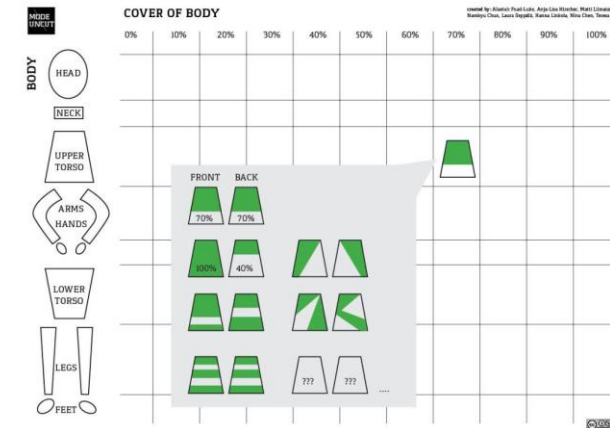
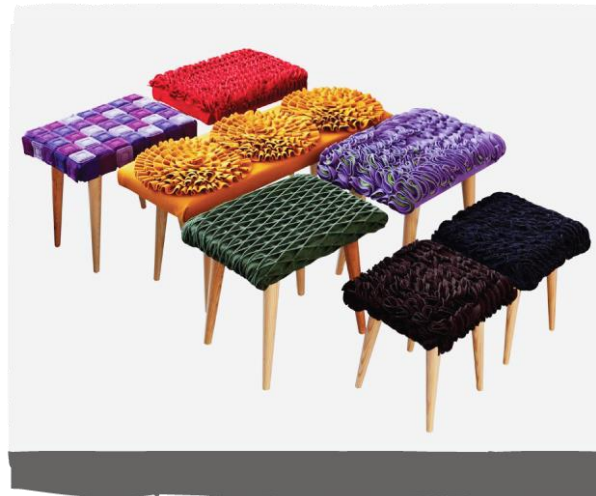
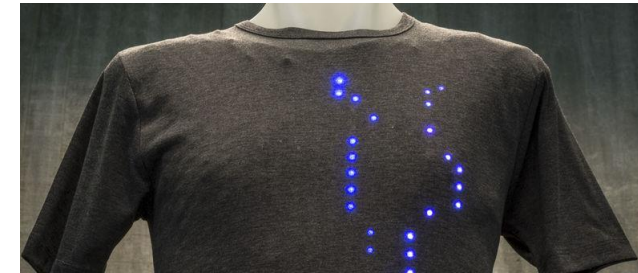
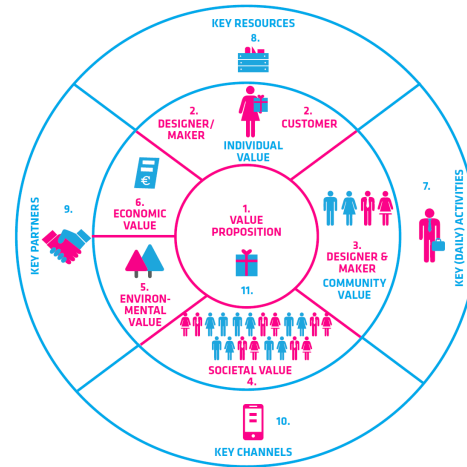


“I believe that the aesthetic transformative potential of design is realised *through*:

1. a new ‘aesthetic imaginary’ combined with...
2. a new ‘social imaginary’ ... conceived as
3. ‘social-structure-in-the-making’
4. through dissonant design(-ing) as a means to confront...
5. ‘existential hesitation’ and, hence,
6. deal with urgent social, political and ecological contingent realities.”

...with thanks to Anne Harris for aesthetic imaginary, John Thompson for social imaginary, Arjun Appadurai for social-structure-in-the-making, Alastair Fuad-Luke for dissonant design(-ing), and Zygmunt Bauman for existential hesitation

FABRIC-Action



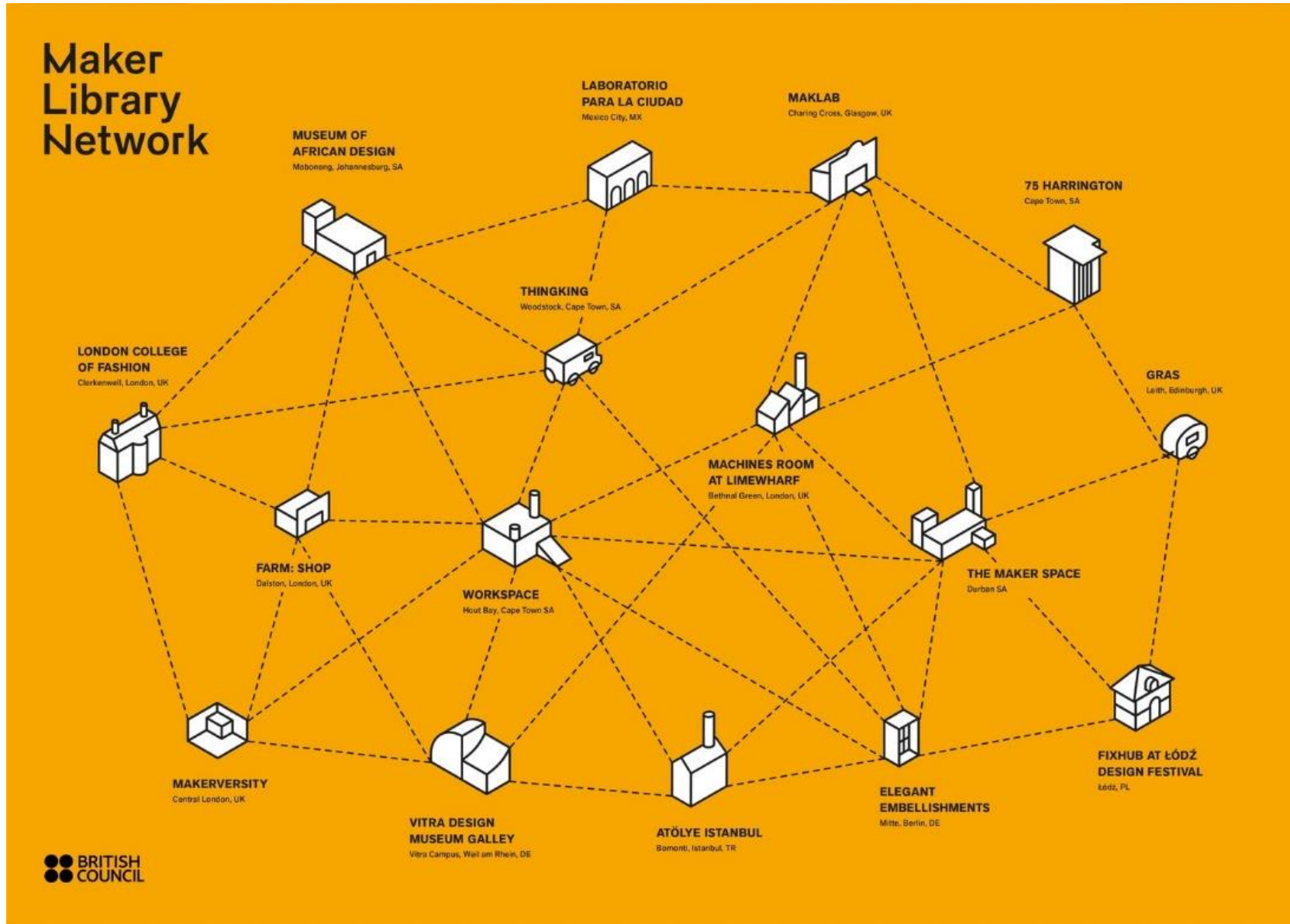
FABRIC-Action is a project being developed by Prof. Alastair Fad-Luke and Dr. Secil Uguz Yagur, Faculty of Design and Art, Free University of Bozen-Bolzano, Italy commencing in October 2017. Sources of images: Clockwise from the top. Smart textiles; Mode Uncut matrix; Ammo Liao BioKnit; Burel, Portugal; Gerard Rubio's OpenKnit

Open local everything?



Sources: Clockwise from top right.
Superlocal; Wikihouse; Opendesk

FabLabs & makerspaces are being networked with diverse organisations



Prototyping collaborative services, Nutrire Milano



A multi-stakeholder project to co-design and co-create new food production, distribution and consumption services in Parco Sud, Milan. A good case study of fieldwork with action research.



POLITECNICO DI MILANO



DIPARTIMENTO
INDACO



Slow Food Italia

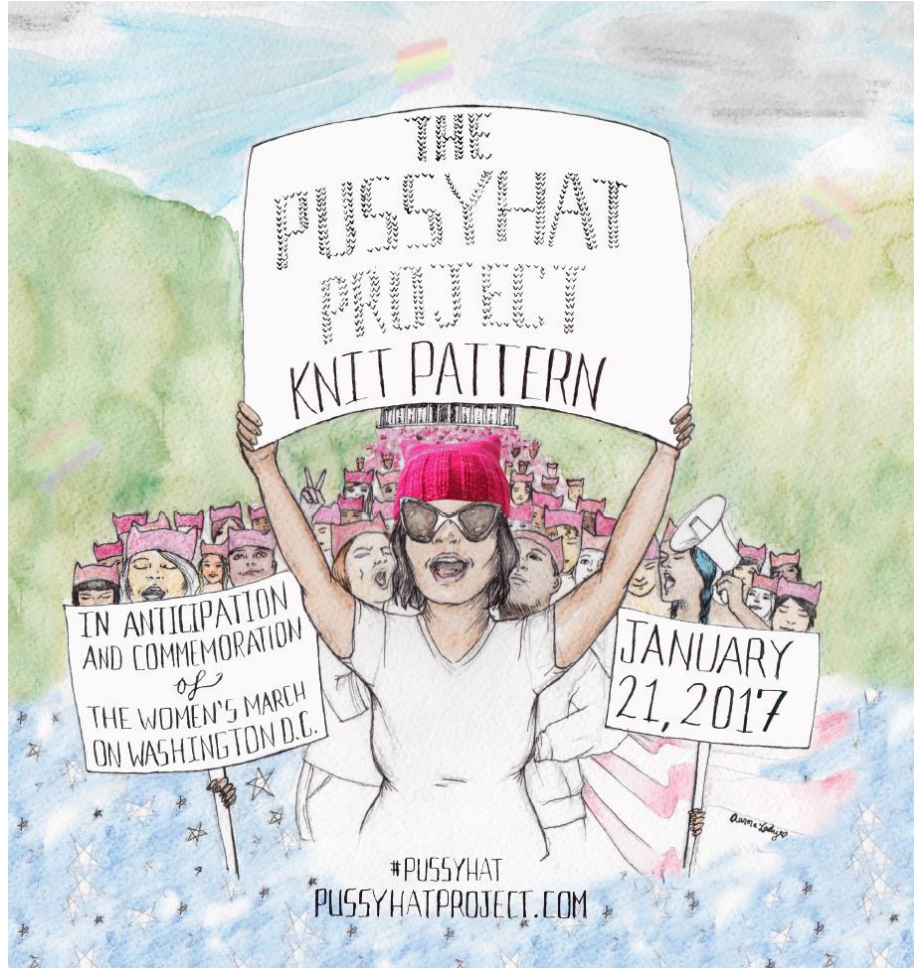


fondazione
cariplo



PARCO
AGRICOLO
SUD
MILANO

The Pussyhat Project



WATERM

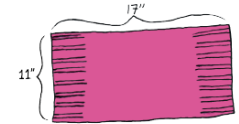
Pussy Power Hat
By Kat Coyle, The Little Knittery, Atwater Village, CA

Yarn: Malabrigo Worsted (210 yd per 100 grams), in Fuchsia Pink, 1 skein (any shade of PINK & any worsted weight yarn will do)
Needles: US 8/ 5mm straight
Gauge: 18 sts and 23 rows = 4" in St st
Finished size: before seaming 11" wide and 17 1/4" long

Pattern:
To fit: medium/large
CO 50 sts. Leave a long tail for seaming.
Rib: K1 * k2, p2; rep from * end p1.
Work Rib for 4 1/4".

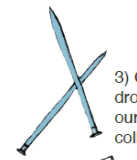
FOR AN EVEN SIMPLER PATTERN, SEE OUR WEBSITE!

Work in Stockinette (knit right side rows, purl wrong side rows) until piece measures 13" from cast on edge. Begin Rib on right side row.
Rib: P1 * p2, k2; rep from * end k1.
Work Rib for 4 1/4". Piece measures 17 1/4" from cast on edge.
Bind off all stitches. Cut yarn leaving a long tail for seaming.
Fold hat in half and sew each side seam. Weave in loose ends.
Put on hat, and the cat ears will appear!



Knitter!

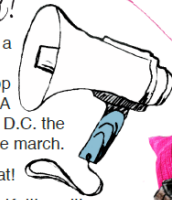
- 1) Knit a hat (or 2, or 3, or 10!)
- 2) Put hat(s) in an envelope with a note to your wearer, if you wish. See back cover for our nifty template. Anonymous is OK, too!
- 3) Get it to D.C.: give to a marcher, drop it off at a drop site (to be listed on our website soon), or mail it to our collection spot nearby D.C.:



The Pussyhat Project
12033 Lake Newport Rd.
Reston, VA 20194

Wearer!

- 1) Pick up a hat from knitter, drop site, or TBA location in D.C. the week of the march.
- 2) Wear hat!
- 3) Contact Knitter with a big thank you, if you wish.



If you don't knit and can't make it to the march, you can still spread the word! Or make a donation to a non-profit that supports women's rights.



Pussyhat Project was co-founded by Krista Suh screenwriter and Jayna Zweiman, architect.
<https://www.pussyhatproject.com/>, Aurora Lady was responsible for artwork and Kay Coyle designed the knitwear pattern.
Accessed 05.03.2017.

The Women's March, Washington, USA, 21 January 2017



Crowd Scientists Say Women's March in Washington Had 3 Times as Many People as Trump's Inauguration
By TIM WALLACE and ALICIA PARLAPIANO UPDATED JAN. 22, 2017. The Women's March at Independence Avenue.

<https://www.nytimes.com/interactive/2017/01/22/us/politics/womens-march-trump-crowd-estimates.html>, accessed 05.03.2017



https://www.buzzfeed.com/juliareinstein/best-womens-march-signs?utm_term=.xtoZ07vKGb#.ofZrIP4WmZ, and Twitter pages of Shannon Downey (left) and Sophia Psaila (right), accessed 05.03.2017

Convergence

‘**Convergence** represents a paradigm shift – a move away from medium-specific content towards **content that flows across multiple media channels**, toward the increased interdependence of communications systems, toward multiple ways of accessing media content, and toward ever more complex relations between top-down corporate media and bottom-up participatory culture.’ (Jenkins 2008: 254 cited in Rose, 2012).

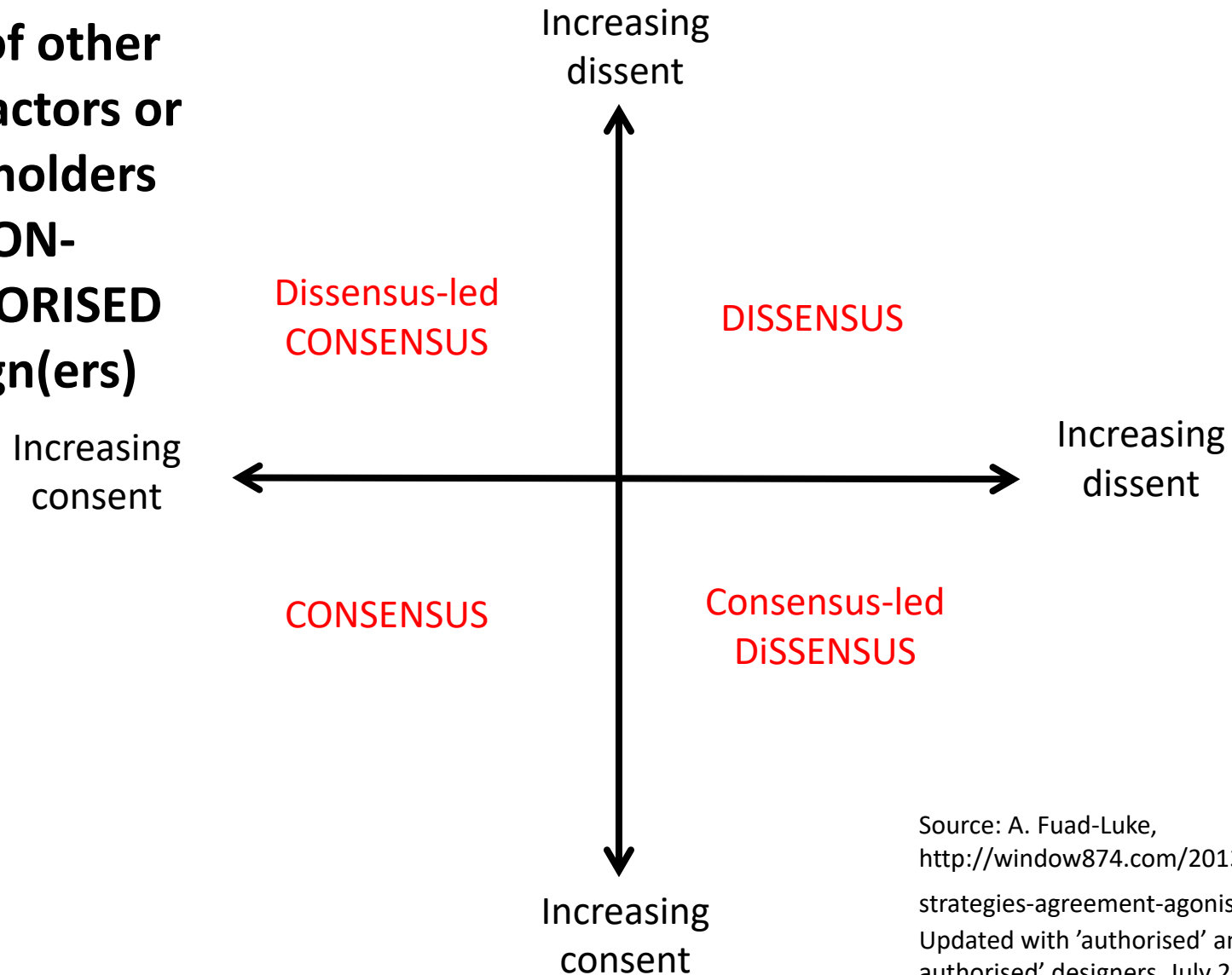


Pussyhat Project was co-founded by [Krista Suh](https://www.pussyhatproject.com/) screenwriter and [Jayna Zweiman](https://www.pussyhatproject.com/), architect. <https://www.pussyhatproject.com/>, accessed 05.03.2017.

Convergence cited from Rose, Gillian. 2012, *Visual Methodologies. An Introduction to Researching with Visual Materials*. 3rd edition. London: Sage Publications.

Role of AUTHORISED design(ers)

Role of other social actors or stakeholders
NON-AUTHORISED design(ers)



Source: A. Fuad-Luke,
<http://window874.com/2013/03/13/activist-strategies-agreement-agonism-antagonism-2/>
Updated with 'authorised' and 'non-authorised' designers, July 2014.

Role of AUTHORISED design(ers)

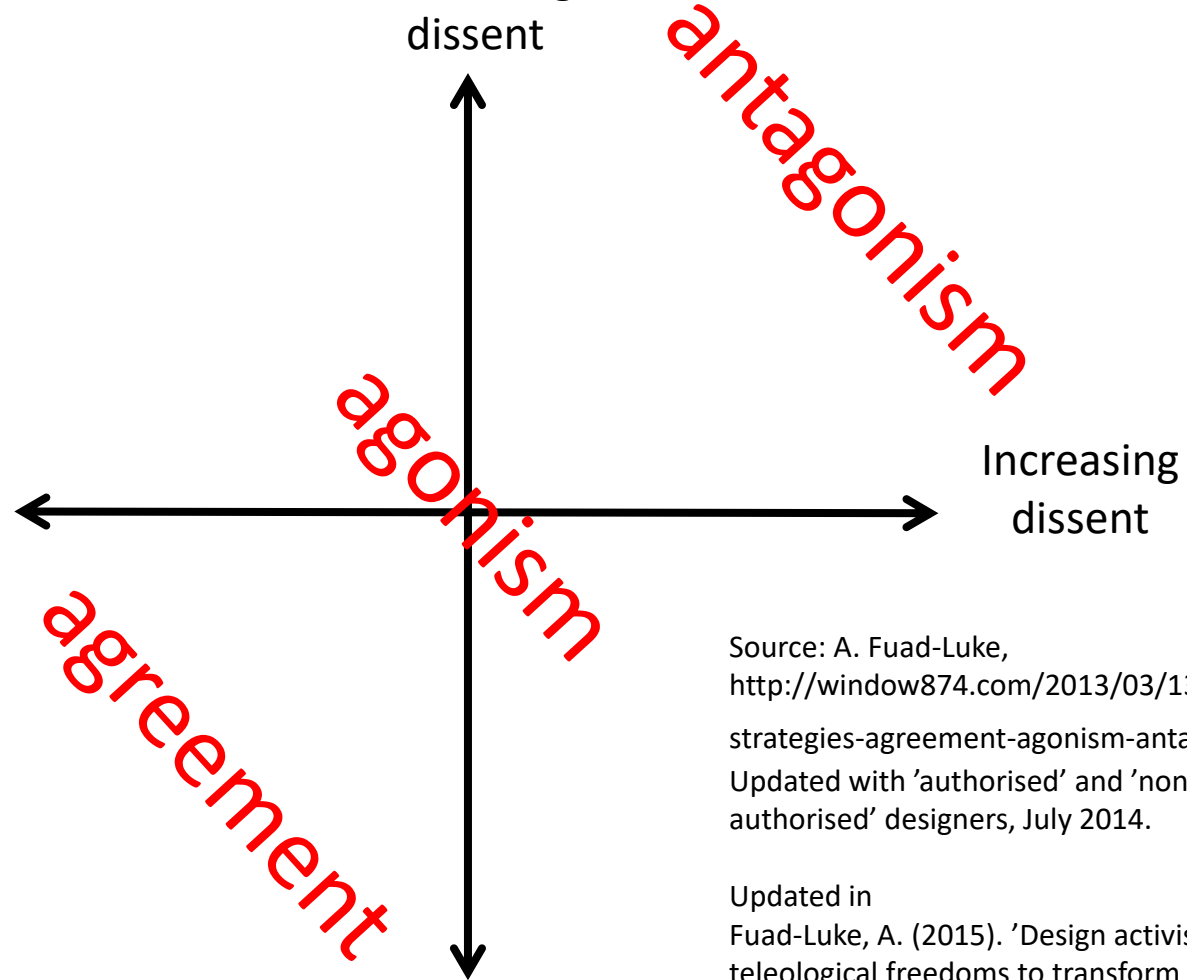
Role of other
social actors or
stakeholders
NON-
AUTHORISED
design(ers)

Increasing
consent

Increasing
dissent

Increasing
dissent

Increasing
consent



Source: A. Fuad-Luke,
<http://window874.com/2013/03/13/activist-strategies-agreement-agonism-antagonism-2/>
Updated with 'authorised' and 'non-authorised' designers, July 2014.

Updated in
Fuad-Luke, A. (2015). 'Design activism's teleological freedoms to transform our habitus'. In Fuad-Luke, Hirscher & Moebus (eds.) *Agents of Alternatives: Re-designing Our Realities*. Berlin: AoA.

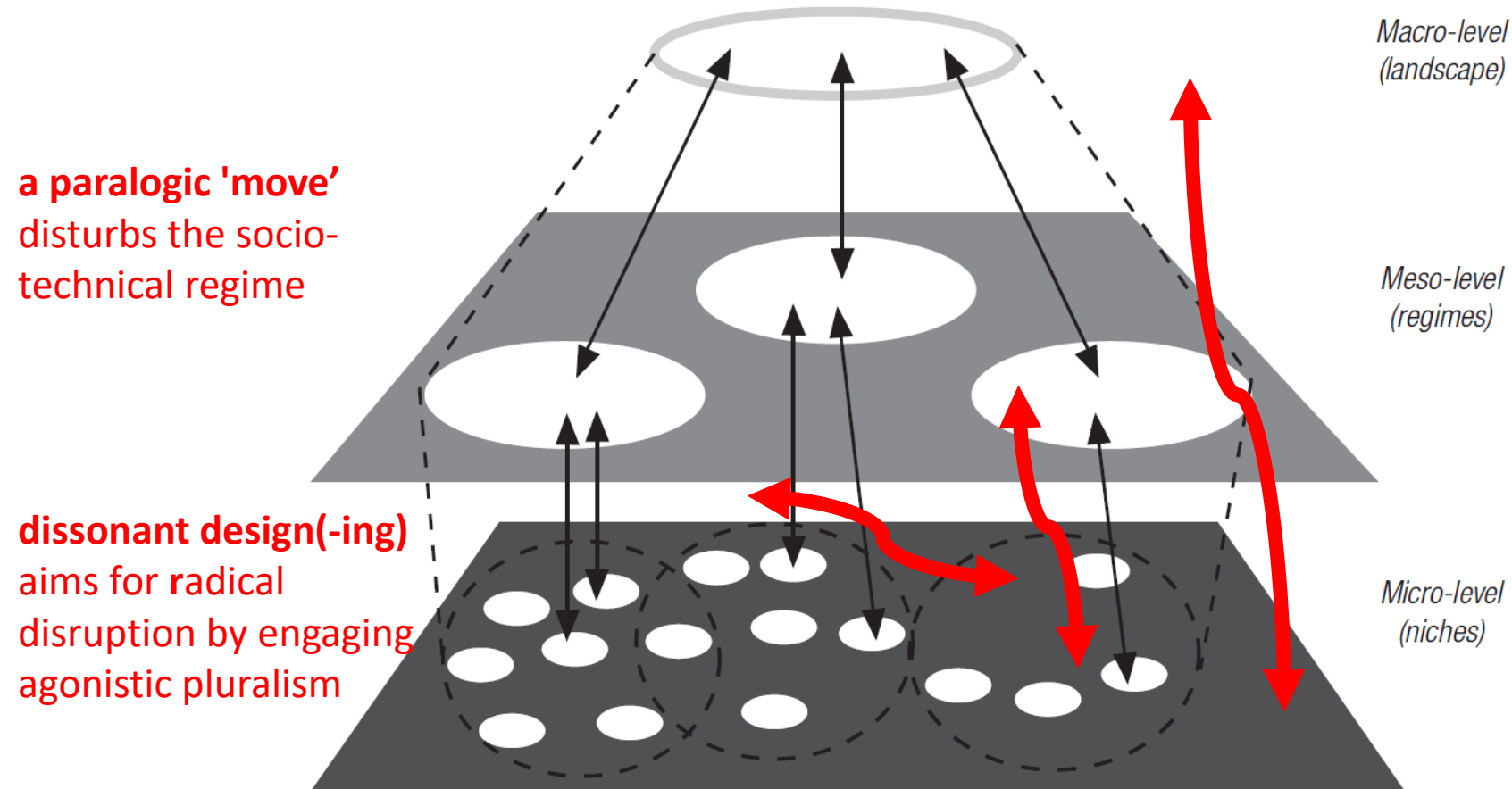
Design frictions for dissonant design(-ing)

‘irritations which when combined with fictions can be a cultural form of **dissent**’ - Monica Gaspar Mallol

objects as adversarial, bringing ‘attention to contestation relations and experiences aroused through the designed thing and the way it expresses **dissensus**’ – Carl DiSalvo

In particular they must be **open**. Open to participation in the designing, open to being changed, adapted and evolved. Open as in for our **common good**, for our human/non-human shared condition.

Disrupting the *aesthetic and social imaginaries* of the dominant socio-technical regime



'...**Paralogy** must be distinguished from innovation: the later is under the command of the system, or at least used by it to improve its efficiency; the former is a move (the importance of which is not recognized until later) played in the pragmatics of knowledge...The stronger the 'move' the more likely it is to be denied the minimum consensus, precisely because it changes the rules of the the game upon which the consensus has been based'.



COCINA CUBANA

CONFLICT
KITCHEN

CUBAN
TAKEOUT

Conflict Kitchen, Jon Rubin & Dawn Weleski

makershop

making a difference by
making clothes differently

A shop:

- run by designers, makers, prosumers and citizens by, for and with the people
- where the skills and talents of diverse locals come together
- where clothes are made directly by, for and with people
- which is zero-waste, C2C, recycling, upcycling
- with multivalent monetary and non-monetary exchanges
- which the people can change, adapt, evolve
- which supports fair, equitable, resilient, ecological and social practices and suppliers
- which is joyful and local, not a sweat-shop
- showing transparent, sustainable ways of creating fashion

A design concept by Alastair Fuad-Luke, Anja-Lisa Hirscher and Francesco Mazzarella of Mode Uncut, June 2017

‘Everything that comes into being seeks room for itself and desires duration: hence it drives something else from its place and shortens its duration.’

Johann Wolfgang von Goethe

G R A Z I E. *Danke*. Thank you.

Alastair Fuad-Luke

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modeuncut.wordpress.com

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