

Opening up the Wardrobe

A METHODS BOOK



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Opening up the Wardrobe

A METHODS BOOK

Edited by

Kate Fletcher and Ingun Grimstad Klepp

For Jude, Cole and Olve and all the wardrobe wearers of the future

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INTRODUCTION

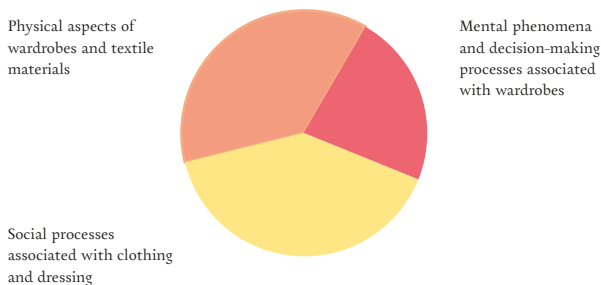
Welcome to an uncommon feast of 50 different methods or ways of exploring the actions, relationships and material contents of wardrobes! It is a banquet made up of many ingredients, with different base notes and accent flavours. There are side plates, main courses and palette cleansers; some created using improvised techniques and other time-honoured processes. All the ‘dishes’ on offer examine aspects of the ‘lifeworld’ of garments and their relationships with the people who wear them. They outline methods for gathering information about people and their clothing beyond the point of purchase, with the express intention of generating new knowledge and uncovering deeper insights into the interactions between people, clothing and the world. The methods showcased in these pages include the visual, verbal, scientific, experiential, conversational, longitudinal, and others still involve making together, loitering and a session in the gym. They are presented together here for the first time. The purpose of this book is to throw open the doors of the wardrobe, literally and metaphorically, and for you, Reader, to rummage inside. For we contend that what goes on within is critical to the future direction of knowledge and practice in fashion and clothing. For the more attention given to wardrobe methods, and the more they are taken up, the better understood fashion and clothing will become in the context of real lives, skills, ideas and priorities of wearers of clothes. ‘Real lives’ are a counter narrative to the dominant story of fashion and clothing where fashion is an economic process, clothing a commodity and the prevailing definition of fashion describes a narrow view of who and what is valuable. To be clear, we see industry as an important component of fashion and clothing activity. It’s just not all of it. Real lives’ pluralism and their lively, unpredictable dynamics contain insights that disrupt the status quo, that change the capacity of an individual to act independently with respect to their clothes, and show that an amazing array of experiences of clothing matter. So while finding out how to tap into them, try on some of this book’s methods for size. Use them off the peg, as a step-by-step guide. Or tinker with them, adjust to fit. Ask your own questions. Invent new methods. Little by

little, method by method, a process will emerge which will change the way the world is and how it is understood, through its people and their garments.

A note on terminology

Throughout this book, the term ‘wardrobe’ is used in a broad sense. Rarely do any of the methods featured here limit themselves to the actual physical container – the chests of drawers, coat hooks and hanging rails – where clothes are kept (though this could make an interesting approach). Instead, most attention is paid to methods that provide insight into collections of clothes and the garment-related world that takes place in the extended ‘space of the wardrobe’. By this we, the book’s editors, mean the clothing actions, relationships, meanings and material effects that unfold over time and in the course of life. This wardrobe breadth is reflected in the contributions found in this volume, with authors self-reporting their methods in a rough ratio of 4:3:2 relating, respectively, to physical aspects of wardrobes and textile materials; to social processes associated with clothing and dressing; and to mental phenomena and decision-making processes (fig 1). In each of these categories around two in every five methods are concerned with changes in wardrobes over time.

Fig 1 – Distribution of methods by area of investigation



By the term ‘method’, we mean the process of carrying out an enquiry into a specified area so as to extend knowledge. In the great majority of methods presented here, these enquiries are academic research-focused, however others are conducted outside the academy, as part of business activity or for personal interest. Calling a particular approach to conducting an investigation a ‘method’ requires that the process undergone is systematised, i.e. pursued according to ‘some plan’, knowledge-directed and results in intelligible findings. We have tried to ensure that the methods described here are written in transparent language. Indeed, avoiding jargon and reserved terminology often associated with specific traditions or academic specialisms became particularly important in pulling together this book because of the sheer variety of backgrounds of contributing authors. To illustrate the point, they include: textile engineers, dancers, anthropologists, historians, designers, sociologists, ethnologists, futurists and fashion stylists among others. All authors were tasked with writing up their methods in a practical, ‘how-to’ style so as to be accessible (and repeatable) to readers from all backgrounds. Our hope is that the variety of disciplines represented here might promote a greater heterogeneity in the kinds of questions that are asked and answered about the wardrobe and, more than that, offer an opportunity to stitch together multiple perspectives.

Development of an area of investigation often takes place simultaneously in multiple places, sometimes with knowledge of each other and sometimes not. We see that many have explored wardrobes both with and without the knowledge of, and references to, each other. To know each other, we must have a shared language. Language is power. We want to contribute to a richer vocabulary that enables us to engage with the relationships between people and what they dress in. Yet words are airy, like ghosts, and often used imprecisely. To this end we have taken the bold step of proposing new names for wardrobe-related research methods (see glossary and conclusion). We feel it important to take ownership of the techniques that make possible the generating of new knowledge in this area, to claim them as legitimate methods of enquiry; and part of this process is giving them a name. This is our own version of a naming ceremony, anointing wardrobe-based work with a new vocabulary that delineates between approaches and opens others up for enquiry and experimentation.

Why understand wardrobes better?

There are many reasons why it makes sense to investigate the happenings and make up of wardrobes, including: developing better garments; knowing ourselves better; helping others; increasing understanding of issues around appearance, democracy and satisfaction; enhancing detailed knowledge about the scale, type and rate of consumption of clothes; rendering a more diverse and holistic understanding of the fashion system, among others. Not only that, but given that what happens in and around wardrobes profoundly shapes a garment's sustainability potential, it is to wardrobes that we must turn to engage with radical sustainability change. Sustainability is a political not a technical crisis. Technology alone can't help us out of the mess we are in. But piecing together the social, relational, material, practical questions that are played out in and around wardrobes, perhaps enables us to better understand how to create sustainability futures for clothes, and maybe even life in general, in a new way.

Background to this book

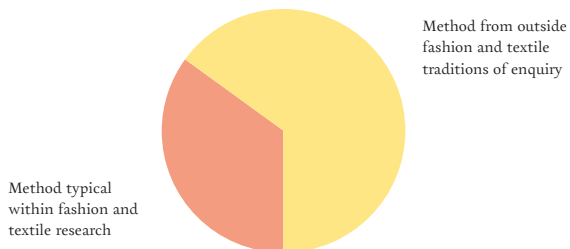
This book of methods came about because of a research project investigating Norwegian wool led by Ingun and funded by the Research Council of Norway called KRUS¹. One of its research questions was to explore how local value-chains and a consumer perspective on clothing can redefine the ecological focus for textiles. In response, Kate started to explore ideas of localism in fashion and clothing and set out to try to capture a holistic picture of clothing relationships and interactions in Macclesfield, UK using techniques inspired by ecology fieldwork, work that was replicated by Ingun in Tingvoll and Molde, Norway as part of a comparison study. It soon became apparent that in order to study 'fashion ecologies'² we needed to evolve new ways of gathering information about clothing in a specific location, much of which happens in the 'space of the wardrobe'. Thus, we started a process of developing methods with sensitivity to place. We drew on practical and theoretical methods as diverse as mapping used in geography, observational techniques from art practice, and processes of recording interactions and flows of information such as soft systems

1 www.nordicfashionassociation.com/project/krus

2 www.fashionecologies.org

methodologies. Like us, it seems that many others look outside of fashion and textiles for inspiration in developing research methods – in this book around two thirds of entries are inspired from outside the fashion and textiles discipline (fig 2). We also drew on existing methods developed by others working in fashion and with wardrobes, especially the expertise of the now disbanded Wardrobe Network initiated by Lise Skov from Copenhagen Business School. Contributions to this book came from many practitioners, researchers and authors who were involved and contributed to the Network including: from Norway, Ingun Grimstad Klepp, Kirsi Laitala, Mari Bjerck, Silje Skuland and Marie Hebrok; from Denmark, Else Skjold, Vibeke Riisberg and Karen Tranberg Hansen; from Sweden, Marie Ulväng; and from the UK, Joanne Turney, Kate Fletcher and Sophie Woodward. It was the Wardrobe Network who coined many of the terms found in this book including ‘wardrobe studies’ and ‘wardrobe methods’, terms that we call in this title ‘wardrobe audits’.

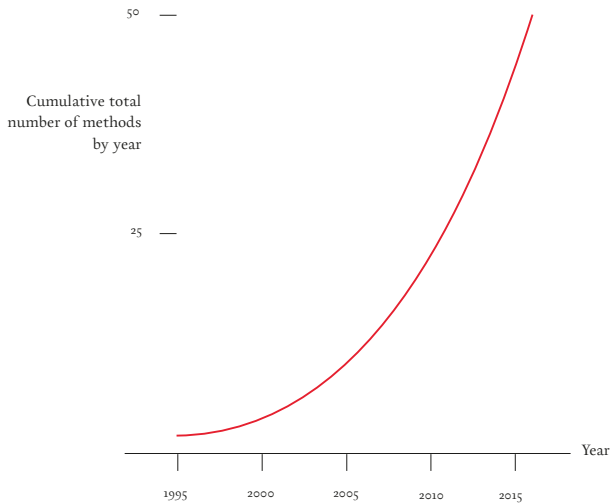
Fig 2 – Origin of methods in this book



The earliest any method included in this volume was employed was 1995 and in the seven years following that, six more of the methods documented here were first used. Since then, and acknowledging that this is only a partial picture represented by submissions to this book, the numbers of methods investigating the space of the wardrobe has doubled every seven years (fig 3). It is springtime in the wardrobe garden! A timeline that lists the methods included in this book in chronological order of when they were first put into practice (fig 4) makes visible this new and vigorous growth! Across the submissions there is roughly an even split between contributions that use visual approaches and

those that use verbal and/or aural approaches and in this book there is two thirds/one third division in favour of methods that focus on the contemporary context versus a historical one.

Fig 3 – Growth in numbers of methods over time



How the book is structured

This book is organised in four parts, each comprising groups of methods with similar approaches and ambitions. Each contribution follows a similar short Q&A format designed to elicit a clear description and a summary table outlining practical requirements for conducting the method. Every method is a stand-alone entry and can be read as such, however we encourage you to read across groups of methods and to look for the similarities and differences between them. And then, mix things up; read other entries, overlay distinct approaches, look for new ways to gather information that might generate fresh understanding about speaking, writing, making and wearing clothing. When surveyed as a whole, the largest proportion of contributions to this book describe methods that generate detailed, particular, individual understanding

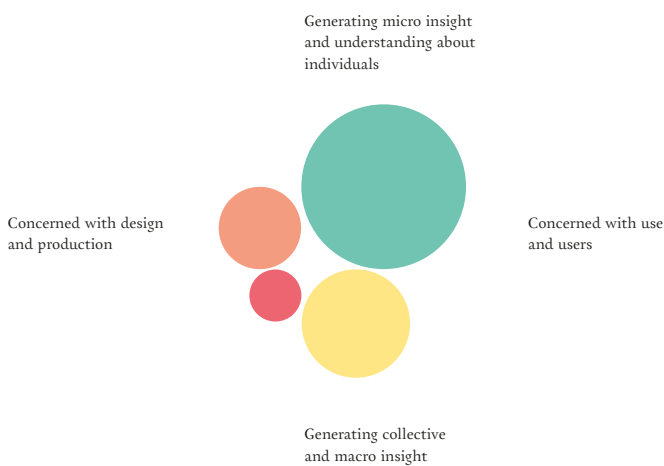
Fig 4 – Timeline

1995	Method 10. Karen Tranberg Hansen, 'Student essays about clothing'
1998	Method 5. Ingun Grimstad Klepp, 'Textual analysis of textile craft books'
1999	Method 1. Ingun Grimstad Klepp and Kirsi Laitala, 'Wardrobe study of clothing going out of use' Method 6. Ingun Grimstad Klepp, 'Text analysis of dirty laundry' Method 42. Ingun Grimstad Klepp and Kirsi Laitala, 'User trials' Method 49. Kirsi Laitala and Ingun Grimstad Klepp, 'Method triangulation'
2001	Method 48. Kirsi Laitala, 'Textile material tests in a laboratory'
2005	Method 21. Mathilda Tham, 'Languaging fashion moments'
2006	Method 18. Helen Holmes, 'Underwear drawer narratives'
2007	Method 26. Sarah Marie Hall, 'Multi-sensory, multi-method wardrobe research' Method 39. Liz Parker, 'Wardrobe inquiry as an educational tool'
2008	Method 27. Sydney Martin and Lynda Grose, 'Goodwill label research' Method 35. Jonnet Middleton, 'The pledge (an 'ontoeexperimenting')' Method 46. Matilda Aspinall, 'Re-interpreting, re-fashioning'
2009	Method 2. Ingun Grimstad Klepp and Elisabeth Skuland, 'Wardrobe studies, wardrobe sections studies' Method 13. Kate Fletcher, 'Craft of use' Method 14. Emma Lindblad, 'Study of Denim/Wardrobe Studies' Method 30. Trine Brun Peterson and Vibeke Riisberg, 'Actor Network Theory' Method 31. Mari Bjerek, 'Mediating user experiences' Method 44. Jo Turney, 'Look books' Method 50. Sophie Woodward, 'Interdisciplinary material methods'
2010	Method 11. Else Skjold, 'Biographical wardrobe method' Method 23. Emma Rigby, 'Laundry probes'

- 2011
- Method 19. Ingrid Haugrud, 'Wardrobe studies'
 - Method 20. Emma Hoette, 'Daily catalogue'
 - Method 28. Otto von Busch, 'Fashion police witness statement'
 - Method 37. Stephanie Roper, 'The Wardrobe Angel'
 - Method 40. Kirsi Laitala and Ingun Grimstad Klepp, 'Sensory odour testing by a consumer panel'
 - Method 41. Ingun Grimstad Klepp and Marie Hebrok, 'Sensory material test'
 - Method 45. Ruby Hoette, 'Unpicking the Fashion System – Practice as Research'
 - Method 47. Jade Whitson-Smith, 'Clothes exchange waste audit'
- 2012
- Method 15. Amy Twigger Holroyd, 'Garment-led interviews'
 - Method 16. Jade Whitson-Smith, 'Wardrobe audit'
 - Method 32. Amy Twigger Holroyd, 'Reknitting workshops'
- 2013
- Method 7. Marie Ulväng, 'Count and calculate. The probate inventory and the historical wardrobe'
 - Method 33. Emily Towers, 'Wear > Craft > Mend'
 - Method 43. Anne Louise Bang and Vibeke Rüsberg, 'Tangible Dialogue Tools'
- 2014
- Method 12. Paul Yuille, 'Consumer material perceptions'
 - Method 17. Anja Connor-Crabb, 'The wear and tear of clothing – perceptions on clothing longevity'
 - Method 25. Anna Hedtjärn Wester and Magdalena Pettersson McIntyre, 'Consumption diaries: making sense of wardrobes'
 - Method 29. Timo Rissanen, Mari Krappala, Leena Kela, Heini Aho and Sebastian Ziegler, 'Performing wardrobes'
 - Method 38. Jennifer Whitty and Jolly McQuillan, 'Wardrobe Hack'
- 2015
- Method 8. Julia Valle-Noronha, Sari Kujala and Niinimäki, 'User Experience Curves (UX Curves)'
 - Method 22. Tara Baoth Mooney, 'Caring through clothing: the "map of me"'
 - Method 24. Julia Valle-Noronha and Kirsi Niinimäki, 'Design probes applied as fashion design probes'
 - Method 36. Hélène Day Fraser and Keith Doyle, 'Critical use'
- 2016
- Method 3. Kate Fletcher, Lizzie Harrison, Ingun Grimstad Klepp and Arolilja Jørgensen, 'Whole fashion audit'
 - Method 4. Lizzie Harrison and Kate Fletcher, 'Mapping my clothes'
 - Method 9. Kate Fletcher and Lizzie Harrison, 'Mapping, counting, loitering'
 - Method 34. Rebecca Collins and Abigail Dixon, 'Practice-based workshop interviews'

about wardrobes, mainly concerned with garments and associated activity after the point of purchase (fig 5). The next largest group of contributions seeks to garner collective understanding about users, rather than the more usual focus for clothing and textiles' research on garment design and production. Within this book at least, it appears that real lives and the pluralistic exploration of clothing are no longer the supplicant in clothing research, but an equal partner.

Fig 5 – Key areas of engagement of methods



Inevitably, the book's eclectic mix of contributors reflects very different starting points and directions of travel within their wardrobe investigations. Two well-trodden routes have shown themselves to be: i) for social scientists to focus on the physical, material aspects of wardrobes as an important way to offset the preference in qualitative interviews and quantitative surveys to intangible aspects and specifically to language and linguistic utterances. Thus, the development of methods that capture materials knowledge is, for this group, something new. And ii) for fashion and clothing practitioners to expand the focus of study beyond the garments themselves to the use of the clothes in context. For this group, the context of use supplements the practitioner's instinctive

materials and products focus with the social ‘lifeworld’ of garments. The upshot is that the same methods that can contribute to a social scientist grasping the material context better, will give others the opportunity to understand people and not just things.

Acknowledgements

This book would be nothing without the contributing authors – our huge thanks go to them and the wardrobes in which they have finessed their methods. These authors have, with great enthusiasm and insight, answered all our questions and let themselves be guided while not quite knowing what the final outcome would be. Thank you also to Kirsi Laitala – ‘never underestimate a steady and orderly hand, especially when this is owned by one with insight’ – and to both her and Lizzie Harrison for doing much of the early organising of the contributions to this book. We are indebted to Rosie Roberts for her administrative prowess and to June Stockins for the book design. Final and grateful acknowledgement goes to the Research Council of Norway for funding a piece of work about Norwegian wool that has the capacity to affect fibre types in wardrobes everywhere.

GLOSSARY OF NEW TERMS FOR WARDROBE RESEARCH

Designation of new research methods terms listed alphabetically and used to classify contributions to this book

Clothing archæology

- Method 45. Ruby Hoette, 'Unpicking the Fashion System – Practice as Research'
- Method 46. Matilda Aspinall, 'Re-interpreting, re-fashioning'
- Method 47. Jade Whitson-Smith, 'Clothes exchange waste audit'

Fashion transect

- Method 9. Kate Fletcher and Lizzie Harrison, 'Mapping, counting, loitering'

Historical wardrobe audit

- Method 7. Marie Ulväng, 'Count and calculate. The probate inventory and the historical wardrobe'

Self-reflexive wearers

- Method 20. Emma Hoette, 'Daily catalogue'
- Method 22. Tara Baoth Mooney, 'Caring through clothing: the "map of me"'
- Method 29. Timo Rissanen, Mari Krappala, Leena Kela, Heini Aho and Sebastian Ziegler, 'Performing wardrobes'
- Method 39. Liz Parker, 'Wardrobe inquiry as an educational tool'

Textile laboratory testing

- Method 48. Kirsi Laitala, 'Textile material tests in a laboratory'

Textile text analysis

- Method 5. Ingun Grimstad Klepp, 'Textual analysis of textile craft books'
- Method 6. Ingun Grimstad Klepp, 'Text analysis of dirty laundry'

Wardrobe activism

- Method 21. Mathilda Tham, 'Languaging fashion moments'
- Method 28. Otto von Busch, 'Fashion police witness statement'
- Method 32. Amy Twigger Holroyd, 'Reknitting workshops'
- Method 33. Emily Towers, 'Wear > Craft > Mend'
- Method 34. Rebecca Collins and Abigail Dixon, 'Practice-based workshop interviews'

Method 35. Jonnet Middleton, 'The pledge (an 'ontoexperiment')

Method 36. Hélène Day Fraser and Keith Doyle, 'Critical use'

Method 38. Jennifer Whitty and Jolly McQuillan, 'Wardrobe Hack'

Wardrobe Actor Network Methods (WANM)

Method 30. Trine Brun Petersen and Vibeke Riisberg, 'Actor Network Theory'

Method 31. Mari Bjerck, 'Mediating user experiences'

Wardrobe audit

Method 1. Ingun Grimstad Klepp and Kirsi Laitala, 'Wardrobe study of clothing going out of use'

Method 2. Ingun Grimstad Klepp and Elisabeth Skuland, 'Wardrobe studies, wardrobe sections studies'

Method 3. Kate Fletcher, Lizzie Harrison, Ingun Grimstad Klepp and Årolilja Jørgensen, 'Whole fashion audit'

Method 4. Lizzie Harrison and Kate Fletcher, 'Mapping my clothes'

Method 11. Else Skjold, 'Biographical wardrobe method'

Wardrobe consultation

Method 37. Stephanie Roper, 'The Wardrobe Angel'

Wardrobe interviews

Method 8. Julia Valle-Noronha, Sari Kujala and Niinimäki, 'User Experience Curves (ux Curves)'

Method 13. Kate Fletcher, 'Craft of use'

Method 14. Emma Lindblad, 'Study of Denim/Wardrobe Studies'

Method 15. Amy Twigger Holroyd, 'Garment-led interviews'

Method 16. Jade Whitson-Smith, 'Wardrobe audit'

Method 17. Anja Connor-Crabb, 'The wear and tear of clothing – perceptions on clothing longevity'

Method 18. Helen Holmes, 'Underwear drawer narratives'

Method 19. Ingrid Haugsrud, 'Wardrobe studies'

Method 26. Sarah Marie Hall, 'Multi-sensory, multi-method wardrobe research'

Method 27. Sydney Martin and Lynda Grose, 'Goodwill label research'

Method 44. Jo Turney, 'Look books'

Wardrobe triangulation

Method 49. Kirsi Laitala and Ingun Grimstad Klepp, 'Method triangulation'

Method 50. Sophie Woodward, 'Interdisciplinary material methods'

Wearer essay

Method 10. Karen Tranberg Hansen, 'Student essays about clothing'

Wearer diaries

Method 23. Emma Rigby, 'Laundry probes'

Method 24. Julia Valle-Noronha and Kirsi Niinimäki, 'Design probes applied as fashion design probes'

Method 25. Anna Hedtjärn Wester and Magdalena Petersson McIntyre, 'Consumption diaries: making sense of wardrobes'

Method 42. Ingun Grimstad Klepp and Kirsi Laitala, 'User trials'

Wearer sensory panel

Method 12. Paul Yuille, 'Consumer material perceptions'

Method 40. Kirsi Laitala and Ingun Grimstad Klepp, 'Sensory odour testing by a consumer panel'

Method 41. Ingun Grimstad Klepp and Marie Hebrok, 'Sensory material test'

Method 43. Anne Louise Bang and Vibeke Riisberg, 'Tangible Dialogue Tools'

PART I

INVESTIGATING WARDROBES

Incorporating methods that seek to uncover knowledge about the contents, dynamics and practices of wardrobes.

MAPPING CONTENTS – collating qualitative and/or quantitative data about a part or the totality of an individual, household or community’s clothing resources

Method 1. Recording items of clothing retired from use: Klepp and Laitala, ‘Wardrobe study of clothing going out of use’

Method 2. Auditing a section of a wardrobe: Klepp and Skuland, ‘Wardrobe studies, wardrobe sections studies’

Method 3. Auditing total fashion assets: counting clothing and the tools and resources of clothing care, Fletcher, Harrison, Klepp and Jørgensen, ‘Whole fashion audit’

Method 4. Drawing the life, flows and associated relationships of a wardrobe: Harrison and Fletcher, ‘Mapping my clothes’

MAPPING WARDROBES ACROSS TIME – investigating past behaviours and clothing resources

Method 5. Study of historical textile books: Klepp, ‘Textual analysis of textile craft books’

Method 6. Analysing texts about laundering from the nineteenth century: Klepp, ‘Text analysis of dirty laundry’

Method 7. Using probate inventories to examine status, gender and age through time: Ulväng, ‘Count and calculate. The probate inventory and the historical wardrobe’

Method 8. Drawing ‘experience curves’ that express individuals’ five-year-long attachment to clothes: Valle-Noronha, Kujala and Niinimäki, ‘User Experience Curves (ux Curves)’

MAPPING THE SPACE OF THE WARDROBE – recording information about clothing-related resources by place

Method 9. Mapping retail spaces and counting shopping bags along a transect: Fletcher and Harrison, ‘Mapping, counting, loitering’

Method 10. Essay writing to understand a place and the relationships to clothing there: Tranberg Hansen, ‘Student essays about clothing’

WARDROBE KNOW-HOW – exploring experience of garments and ways of dressing

Method 11. Clustering garments in heaps and then sorting through them to reveal patterns or formulas for dressing: Skjold, ‘Biographical wardrobe method’

Method 12. Ranking dresses on a rail by relative quality and by the perceived likelihood of failure: Yuille, ‘Consumer material perceptions’

KEYS TO THE WARDROBE – techniques that open up the wardrobe to further investigation often where specific garments and/or clothing-related behaviours act as a ‘gateway’ opening up the wardrobe to examination

Method 13. Practices of garment use: Fletcher, ‘Craft of use’

Method 14. Examining one garment type (jeans) in multiple wardrobes: Lindblad, ‘Study of Denim/Wardrobe Studies’

Method 15. Most and least favourite knitwear: Twigger Holroyd, ‘Garment-led interviews’

Method 16. Self-selection of items in six audit categories: Whitson-Smith, ‘Wardrobe audit’

Method 17. By brand, Connor-Crabb: ‘The wear and tear of clothing – perceptions on clothing longevity’

Method 18. Exploring intimate items: Holmes, ‘Underwear drawer narratives’

Method 19. By notions of what is valuable: Haugsrud, ‘Wardrobe studies’

MAPPING CONTENTS

Method 1

Wardrobe study of clothing going out of use

Interviews about clothing habits, combined with a systematic inventory of all clothes that are retired from use within a certain period of time.

INGUN GRIMSTAD LLEPP AND KIRSI LAITALA

When did you start using the method and where did your inspiration come from?

1999. Motivated by the desire to work across related areas of knowledge in the technical and social sciences.

What is your motive for exploring the wardrobe with this particular method?

One key difference between research in the social sciences and technical testing is that the former works in words whereas the latter focuses on physical objects. This method was developed to encompass both approaches. Herein lies the method's strength: an opportunity to study the mental space clothes occupy in correlation to their physical existence. The connecting lines between these perspectives have proved to go through the body, the place where words and matter meet.

Does your method sit within a family of other methods? If so, which one(s)?

At the time (in 1999) we did not know of any other wardrobe studies, but we gathered inspiration from several sources:

Table 1 – An overview of the methods combined in wardrobe studies

Method	Dominant discipline	Limitations	Scope
Interview	Sociology	Language based	Narratives, interpretations
Fieldwork	Antropology	Generalizability, access	Context
Inventories / records	Ethnology	Relationship between part and whole	Relationship between part and whole
Lab testing	Textile engineering	Isolated reality of lab	Technical qualities

How do you go about using your method?

Ingun's study: The project was limited to a study of 24 women, around the age of 40, and their clothes. They were interviewed twice. The first interview was about their clothing habits: what did they think of their own consumption of clothes, and how do they purchase and use clothes? After approximately six months, the women were 'interviewed' again. This time the focus was the clothes that they had stopped using and no longer wished to keep since the last visit. This totalled 329 items of clothing, all of which were photographed. One hundred and fifty-seven pieces were collected for further technical and visual analysis at SIFO (the Norwegian National Institute for Consumer Research). This was done in cooperation with textile engineer Trude Blekastad. All garments were catalogued and the degree and type of wear determined. They were checked for faults from the manufacturer, and whether they could be characterised as stylistically out-dated. We also estimated the age of the clothes.

Kirsi's study: This was conducted in a similar way and the informants were visited and interviewed twice. The wardrobe study consisted of 16 households that included in total 35 people (8 children, 2 teenagers, 16 adult women and 9 adult men). During the six-month-long project period, 620 garments were taken out of use and categorised. Participants stopped using on average 18 garments per person, but the figures varied from 0 to 71 items per person. The following details were asked for each of the disposed clothing item:

- Type of garment and which household member used it
- Reasons why it is going out of use
- How old it is and when it was last used
- When and how much it has been used
- Where would it have been disposed (if it had not been collected for the project)
- Other aspects that may be relevant. For example, the acquisition method was often given, especially if the garment was inherited.

Most of the 'retired' garments were given to the study for further analysis including the garments' colour, brand, weight, fibre content, care label information, construction and condition (grade of wear

and tear, pilling, holes, stains, repairs or alterations, etc.), and some quality aspects were studied further in the textile laboratory of SIFO. All the details were recorded first in an Excel file, and later transferred to SPSS, which enables quantitative analysis of the results, for example, to compare properties of clothes that had a long and short lifespan.

How is your method different to others?

By focusing on the relationship between clothes as physical objects and knowledge disseminated through language.

In your experience, what insight does this method generate?

The relationship between clothing habits as seen and perceived by consumers, and what an analysis of the physical objects can tell us about clothing habits.

How have you used the data your method produces?





We have used the data in two projects ('Style and fashion or worn and shabby' and 'Textile waste') where the aim was to learn more about the lifespans and disposal reasons of clothing.

Links to work demonstrating the method:

- Klepp I.G. and Bjerck M. (2014). A methodological approach to the materiality of clothing: wardrobe studies. *International Journal of Social Research Methodology* 17, pp. 373-386.
- Klepp I.G., Hebrok M. and Laitala K. (2013). Å fange materialiteten med metoden. In Strandbakken P. and Heidenstrøm N. (Eds.), *Hinsides symbolverdi - Materialiteten i forbruket*. Oslo: Novus, pp. 31-55.
- Klepp I.G., and Laitala K. (2016). Klærs levetid -LCA på liv og død. In Vittersø G., Borch A., Laitala K., et al. (Eds.), *Forbruk og det grønne skiftet*. Oslo: Novus Forlag, pp. 195-210.
- Laitala K. and Boks C. (2012). Sustainable clothing design: use matters. *Journal of Design Research* 10, pp. 121-139.
- Laitala K., Boks C. and Klepp I.G. (2015). Making clothing last: a design approach for reducing the environmental impacts. *International Journal of Design* 9: 93-107. Available

at: <http://www.ijdesign.org/ojs/index.php/IJDesign/article/viewFile/1613/663> [Accessed 2 May 2017].

- Klepp I.G. (2001). Hvorfor går klær ut av bruk? Avhending sett i forhold til kvinners klesvaner [Why are clothes no longer used? Clothes disposal in relationship to women's clothing habits]. Report No. 3-2001. Oslo: SIFO. Available at: http://www.sifo.no/files/file48469_rapport2001-03web.pdf [Accessed 2 May 2017].
- Laitala K. (2014) Clothing consumption - An interdisciplinary approach to design for environmental improvement. Department of product design. Trondheim: Norwegian University of Science and Technology, 365. Available at: http://www.sifo.no/files/file79873_laitala_phd_83.pdf [Accessed 2 May 2017].

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Camera, audio recorder, storage space
People	
Location	Homes
Recruitment to method	Snowball technique
Sample	Size depends on time available

MAPPING CONTENTS

METHOD 2

Wardrobe studies, wardrobe sections studies

Documentation of a defined part of a wardrobe using photography and identical questions posed for each garment.

INGUN GRIMSTAD KLEPP AND SILJE ELISABETH SKULAND

However, many researchers have contributed to development of the method, including: Kirsi Laitala, Mari Bjerck, Charlotte Bik Bandlien, Lill Vramo and Joanne Turney

When did you start using the method and where did your inspiration come from?

2009. It was a continuation of the research on wardrobes undertaken by Klepp and Laitala and inspired by the Wardrobe Network led by Lise Skov (see introduction).

What aspect/question/entity does your method explore?

The method provides detailed information about a selected part of a wardrobe. It combines the owner's stories about a single garment while documenting, including with photographs, the object.

How do you go about using your method?

Process: identify participants, set up an interview in the home, set out clothes, conduct interview. We have used this method in different contexts and analyse the material quantitatively and qualitatively.

Project 1 – Leisurewear: informants are asked to display the clothes we were interested in, clothing they have for some specific leisure activities: hiking, running, biking and skiing. The garments are numbered and photographed. Interviews follow focusing on each garment. The participants were selected to represent diversity and while all participants were families with children, they were from different socioeconomic groups and with varied interest for the selected activities. This gave us the opportunity to compare the amount of clothes and the relationship between outdoor leisure clothing, interest in participation in the activities and household budget.

Project 2 – the “Valuing Norwegian Wool” study: comparing wardrobes across country borders. Three families from Norway and UK were asked to present all their woollen garments to the fieldworker for photographs and interviews. Interviews were conducted whilst holding and examining the visual and textural properties of the garments. The families were then interviewed with respect to the wool found in their wardrobes. To facilitate comparative analysis, all participating families are the same configuration. In total, 6 families involving 15 individuals were audited, revealing 522 woollen garments in Norway and 91 in the UK.

How is your method different to others?

This method allows both quantitative and qualitative analysis. It combines detailed biographies of each object with the opportunity to place them in a larger context.

In your experience, what insight does this method generate?

The opportunity to combine quantitative and qualitative analysis makes it possible to find novel connections and patterns that the researcher has not questioned early on. An example is the relationship between the owner and the user of the garments. The method allows comparisons to be made across time and space. We would be very interested to explore and compare other and different parts of the wardrobe.







How have you used the data your method produces?

In reports, journal articles and in education. More articles are in press. The material produced has much more potential than has so far been exploited.

Links to work demonstrating the method:

- Laitala K. and Klepp I.G. (2017). Clothing reuse: The potential in informal exchange.
- Clothing culture, 4.

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	-
People	
Location	Homes
Recruitment to method	Snowball technique
Sample	Identify comparable wardrobes. Sample is determined by available time and resources

MAPPING CONTENTS

METHOD 3

Whole fashion audit (counting clothes and the things used to care for them)

A total audit of one person's clothing, garment maintenance, making and repair resources and equipment.

KATE FLETCHER, INGUN GRIMSTAD KLEPP, LIZZIE HARRISON AND
ÅROLILJA JØRGENSEN

When did you start using the method and where did your inspiration come from?

2016. Developing the method from the wardrobe audits we had previously conducted.

What aspect/question/entity does your method explore?

The quantity and distribution of pieces by garment type within a wardrobe and the quantity and type of clothing maintenance devices, materials and equipment.

How do you go about using your method?

The Whole Fashion Audit adapts a wardrobe audit method to count and record (by type of garment) the total clothes and clothing care resources that make up a functioning wardrobe. The audit commences by asking the participant to first estimate the number of items they have in each of four clothing categories. The research team and participant then move around the home counting the number of garments owned by the participant across 22 categories, including items in the wardrobe, in storage and in the laundry process. The research team then audit the tools and equipment needed to make, repair and care for clothing across 21 further categories. Sewing equipment, textiles tools and materials are photographed to visually document their quantity. This data is documented on a specially designed schematic. The research team then asks the participant

to select specific items from their wardrobe that represent ‘practical’, ‘local’ and ‘good’ clothing to further interrogate understanding of common terms associated with the wardrobe. Finally, the research team interview the participant to explore the flow of clothing through the household and the resources that the household access from beyond the home.

How is your method different to others?

- It contextualises wardrobes, and what’s in them, within a broader picture of household assets;
- It seeks to capture a wardrobe as dynamic; a place of interactions, practices and relationships as well as the pieces themselves.

In your experience, what insight does this method generate?





The method provides specific, non-generalisable quantitative data about the size and type of items that make up wardrobes. It also generates information about how the wardrobe is managed and the balance between clothing acquisition, care and disposal. Further, the method generated micro insights into personal daily practices of clothing, where garments are flows of resources employed to meet material and social needs inside a wardrobe.

How have you used the data your method produces?

The data has been used within the Fashion Ecologies research project to reveal insight into fashion assets in a geographically bounded place. The data was collected in two sites, Macclesfield, UK and Tingvol, Norway, to allow a comparative study and generate understanding about local fashion assets and relationships.

Links to work demonstrating the method:

- www.fashionecologies.org

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Camera, audio recorder
People	
Location	Homes
Recruitment to method	Community gatekeepers
Sample	6 split between two countries to generate comparative data



MAPPING CONTENTS

METHOD 4

Mapping my clothes: drawing the life and flows of a wardrobe

A drawing method to record activity within the wardrobe.

LIZZIE HARRISON AND KATE FLETCHER

When did you start using the method and where did your inspiration come from?

2016. The inspiration came from Making as Inquiry methods and Rich Picture drawing activities.

What aspect/question/entity does your method explore?

The aspect explored is the flow of clothes and the use and maintenance behaviours within wardrobes. This is accessed through a trigger question about the way a wardrobe or collection of clothes doesn't work and causes frustration. From this point the causes, behaviours and relationships around this 'frustration' are mapped out.

How do you go about using your method?

The method is conducted in a workshop setting. The workshop space is set up for a maximum of 10 participants around a large communal table with an A3 drawing sheet per participant and a collection of craft materials placed in the middle including pens, pastels, magazines, scissors, glue sticks, wool and stickers. Participants introduce themselves and are then asked to think about, note down and share with the group an aspect of their wardrobe that they find frustrating. Participants are then asked to visualise the area of frustration by firstly drawing the location where it occurs. The participants are then asked to draw in the structure around the frustration (which might include the places that the clothes come from, how they arrive, how they are washed and cared for, where they go when no longer worn etc.). Once this is added the

participants are asked to draw in the process by which the clothes are managed including people and relationships that are part of the system. Then each participant shares their visualisation drawing with the group, which is captured on an audio recorder and kept along with the drawing and the original frustration.

How is your method different to others?

Mapping my Clothes is a relatively fast way to gather information about the activities that go on in wardrobes. The method follows many aspects of the Rich Pictures methodology using drawing to better understand a complex situation but rather than using it as a multi stakeholder exercise (as is common practice with Rich Pictures) in this case it is undertaken by a single person.

In your experience, what insight does this method generate?

The method elicits information, and a visual record, from participants about multi-phase activities that go on in wardrobes over time. By completing the workshop with several different groups in one location it is possible to gain insight into the behaviours, practices and customs of different demographics, nationalities and cultures.



How have you used the data your method produces?

The data generated has been used alongside other data sets gathered as part of the Fashion Ecologies Project to give insight into clothing-related activities and relationships in a specific place.

Links to work demonstrating the method:

— www.fashionecologies.org



Time to conduct method	—————
Time to analyse results	—————
Cost	—————
Additional resources	Drawing materials
People	—————
Location	Community centre
Recruitment to method	Community gatekeepers
Sample	< 10

Textual analysis of textile craft books

Analysis of techniques for economising the use of textiles found in Norwegian textile craft books.

INGUN GRIMSTAD KLEPP

When did you start using the method and where did your inspiration come from?

I started in 1998, inspired by historical research that analyses text not only as a fragment, but also as a story in time.

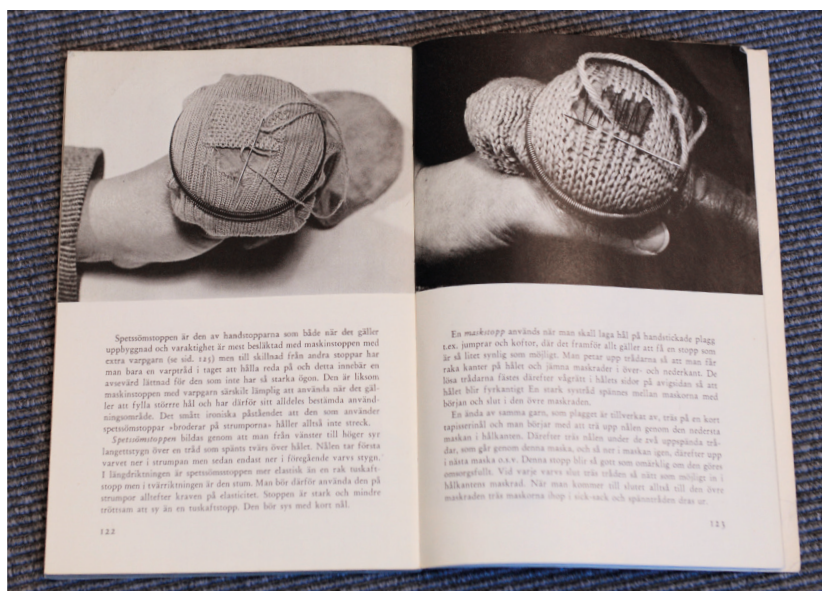
What is your motive for choosing to engage in the wardrobe with this particular method?

The text analysis was intended to be part of a larger study surrounding the maintenance and recycling of textiles in the home. I wished to focus on the relationship between technique and motivation within an area of knowledge I perceived to be changing rapidly. I felt that the history surrounding the changing of techniques and the motivation to do the work would form a good starting point for studying techniques relating to economising the use of textiles. In the decades since I made this analysis, the interest in repair in particular has increased. Other techniques, such as planning and preventing wear and planning the structure of the wardrobe, aren't discussed as much.

How do you go about using your method?

I started by collecting 80 textile craft books published in Norway and supplied by Norwegian ladies' magazines. This material ranges from major encyclopaedias to simple pattern collections. The material was analysed in two different ways:

- 1. Noting down each technique for economic use of textiles (11 categories in total, such as planning and prevention, maintenance, repairs, re-use and recycling). By categorising the techniques within the same decade, I gained an insight into the changes throughout the century.
- 2. Examining the texts using text analysis to uncover attitudes to the techniques in question. At this point, not only the text where the technique itself was presented was investigated, but also the introductions and forewords where the relevance of various techniques were discussed. In addition to discovering what techniques publishers and authors have considered important to convey, the analysis also seeks to uncover the authors' and publishers' attitudes towards the use of the various techniques. In the older books the goal was to gain the maximum amount of use from the textiles, but later on, the analysis revealed that some of the techniques are used for aesthetic purposes.



In your experience, what insight does this method generate?




The analysis provides an opportunity to study changes over time. It provides an opportunity to understand the knowledge-base and ideological resources that were available to those in charge of their own and others' wardrobes at various times.

How have you used the data your method produces?

The analysis has been published in Norwegian, in the form of reports and articles, as well as through lectures and classes, some of which have been given to textile companies. It has also formed the basis for my work on current wardrobes and clothing habits, even though I haven't exploited this optimally.

Links to work demonstrating the method:

- Klepp, Ingun Grimstad (2000), *Fra eggvendte laken til festlig lapp på baken*. SIFO Report) Available at: <http://www.hioa.no/Om-HiOA/Senter-for-velferds-og-arbeidslivsforskning/SIFO/Publikasjoner-fra-SIFO/Fra-eggvendte-laken-til-festlig-lapp-paa-baken> [Accessed 2 May 2017].

Time to conduct method		Location	Library
Time to analyse results		Recruitment to method	n/a
Cost		Sample	All discoverable titles
Additional resources	-		
People			

Text analysis of dirty laundry

Analysing texts published in Norway between 1860 to 1900 about how to wash clothes so as to examine changes to laundering in that period.

INGUN GRIMSTAD KLEPP

When did you start using the method and where did your inspiration come from?

1999. My prime source of inspiration, and certainly the reason why I chose to look back to the 1860s, was the great Norwegian cultural scientist Eilert Sundt and his book on cleanliness in Norway.

What aspect/question/entity does your method explore?

The questions I asked were:

- What textiles have been used at different periods of time?
- How and how often are they considered dirty?
- And when and why is laundering seen as a means of getting them clean?
- What other functions have laundry filled?
- How often and how have various garments and textiles been laundered?
- What have been the criteria for them being clean, or clean enough?
- When it comes to laundry, what has been the relationship between ideal and reality?
- And what has been the relationship between the experts and laypeople?
- What reasons have people used for laundering their clothes?
- Who did the laundry, and why?
- (When performing the enquiry) I also wanted to explore why laundry was a predominately female-dominated part of housework?

- And what changes have happened in terms of different products, technologies and processes?

How do you go about using your method?

I reviewed books on decorum, as well as various forms of handbooks and informative literature on laundering. These books not only deal with ‘proper’ behaviour, but frequently also include chapters on housework and life at homes, as well as the care of the person and clothes. These books on decorum can be written for one or both sexes. I have analysed 14 books from 1950 to 2000, as well as some older books. Further, I analysed 30 texts written for use in the Norwegian schools, published between 1950 and 2000. Advice and examinations of laundry are more complex than the other groups of literature. There are pamphlets, books and investigations by researchers and experts on the topic of laundry, but amateurs have also had their say. Some texts are directly intended for the single housewife (later referred to as consumer), while other texts have been written for those with a particular interest. I went through 58 publications. I also analysed works of fiction, short stories, novels, children’s books and fairy tales, as well as rules of conduct from tenement buildings.

How is your method different to others?

Historical studies have often not focused on everyday routines; and the investigation of wardrobes has been concerned more on the contents of the wardrobe and the relationship to the clothes than to the various processes connected to cleaning.

In your experience, what insight does this method generate?

The historical changes of everyday routines and the relationship between ideology and practice within an everyday subject.

How have you used the data your method produces?

I have written a report, a book and several articles based on this analysis. I have also used the material in lectures and classes, and as a basis for further work focusing on clothing habits and laundry.

Links to work demonstrating the method:

- Klepp I. G. (2010) Care and Maintenance. Lise Skov (Eds.), Encyclopedia of World Dress and Fashion: West Europe (pp.166–168). Oxford: Berg.
- Klepp I. G. (2007). Patched, louse-ridden, tattered: clean and dirty clothes. Journal of Cloth and Culture, 5, 254–275.
- Klepp I. G. (2005). Demonstrations of feminine purity the meaning of cleanliness and the growth of laundry. In G. Hagemann and H. Roll-Hansen (Eds.), Twentieth-century housewives. Meanings and implications of unpaid work. Oslo: Unipub.
- Klepp I. G. (2005). Skittentøyets kulturhistorie: hvorfor kvinner vasker klær (The Cultural History of Laundry), Oslo: novus.

Time to conduct method		Location	Library
Time to analyse results		Recruitment to method	n/a
Cost		Sample	All discoverable titles
Additional resources	-		
People			



Count and calculate. The probate inventory and the historical wardrobe

Analysis of probate inventories of a deceased person's wardrobe in terms of number of garments, types, materials, colours and estimated value.

MARIE ULVÄNG

When did you start using the method and where did your inspiration come from?

2013. Inspired by earlier ethnological research.

What is your motive for choosing to engage in the wardrobe with this particular method?

To build new understanding about the significance of clothes as both possessions and goods on different levels (individual, household and society) from a historical perspective.

How do you go about using your method?

The probate inventory covers the household common assets and the deceased's personal clothing, which means that the individual wardrobe can be analyzed from a socio-economic context. Sometimes the archives provide a register of existing inventories that facilitates the search for documents by a certain person, a geographic area, social class or time period. The deceased's clothes are classified in main categories such as undergarments, outerwear, outdoor garments, footwear, headwear, neckwear and items to be worn on the hands. Further sub categories are used for material, colour and design. Values and descriptive words such as worn-out, old and new provide clues about new fashions and people's attitude towards clothes as possessions. To allow for comparisons over time all monetary values should be adjusted for inflation. The information could be sorted by hand or by computer and analyzed from various perspectives. I questioned: what were the differences and similarities




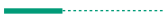
in terms of number of garments, types, fabrics and values between wardrobes for persons of different age, gender and class? How could they be explained? Applied to a different source material, for instance an existing wardrobe, the method could be used in contemporary studies.

How is your method different to others?

Probate inventories as a source material provide opportunities to tie the individual's clothing to the household's social-economic status in historical times. A large selection of probate inventories (quantitative) could provide the basis for other (qualitative) methods and source materials, such as preserved clothes, trade records and folk memories.

How have you used the data your method produces?

It was the basis for my thesis and spread through articles, seminars and lectures.

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Writing materials
People	
Location	Archive
Recruitment to method	n/a
Sample	Depends on question

User experience curves (ux curves)

Face-to-face conversations and drawing of experience curves.

JULIA VALLE NORONHA, SARI KUJALA AND KIRSI NIINIMÄKI

When did you start using the method and where did your inspiration come from?

2015. The idea came from Sari Kujala's work on user experience with mobile phones in 2011.

What aspect/question/entity does your method explore?

What attachment do individuals feel for clothes they have owned for about five years with regard to relationship, comfort, versatility, aesthetic satisfaction and frequency of use.

How do you go about using your method?

The ux curves method aims at investigating the relationships people have with designed object over an extended period of time. In this first adaptation of the method to clothes, it looks at individuals' long-term engagements with pieces from commercial and experimental fashion. The main interest was to understand if these two modes of making clothes result in different engagements.

Participants were invited, via an open call in digital media, to participate in a study about their relationships with clothes. They were asked to think of two pieces they owned and still wore; one being a commercial fashion piece and the other an experimental fashion piece from a specific designer. For each piece, they drew a set of five curves that investigated their engagements in regard to overall relationship, comfort, aesthetic satisfaction, frequency of use and versatility in the course of time. During drafting of

the curves, participants explained the reasoning behind the drawing and direction changes in the curves. The horizontal axis represented time while the vertical axis represented the quality of each aspect quantified. Each set of curves took around 20 minutes to be completed, with a total time of around one hour for each participant.

How is your method different to others?

The method aims at recollection of long time user experiences and long-term engagements between wearers and the worn. While other methods focus mostly on the textual and visual part of the data (interviews and pictures), ux curves have the quantification of these engagements (the curves) at the core of the study, with textual data supporting the curves.

In your experience, what insight does this method generate?

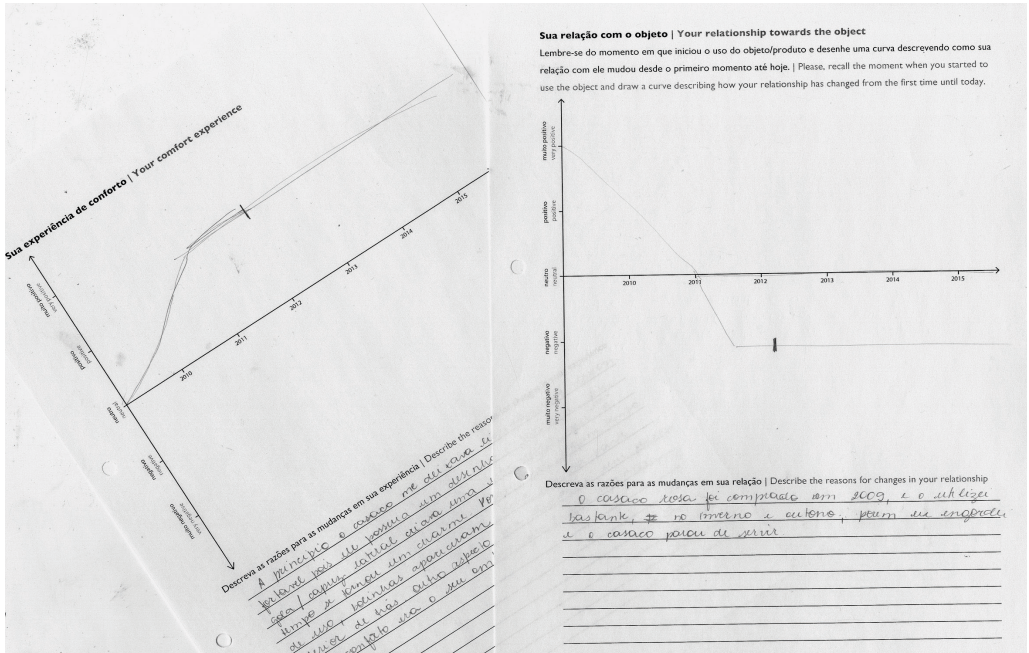
The ux curves method allows the reconstruction of long-term user experiences and the visualization of qualitative aspects in clothing/wearing evaluated by the wearers. In this study, the collected curves were digitized and overlapped in an investigation of possible patterns among wearers in relation to commercial and experimental fashion. At a second stage, the various discourses connected to the direction of the curves (be it ascendant or descendant) were analysed.

How have you used the data your method produces?

The data produced by the ux curves was used to inform academic investigation on wearer worn relations, especially with respect to modes of making. The data was also used as visual input for creative pattern cutting. In general it can be used to bring in user-centred information to the design process.

Links to work demonstrating the method:

- Kujala, S., Roto, V., Väänänen-vainio-mattila, K., Karapanos, E., and Sinnelä, A. (2011). ux Curve: A method for evaluating long-term user experience. *Interacting with Computers*, (23), 473–483.
- Valle-Noronha, J., Niinimäki, K. and Kujala, S. (2017) Learning to wear: Developing person-product attachment to clothes. In review.



Time to conduct method	.....
Time to analyse results	.....
Cost	.....
Additional resources	Audio recorder plus gift of piece of jewellery
People	.....
Location	Workshop
Recruitment to method	Social media
Sample	15

Mapping, counting, loitering

Recording clothes consumption from multiple perspectives along a 1km stretch.

KATE FLETCHER AND LIZZIE HARRISON

When did you start using the method and where did your inspiration come from?

This is a multipart method first used in 2016. It is inspired by the observation techniques used by artist Michael Swaine in his project ‘Counting Objects’, by research methods of walking and loitering in a place to engage with it more fully, and by methods used in ecology to count populations.

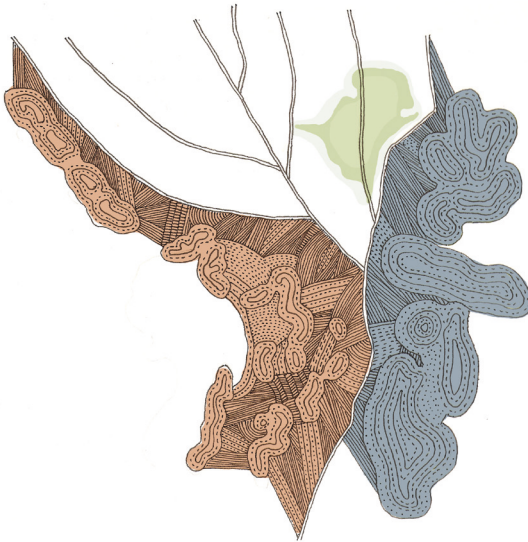
What aspect/question/entity does your method explore?

It explores rarely captured aspects of fashion activity through the proxies of types of stores present, people’s on-street behaviour and what they carry.

How do you go about using your method?

We surveyed the retail offer along a predetermined 1km continuous stretch of street front and hung about along this 1km ‘transect’, observing people and counting branded shopping bags carried in view. The first step was to determine the transect and measure it – we used a trundle wheel – and then to record the retail offer along it. All buildings were logged, as well as store type if appropriate. We then identified key sites in which to linger and observe what people were carrying and at what time of day. For this activity we worked in partnership with 12 students from the Fashion Foundation course at the local college, chosen in part for their familiarity with contemporary clothing brands. Observation groups of three individuals were despatched to five different locations at specific

(busy) times. Within the group, members took different roles: one member counted shopping bags and recorded those with visible clothing branding in transit along the street coming from the left; the second member, following the same procedure, recorded those being carried from the right, providing a comparative data set to that of member one. The third member of the group sketched the people on the street and location throughout the one-hour timeslot. The data was collected on specifically designed data collection sheets and the drawings were made within a sketchbook.



How is your method different to others?

It uses surveying techniques to generate intelligence about a place overlaid with rough, instinctive, observational information about shopping behaviours based on visible, branded shopping bags.

In your experience, what insight does this method generate?

Knowledge about a specific location's retail environment, who moves through it and a little about its vibrancy.





How have you used the data your method produces?

The data has been used in conjunction with that generated through in-depth interviews conducted with retailers within the transect;

wardrobe audits with local residents; and drawing activities to visualise wardrobes as part of the Fashion Ecologies project.

Links to work demonstrating the method:

— www.fashionecologies.org

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Drawing materials, trundle wheel
People	
Location	Streets
Recruitment to method	n/a
Sample	1km of shop front and five locations along it

Student essays about clothing

Written essay (in English) by young people about clothing and dress practice.

KAREN TRANBERG HANSEN

When did you start using the method and where did your inspiration come from?

1995. I was inspired by anthropologists using the essay form in previous research on young people's experience.

What is your motive for exploring the wardrobe with this particular method?

An effort to prompt young women and men to identify what types of clothes they like to wear/not to wear and to explain the reasons. An effort to capture the meanings young women and men attached to clothing.

How do you go about using your method?

I wanted to find a way to invite young women and men to express their views about clothing practices as part of their experiences of growing into adulthood. To undertake this project, I obtained permission from the relevant educational officials in the capital, Lusaka, and two provincial towns. Secondary school principals and department heads in turn allowed me to contact English teachers. After meeting with me, the teachers explained my interests to students, who in their English composition class then wrote an essay about clothing practice.

How is your method different to others?

The student essays captured the students' own voices.

In your experience, what insight does this method generate?

The essays yielded rich insight about dressed bodies as sites for construction and contestation in identity construction and about the different weight of local cultural norms on young men and women's dress practice.

How have you used the data your method produces?

The student essay is only one of many methods I have made use of in the context of my overall work on clothing consumption. I have briefly described the student essays in a couple of previous publications (e.g. Hansen 2000) but never singled the method out for special attention in its own right. I have talked about it in presentations at conferences, including on wardrobe research, but never published on it specifically.

Links to work demonstrating the method:

- Hansen, K. T. (2000). Gender and Difference. Youth, Bodies and Clothing in Zambia. In Goddard V. A. (Ed.), Gender, Agency and Change. Anthropological Perspectives. New York: Routledge, pp. 32-55.

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Writing materials plus gift of books for library
People	
Location	Seminar rooms
Recruitment to method	Community gatekeepers
Sample	All pupils. Total = 173

Biographical wardrobe method

Asking users to sort dress objects stored in their wardrobes by various categories and interviewing them as they do it.

ELSE SKJOLD

When did you start using the method and where did your inspiration come from?

I started using the method around 2010. It was inspired by the way designers conduct visual and tactile research in their design process – also known as ‘clustering’.

What is your motive for exploring the wardrobe with this particular method?

I wanted to explore how people decide what to wear not only on the basis of ideas and aspirations but also on bodily experiences, and how these parameters enable them to build their wardrobe over time as life evolves.

How do you go about using your method?

In my wardrobe interviews, I start out by asking interviewees to sort all dress objects of any category of garments they like into heaps, in a way that makes sense to them. This often ends up with two to four heaps within each category. As the interview evolves, we go through all the objects stored in the wardrobe together, sometimes also those stored in the hallway (e.g. outerwear or footwear). Within each category, I typically ask interviewees to compare and rate objects in the various heaps and tell me why they like or dislike a given object; why some objects are favourites, and some are maybe considered shopping mistakes; what objects they like and wear the most, what they rarely wear, and what they never wear or consider discarding. I then continue by asking typically what a given object

feels like to wear, why and when they started wearing it, and why they like or dislike certain materials/cuts/shapes/colours/patterns/dress styles. This way, I explore the way in which people navigate and form patterns of taste preference in their wardrobe as they go about experiencing and understanding the world through what they wear.

How is your method different to others?

As my method derives from the way designers work, I put equally great emphasis on tactile and visual properties of dress objects, as well as overall ideas about how each object places the wearer in society. By borrowing intuitive sorting methods employed by designers to help them make design decisions, I aim to explore not only what dressing means to people, but also what dressing feels like, and thus how bodily and cognitive experiences of dressing together help people build up their wardrobes over time.

In your experience, what insight does this method generate?





The biographical wardrobe method brings insight to the way people form patterns or ‘formulas’ for dressing that they make use of when they purchase new, discard old, and get dressed every day. These ‘formulas’ seem to build on world views and life choices stemming back from early adolescence and are reflected in the wardrobe as preferences for particular types of cut, materials, colours or dress styles. Detecting patterns in the wardrobe through the objects stored there – how they emerge and how they change over the years – shows how people make use of dress objects to understand their past, present and future presence in the world as dressed bodies. When I work with companies in the garment sector, I also experience how it contributes to a deeper understanding of the connection between garment production and garment consumption.

How have you used the data your method produces?

I have used it to communicate alternative understanding of how people interact with dress objects on various platforms; through interviews with media, in TV programmes, in academic papers and book chapters, in my teaching, and when I work with companies as a researcher.

Links to work demonstrating the method:

- Skjold, E. (2014), The Daily Selection. PhD. Copenhagen/Kolding: Design School Kolding and Copenhagen Business School. Available at: http://www.kopenhagenfur.com/media/373021/fur_and_sustainability_-_a_design_perspective_final.pdf [Accessed 2 May 2017].
- Skjold, E., Hasling, K.M., Ræbild, U. and Tanderup, S. (2016), Fur and Sustainability - a Design Perspective (report). DK: Design School Kolding and Copenhagen Fur. Available at:http://openarchive.cbs.dk/bitstream/handle/10398/8992/Else_Skjold.pdf?sequence=1 [Accessed 2 May 2017].

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Video recorder (a mobile phone will do!)
People	
Location	Homes
Recruitment to method	Snowball technique
Sample	< 10 people

Consumer material perceptions

Face-to-face semi-structured interviews and observed artefact analysis. Investigating the level and accuracy of material knowledge within a fast fashion consumer group.

PAUL YUILLE

When did you start using the method and where did your inspiration come from?

2014. Inspiration came from conducting non-intrusive observational field studies of fast fashion consumers, while they were browsing rails of garments.

What is your motive for exploring the wardrobe with this particular method?

To generate insight into how much fast fashion consumers know about the clothes they are buying, so as to encourage sustainable and mindful consumption.

How do you go about using your method?

The study begins with identifying a particular garment relevant to the participant group; I chose fast fashion dresses, and bought 21 of them from a range of brands. To prepare them for testing, I removed any tags or labels, then numbered each dress and hung them on a garment rail on unbranded hangers. It was explained to participants that they would be observed inspecting the rail of dresses, and to act as they would in a shop, considering them for purchase. Further they were asked to imagine that each of the dresses was their size, and fitted them perfectly. To help them act as naturally as possible, they were informed that their actions and comments would be recorded with hand-written notes only, no audio or image record would be taken. Each participant was asked to arrange the dresses on the

rail in response to different categories of perceived characteristics for durability, price and quality, arranging them from left to right, beginning with the lowest. The arrangements were recorded and the dresses put back into numerical order. Additionally, participants examined each dress and were asked to assign a price, fibre-type, and an estimated amount of wears before failure, along with the probable reason for that failure.

How is your method different to others?

It places the consumer at the centre of the research activity; their knowledge is used to provide a baseline as well as the direction for any potential intervention. This method focuses on the intersection of the glossy promise of fashion, with the material reality of garment analysis; it explores how the consumer physically experiences and interprets fashion, which for the most part is through the selection, use and disposal of clothes.







In your experience, what insight does this method generate?

It explores the level of material comprehension contained within a sample consumer group. There is a wealth of tacit knowledge that has been built through past wardrobe experiences, which directly informs opinions about garments and the subsequent purchase

selections. This includes confident predictions of how the garment will behave, for how long it will last and why it will disappoint. These insights guided their purchase decisions, but did not deter their impulse to ‘have’ the item – there was a sense of acceptance that the garment was temporary and fallible, but they wanted it nonetheless. This immediacy of desire was supported by the almost unanimous disinterest in looking at the care label or washing instructions, other than to avoid those that were dry-clean only.

How have you used the data your method produces?

In several conference presentations, a peer reviewed journal publication and working toward achieving my PhD.

Time to conduct method		People	
Time to analyse results		Location	Seminar rooms
Cost		Recruitment to method	Online
Additional resources	Free standing clothing rail, garments plus gift of £15	Sample	13

Craft of use

Face-to-face interview about how a garment is used and portrait photography of the participant in the piece.

KATE FLETCHER

When did you start using the method and where did your inspiration come from?

2009, I wanted to pay attention to how things were used as much as created and this means focusing on everyday actions much as in the Indian tradition of Shodh Yatra: to undertake a journey for the search of knowledge, creativity and innovations at the grassroots.

What is your motive for exploring the wardrobe with this particular method?

To build new understanding about fashion and sustainability.

How do you go about using your method?

The Craft of Use method uses ‘community photoshoots’ as an occasion to gather insight into everyday practices of using clothing. I choose a location and advertise it widely in the local area. The location is determined by a mixture of practical and ideological reasons such as: can I access a local network in this place? do I have funding to gather data here? can I tap into an existing knowledge about clothing in this area, say linked to its textile manufacturing heritage? The invitation asks the public to come and share stories associated with the use of clothing and have their portrait taken wearing their item. It is important to the method that the call to participate is open to all and set up, where possible, in a public building so as to stay as accessible and attractive to as wide a variety of participants as possible. When a participant arrives at the photoshoot, they are interviewed (logged with an audio recorder)



in response to a single question: ‘can you tell me how you use your garment?’ The interview can take anything from 20 seconds to 20 minutes. The participant is then invited to be photographed.

How is your method different to others?

It asks about specific actions and skills in the wardrobe (around the use of garments) – and utilises clothes as a ‘way in’ to talking about these practices that often go unnoticed. Certainly other types of methods use interviews and photography to capture the stories of clothes and represent the pieces themselves, but these often tend towards uncovering the personal biography of a garment, rather than use practices.

In your experience, what insight does this method generate?

The Craft of Use method attempts to access the wardrobe through the activities and skills associated with using one garment and has generated insight into the things people do with and to their clothes in real life conditions. When coupled with the portrait image, the stories provide evidence of a powerful but little appreciated set of fashion activity around use, offering succour to the idea that fashion is much more than market transactions.

How have you used the data your method produces?

In exhibitions, in a book, journal papers, in talks, on a website, as part of multiple design projects geared towards increasing the uptake of the use practices that the data uncovered.

Links to work demonstrating the method:

- Fletcher, K. (2016). *Craft of Use: Post-Growth Fashion*. London: Routledge.
- www.localwisdom.info



Time to conduct method



People



Time to analyse results



Location

Community centre

Cost



Recruitment to method

Posters, local radio, social media, word of mouth

Additional resources

Camera, audio recorder, changing room plus copy of image as gift

Sample

Max 40 per day

Study of Denim/Wardrobe Studies

Twenty wardrobe studies in combination with participant observations, semi-structured interviews, written clothing stories and photos.

EMMA LINDBLAD

When did you start using the method and where did your inspiration come from?

2009. Inspired by previous work in ethnography and anthropology on studies of denim, as well as using clothing as a means of understanding aspects of everyday life.

What aspect/question/entity does your method explore?

The study looks at consumption of clothing among youth identifying as mainstream in a small Swedish town in the late 2000s, looking for explanations to understand their patterns of consumption and what informed them to dress the way they did.

How do you go about using your method?

In the initial phase of the study I visited the homes of 20 individuals and documented their wardrobes and the jeans they owned. Apart from the actual documentation of the denim in the informant's wardrobes, the meetings functioned as a point of entrance to spend time with the informants and to talk about their present lives, previous roles and who they are, used to be, as well as ideas about a future self. Letting people talk about their clothes while going through their wardrobes and looking at the actual garments is a gratifying way of moving beyond the general, hypothetical and symbolic aspects of fashion. Talking about clothing and style, what works and what does not work in different situations tends to make people talk about norms and rules unwittingly.

How is your method different to others?

It focuses exclusively on clothing made from denim and young people.

In your experience, what insight does this method generate?





Apart from the documentation of the informants' denim and the source material resulting thereof, the wardrobe studies were an opportunity to talk about clothing and style while moving beyond the more abstract aspects of fashion. When people talk about their clothing consumption, they are also saying something else, and this method was helpful in enabling me to uncover some of the subtexts about what people wear and how they talk about it, and the implications for their consumption practices.

How have you used the data your method produces?

In my PhD dissertation as well as in several publications, exhibitions and teaching.

Links to work demonstrating the method:

- Lövgren, K. (2015). Squirrels and nostalgia – about wardrobe collections of older women. *Ageing, Culture and Identity*. Available at: <http://karinlovgren.se/onewebmedia/AGEING.Cult&Id.95-120.pdf> [Accessed 2 May 2017].
- University of Manchester 2017. Available at: <http://projects.socialsciences.manchester.ac.uk/globaldenim/> [Accessed 2 May 2017].

Time to conduct method		People	
Time to analyse results		Location	Homes
Cost		Recruitment to method	Snowball technique
Additional resources	Camera, audio recorder	Sample	Dependent on time available

Garment-led interviews

A face-to-face interview structured around four items of knitwear from the wardrobe: two regularly worn and two rarely worn.

AMY TWIGGER HOLROYD

When did you start using the method and where did your inspiration come from?

2012. I was inspired by other researchers who had used wardrobe interview methods, and by the stories people told me in my practice as a knitwear designer-maker.

What is your motive for exploring the wardrobe with this particular method?

To gain an understanding of fashion from the wearer's perspective, as part of my research into fashion and sustainability.

How do you go about using your method?

A few days before the interview I asked each participant to select two regularly worn and two rarely worn items of knitwear from their

wardrobe. On the day, I used an interview guide to remind me of the topics I wanted to discuss, and recorded the conversation using an audio recorder. To start, I asked the interviewee to tell me about themselves: family, work, leisure, background. I then invited them to tell me about each of their garments. If needed, I offered prompts (e.g. brand, price, condition, where it came from, how long they had owned it, how often they wore it, how they felt when they wore it). I then asked about the wardrobe as a whole, looking at the number of items the participant owned, how long they tended to keep their clothes, what proportion they wore frequently or rarely, and whether they felt attached to their garments. Broadening the conversation further, I asked about their experiences of selecting new clothes, choosing what to wear, deciding whether to keep or discard items – and what influenced these decisions.

How is your method different to others?

This method uses the structure of the four selected garments to open up a discussion about fashion and clothing in general terms. It can be difficult for people to talk broadly straight away, but individual garments readily prompt conversation: every item has a story. Once people get talking, their attitudes and feelings tend to emerge, unprompted, in the course of the conversation. It is these comments relating to a macro perspective of fashion, rather than the specifics of the four garments, that the method aims to elicit.

In your experience, what insight does this method generate?




This method creates rich data which, through careful analysis, offer insight into an individual's experiences. My thematic coding generated an array of topics, organised into overarching themes such as 'acquiring new clothes', 'engaging with fashion' and 'dress considerations'. These themes went beyond my initial areas of interest, highlighting concerns that were important to the research participants.

How have you used the data your method produces?

In my PhD thesis, book chapters, journal articles, talks and a book.

Links to work demonstrating the method:

- Twigger Holroyd, A. (forthcoming, 2017). Folk Fashion: Understanding Homemade Clothes. London: I.B.Tauris.
- Twigger Holroyd, A. (2015). Perceptions and practices of dress-related leisure: shopping, sorting, making and mending. *Annals of Leisure Research* 19(3).

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Audio recorder
People	
Location	Homes
Recruitment to method	List of previous workshop attendees
Sample	6

Wardrobe audit

Self-audit of frequently worn garments, followed by a participant interview about six of their garments that had a range of use profiles.

JADE WHITSON-SMITH

When did you start using the method and where did your inspiration come from?

2012. It was inspired by the desire to understand what was happening in the wardrobe at an individual level, and how and why this might differ from the ‘ideal’ sustainable wardrobe. The main influences on the method were Sophie Woodward’s book ‘Why Women Wear What They Wear’, Kate Fletcher and Mathilda Tham’s ‘Lifetimes’ project and DEFRA’s study into ‘Public Understanding of Clothing’.

What aspect/question/entity does your method explore?

This method asks the question: What factors could be used to promote environmentally beneficial behaviours within garment use and discard? The aim was to further understand what factors motivated or prevented environmentally desirable behaviour, in order to consider how such behaviours could be encouraged or supported.

How do you go about using your method?

The pre-audit questionnaire collected information on the participant’s demographic information (e.g. age, ethnicity, income), garment purchasing habits, and environmental viewpoint. The pre-audit questionnaire was used to categorise participants, and examine the influence of contextual factors. Following the pre-audit questionnaire an audit pack was posted to participants. Participants were asked to complete a wardrobe audit worksheet at home. This involved self-auditing the garments that they wore regularly using

a wardrobe audit worksheet. The worksheet asked them to record garment type, brand, fibre content, fabric, colour, pattern, details, cut, age and damage. Participants were asked to bring six garments from their wardrobe:

1. A garment they have owned for a long time
2. A garment that they are emotionally attached to
3. A garment that they never wear
4. A garment that they wear frequently
5. A garment that they recently purchased
6. A garment that they are likely to discard soon

These garments were selected to give an overview of the wardrobe including active (frequently worn) and inactive (infrequently or never worn) garments. Participants were questioned regarding the wardrobe audit before being asked open-ended questions about each of the garments they had brought to the interview.

How is your method different to others?

The wardrobe audit method attempted to collect information on the material characteristics of the garments, alongside the user experience to examine how these factors relate. The self-directed contribution from the participants was also substantial compared to other studies.

In your experience, what insight does this method generate?





The wardrobe audit gave insight into how the everyday personal circumstances of the participant's lives affected their garment use behaviour. I expected that discussing the wardrobe may bring about conversations about self-identity, but I did not foresee that very personal topics such as plastic surgery, relationship breakdowns, loss and death would arise. The study highlighted the breadth of influences on garment use behaviour; the same behaviour undertaken by two participants could be motivated by entirely different factors. The insights in this study were predominantly based on the participant's perceptions of their own behaviour and motivations, which is important to acknowledge during analysis.

How have you used the data your method produces?

PhD thesis, conference articles, teaching.

Links to work demonstrating the method:

- Whitson-Smith, J. (2013). How can understanding consumer behaviour make fashion more sustainable? Crafting the Future: 10th European Academy of Design Conference, 17-19th April 2013, Gothenburg, Sweden.

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Audio recorder
People	
Location	Homes
Recruitment to method	Snowball technique, online
Sample	> 15

The wear and tear of clothing – perceptions on clothing longevity

Face-to-face interviews with customers of a fashion brand; photographs of five or more garments belonging to that participant.

ANJA CONNOR-CRABB

When did you start using the method and where did your inspiration come from?

March 2014. Inspiration came from other wardrobe studies in the field.

What aspect/question/entity does your method explore?

It explores the link between the design of a garment and actual user practices that influence clothing lifetimes.

How do you go about using your method?

This method is conducted in collaboration with a small fashion brand, whereby both researcher and participating organisation are intended to benefit from the outcomes of the study. A call for participation was published on the brand's website and social media, and leaflets were distributed in shops stocking products by the respective label. When I receive an e-mail from an interested party, and it is confirmed that they own a garment by the brand, a meeting is arranged at their house. This is typically the most convenient location for the participant and it allows them to discuss their chosen items of clothing. These include: items by the participating brand, a garment they have owned for a long time, one that is worn frequently, something that is never or rarely worn, and one that has been altered or mended by themselves or somebody else. Over the course of the conversation the participant and I 'unpick' how the garments have been used, cared for and their emotional significance. The clothing also provides a starting point to address more general discussions around garment practices.

How is your method different to others?

This method requires the researcher to work closely with a fashion business. It investigates how these garments perform over time, in relation to how they are used and cared for. I consider this method as a means to support small fashion brands, who often lack time and resources to conduct their own research and development.

In your experience, what insight does this method generate?





This approach reveals the multitude of clothing use behaviours within a specific group of individuals broadly termed ‘ethical consumers’ but whom nevertheless are motivated by different values and world views. This approach takes into consideration the entire lifecycle of a garment rather than simply their ‘consumption’, thus illuminating under-researched areas around use, such as mending and alteration as well as alternative means of clothing acquisition, including borrowing and gifting.

How have you used the data your method produces?

In an exhibition, journal papers, websites, presentations, workshops and a PhD thesis.

Links to work demonstrating the method:

— Antiform 2017: Available at <http://www.antiformonline.co.uk/the-life-and-death-of-clothes-the-case-of-antiform/> [Accessed 2 May 2017].

Time to conduct method		People	
Time to analyse results		Location	Homes
Cost		Recruitment to method	Social media, online, posters
Additional resources	Camera, audio recorder	Sample	One per day, no limit to total

Underwear drawer narratives

Video diary account of everyday underwear narratives.

HELEN HOLMES

When did you start using the method and where did your inspiration come from?

2006. The method emerged from a desire to access the everyday narratives behind the most intimate clothing items.

What is your motive for exploring the wardrobe with this particular method?

To try to access accounts of a type of clothing (underwear) which is rarely talked about in terms of its everyday materiality.

How do you go about using your method?

- Determine who you would like to have as your sample of participants and why? (e.g. by age, generation, gender, socio-demographic, location).
- Recruit your participants providing information sheets and consent forms about the research and what it entails.
- Give each participant a camcorder and ask them to record their underwear experiences over a period of a month (longer if required)
- Stipulate that this should include at least one entry per week.
- Provide a guidance sheet and a list of themes the diary entries may cover such as: how your underwear is determined by your clothes, underwear and work, storing underwear, shopping for underwear, underwear for different occasions, inappropriate wearing of underwear, the importance of colours, fabrics and cuts.

- Stress that modelling underwear is not necessary – unless they really want to, but using items as props to explain narratives is welcomed.
 - Encourage participants to watch, edit and re-record their entries prior to submission to encourage reflexivity.
 - Check in with your participants every couple of weeks to see how they are doing and to see if they require any further advice.
- At the end of the video period conduct an interview with participants to discuss their entries.

How is your method different to others?

I am unaware of any other methods specifically aimed at accessing the material and embodied accounts of women’s everyday underwear practices.

In your experience, what insight does this method generate?

As opposed to focusing on underwear’s eroticised associations and its abilities to produce gender distinctions, this method focuses on the lived everyday experiences of wearing underwear, weaving together cultural, material and embodied realities.

How have you used the data your method produces?

It formed part of my Master’s dissertation and I have since drawn on and reflected on this method in other elements of my research, particularly the use of video to capture everyday embodied materiality.

Time to conduct method		People	
Time to analyse results		Location	Homes
Cost		Recruitment to method	Snowball technique
Additional resources	-	Sample	10 participants

Wardrobe studies

A semi-structured face-to-face interview followed by photography and additional questions concerning the specific garments identified by the participants as valuable to them.

INGRID HAUGSRUD

When did you start using the method and where did your inspiration come from?

2014. My inspiration came from Ingun Grimstad Klepp's and Else Skjold's work in the same field.

What aspect/question/entity does your method explore?

I was exploring which clothes have the most value for the owner and in what way.

How do you go about using your method?

I started out by developing a set of questions concerning different forms of value related to clothing based on literature and conversations about the topic. These formed the basis of an interview conducted in each of the informant's homes. It is important to be near the clothing during the two parts of the interview, in this way the participants could be reminded of the clothes that were valuable to them. In the second part of the interview the clothing identified as valuable was photographed and the informants answered a specific set of questions about each garment. These questions concerned how long the garment had been in the wardrobe, how often it was in use and other details. After the interview I analyzed the transcripts using coloured pens to sort the statements into different forms of value. Most of the valuable clothes belonged in several categories due to the way they are used. The categories

were 1) time and memories, 2) comfort and well-being, 3) love, 4) invincibility, 5) personal style and expression, 6) novelty and fashion, and 7) pecuniary value. The first five categories were the most important to my informants.

How is your method different to others?

What was different in this method was the selection of clothing, as I was focusing on the clothes with value and meaning for the owner. My understanding of value was built on categories based on theory and research in this area, together with categories my informants used during the interviews.

In your experience, what insight does this method generate?





The value of clothing is often associated with monetary value or ‘fashion value’, but by basing the research on the informant’s own wardrobe it is evident that different themes appear. It also generates insight around how we use clothing, and in what way different garments can assist us both mentally and physically, and serve as reminders of where we have been and the people we love.

How have you used the data your method produces?

I have used in it my Master’s thesis, and in my practice as a designer.

Links to work demonstrating the method:

- Haugsrud, I. (2016). Sikre kort, kjærlighet og minner: En studie av seks personers verdifulle klær. Master thesis. Oslo: Høgskolen i Oslo og Akershus. Available at: <https://oda.hio.no/jspui/bitstream/10642/3341/2/Haugsrud.pdf> [Accessed 2 May 2017].

Time to conduct method		People	
Time to analyse results		Location	Homes
Cost		Recruitment to method	Snowball technique
Additional resources	Camera, audio recorder	Sample	6, determined by the time available

PART II

EXPLORING INDIVIDUALS, PRACTICES AND DYNAMICS THROUGH CLOTHING

Methods for enquiring about individuals, their practices and the wardrobe dynamics to reveal the structures and frameworks that shape our understanding of clothing.

INDIVIDUALS

Method 20. Through photography to capture images of daily dress and examine the experience of wearing clothing: Emma Hoette, 'Daily catalogue'

Method 21. A process of 'linguaging' to create change for individuals around clothing: Tham, 'Linguaging fashion moments'

Method 22. Mapping 'personhood' for dementia sufferers: Mooney, 'Caring through clothing: the "map of me"'

PRACTICES

Method 23. Diary keeping about laundry behaviours using gifted garments as 'cultural probes': Rigby, 'Laundry probes'

Method 24. Diary keeping about user experiences using gifted garments: Valle-Noronha and Niinimäki, 'Design probes applied as fashion design probes'

Method 25. Diary keeping about consumption habits and practices: Hedtjärn Wester and Petersson McIntyre, 'Consumption diaries: making sense of wardrobes'

Method 26. Participant-led photographing and ethnographic discussion of wardrobe contents: Hall, 'Multi-sensory, multi-method wardrobe research'

Method 27. Video interviews of second-hand clothes: Martin and Grose, 'Goodwill label research'

DYNAMICS

Method 28. Interviews exploring what constitutes 'acceptable' fashion courtesy of witness statements from victims of the fashion police: von Busch, 'Fashion police witness statement'

Method 29. Using performance to understanding use of garments and inform the design of enduring items: Rissanen, Krappala, Kela, Aho and Ziegler, 'Performing wardrobes'

Method 30. Exploring fashion and the wardrobe as part of a larger system: Brun Petersen and Riisberg, 'Actor Network Theory'

Method 31. Using ethnography to influence design: Bjerck, 'Mediating user experiences'

INDIVIDUALS

METHOD 20

Daily catalogue

A photographic archive of habits of dress that uncovers the intricate and often overlooked effects of our daily attire.

EMMA HOETTE

When did you start using the method and where did your inspiration come from?

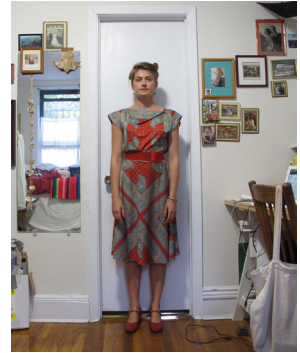
I began taking a photo of myself every day in September 2011. These photos then became the contents of the Daily Catalogue. At the time the inspiration for this method was the need to find a daily structure or a routine for myself. The daily photograph fulfilled that. I was also curious about what sort of information regarding dress and habit could be gleaned from completing this repetitive task.

What aspect/question/entity does your method explore?

I found that the Daily Catalogue method allowed me to explore the subconscious decisions I made on a daily basis regarding the way I dressed myself. It forced me to observe the role that my clothing played in the way I felt and therefore interacted with the world around me. It is a method that allows an individual to observe their wardrobe, their habits of dress and perhaps the complacency surrounding the importance of how people dress themselves.

How do you go about using your method?

It began when I started taking a photo of myself every day before leaving the house: front, back and close-up. When looking at the photos from the previous weeks, I would remember what it felt like to wear each item of clothing: if it was too tight, or restricted me from being able to reach for something, if it made me feel attractive or if it had been commented upon. I would write these comments next to the photos. This became a visual representation



of my wardrobe with notations about the effects my dress had on emotions, physicality and daily interactions. I called it the Daily Catalogue.

In your experience, what insight does this method generate?

Through this method of documenting my wardrobe patterns of use, emotional attachment and preferences relating to the experience of wearing began to emerge. The performance of the Daily Catalogue also reveals how each outfit shapes the way I am able to move and informs the quality and style of my movement – both choreographed and pedestrian movement. Through this I explore how our wardrobe enhances or limits the way we feel and move and as such influences our experience of the world around us and the way others perceive us.

How have you used the data your method produces?

The data from this method has been used in many workshops for both dancers and designers, igniting a conversation about the relationship between the body and clothing. It has influenced how I design costumes for dancers or how I think about dressing myself. I try to be far more conscious of how I am dressing myself and for what reason. It is a tool that we can implement. The performance was also the inspiration for a music video Time to Dance for The Jezebels.

Links to work demonstrating the method:

— www.emmahoette.com

Time to conduct method		People	
Time to analyse results		Location	On the body
Cost		Recruitment to method	n/a
Additional resources	Camera	Sample	n/a

INDIVIDUALS

METHOD 21

Languaging fashion moments

The method sets up conditions for participants, individually and collectively, to language new relationships with fashion.

MATHILDA THAM

When did you start using the method and where did your inspiration come from?

2005. The inspiration comes from Humberto Maturana and Francisco Varela's notion of languaging and from Donella Meadow's argument for intervening directly at the level of the paradigm.

What is your motive for exploring the wardrobe with this particular method?

My hypothesis is that it is possible for design, through a process of 'languaging', to intervene directly at the level of paradigms. 'Re-languaging' or 'new-languaging' individual and collective relationships with things, resources and people (often termed consumption) can shift individual mindsets and collective paradigms, behaviours and ultimately socio-environmental-economic impacts. By addressing mindsets and paradigms, thereby challenging the purpose and rules of systems, we should be able to avoid problems typical of system insensitivity, such as rebound effects, i.e. that improvement in one consumer remit leads to more spending elsewhere. This method is therefore both a product in itself and a means to explore mechanisms of fostering change.

How do you go about using your method?

The process takes place in three stages:

1. Establish safe space: the facilitator shares the agenda and proposes rules of engagement; the group agrees on the contract for collaboration.

2. Workshop: participants are asked to a) Think of moment when you engaged with clothing this morning; b) Draw it in detail and name yourself in this moment; c) Reflect upon why you chose this particular moment and describe in two sentences; d) Now think deeper, what does the moment reveal about you as a person, identity, values (this can be uncomfortable) and describe in two sentences; e) How can you zoom into the moment, immerse yourself sensually in it? Paint this! Name your relationship with fashion just now using the format of a haiku; f) Share your moments in the group – what you feel comfortable with; g) How can we zoom out and see a bigger picture? Link your moments up to a community of fashion moments – create a map. Name yourselves, as a group, in relation to fashion, now; h) Make a futures scenario – how will your fashion system work in 15 years' time? Name yourselves, as a group, in relation to fashion, in this imaginary world.
3. Sense making: I invite participants to embroider 'hearts on sleeves', naming their relationship to fashion now. While we embroider, we discuss and make sense. Afterwards I make sense of the material, conduct follow up interviews and analyse the process.



How is your method different to others?

The method is designed to bridge personal and professional value positions, and to integrate many ways of knowing. It is supposed to be synergistically informative, inspirational, transformative and generative. The method is focused on fashion engagement at the level of mindsets and paradigms. I think it is different because it links the tangible product and situation of wear to the paradigmatic, and lets the user make this journey and narrative.

In your experience, what insight does this method generate?





This method generates insights into people's deeper motivations in the fashion moments, related to the construction of identity and belonging. The method also generates insights into experiences of the individual life situation; and feelings about personal and societal relationships with things, resources and people (often termed consumption), and about what it is like to live in our society now, what it might have been like in the past, as well as hopes and fears for the future.

How have you used the data your method produces?

The practising abundance research is ongoing. Currently the data is being used to refine the method.

Links to work demonstrating the method:

- Tham, M. (2016). How can I be a Drama Queen in the World? Acclimatize Journal [online] Available at: <http://acclimatize.modernamuseet.se/journal.html> [Accessed 2 May 2017].
- galleri.petalilja.se (2017). Petra Lilja Design Gallery [online] Available at: <http://galleri.petalilja.se/metadesigning-new-socio-material-relationships/> [Accessed 2 May 2017].

Time to conduct method		People	
Time to analyse results		Location	Large table
Cost		Recruitment to method	Snowball technique
Additional resources	Drawing and making materials plus travel costs	Sample	Maximum 8 people so all voices can be heard

INDIVIDUALS

METHOD 22

Caring through clothing: the ‘map of me’

Five workshops which explore and map ‘sense of self’ and ‘personhood’ for people with dementia and their partner/carer, based on their lived experience through clothing.

TARA BAOTH MOONEY

When did you start using the method and where did your inspiration come from?

2015. A previous iteration of this method called ‘Diary of Our Daily Threads’ was first developed in 2008 after a visit to the Victoria and Albert Museum where I saw the visible marks of wear on nurses’ collars and aprons from the turn of the century.

What is your motive for exploring the wardrobe with this particular method?

As clothing holds the subtle traces of lived experience within the fibres of its make up, these can be examined and utilized as a means to connect with others while also exploring one’s ‘sense of self’ and ‘personhood’. This method seeks to provide an alternative intervention for people with cognitive decline.

How do you go about using your method?

The ‘Map of Me’ method is a hybrid – developed from the disciplines of fashion studies, drawing, psychology and best practice nursing. It draws from empirical evidence that shows that clothing often signifies to the wider world who and what a person is. It also draws from Ulrich Neisser’s outline of ‘senses of self’ along with best practice person-centred care in nursing.

A series of five workshops take place where the facilitator and participants (person with dementia and their partner/carer) identify and capture the lived experience of each participant in a method which involves a wardrobe and photograph album audit, tactile engagement with their own clothing, drawing and engagement with a sensory swatch library.

In the workshops, exploratory interviews pose questions around 'sense of self' and 'personhood' using clothing of significance as a tactile trigger. The method enables participants and their partner/carer to co-create their own meaning by visually constructing their own 'Map of Me' (map of lived experience) on to an axis which illustrates two concepts: i) the running sense of self through time; ii) personhood represented as points along the axis of time.

How is your method different to others?

Although there have been many studies around fashion and sense of self, I feel that the juxtaposition of fashion, psychology and nursing/caring brings the power of fashion into a new field and unlocks its potency as a forward care planning method.






In your experience, what insight does this method generate?

I have found that Caring through clothing: the ‘map of me’ is an intervention in an existing lived system rather than a design project which sets out to change the participants’ way of interacting with the world. The method uses clothing as a conduit for the participant and their partner/carer to reflect and bear witness to one another’s lived experience while also reaffirming their ‘sense of self’ and exploring their own personhood in the presence of another. The contents of participants’ wardrobes and the photographs of participants wearing particular items of clothing are all custodians of elements of embodied personhood which are in a state of repose until released back to the participant. My use of drawing as a reflective practice has enabled a deeper subconscious engagement with the method. This has often generated an increased co-understanding between the theoretical underpinning of the method and its practical process.

How have you used the data your method produces?

The method is very new and the data is currently being collected to be considered for further research and publications.

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Material samples, drawing materials, video and audio recorder plus gift of map and timeline of lived experience
People	
Location	Community centre
Recruitment to method	Specialist groups
Sample	6 couples

PRACTICES

METHOD 23

Laundry probes

Garments and diaries are given to participants to self-record use and laundry followed by discussion groups

EMMA RIGBY

When did you start using the method and where did your inspiration come from?

2010. The method was inspired by cultural probes (developed by Gaver, Dunne and Pacenti in 1999) which are artefacts given to people to elicit responses that can then be used to inspire ideas in a design process.

What aspect/question/entity does your method explore?

How and to what extent do aspects of garment design influence laundry practices.

How do you go about using your method?

Laundry probes are garments given to a group of participants to wear and launder as other garments over a period of twelve months. The garments 'probe' laundry behaviours and survey the relationship between specific garments and day-to-day use. Eight garments were made twice, creating two sets of garments. The garments were designed with certain characteristics that previous research as part of my Master's research had shown were present in infrequently laundered clothes. Testing two sets of garments provided an opportunity to compare how the same garment was used and laundered between different participants. Each garment was also used alongside an existing garment that the participant owned to act as a control. Laundry diaries were given to the participants every three months to self-record how often they wear and launder the garment and any other notes. At the end of the laundry study two



semi-structured discussion groups were held with a selection of available study participants to follow up on any themes identified and to bring the study to a close.

How is your method different to others?





Laundry probes are unique in the way they gather information specifically about particular garments, their design characteristics and related laundry behaviours. At the same time, while they gather garment specific data they also provide a collective understanding into laundry practices and routines more broadly. Unlike cultural probes, they don't ask participants to perform any evocative tasks, but rather to use the garments as they would their own.

In your experience, what insight does this method generate?

Laundry probes provide understanding around how particular design characteristics present in garments impact on laundry behaviour. When data from across the study was collated broader insights were also developed into the role garment design plays within the organisation of the laundry practices as a whole.

How have you used the data your method produces?

The data has been used in my PhD research and is subsequently being disseminated into journal papers.

Time to conduct method		People	
Time to analyse results		Location	On the body
Cost		Recruitment to method	Adverts
Additional resources	Garments, cameras, diaries, audio recorder and a gift of £50 and the trialled item	Sample	16 participants, reflecting the number of garments to be surveyed

PRACTICES

METHOD 24

Design probes applied as fashion design probes

Clothes are given to participants who fill in a diary about their wearing experience by self-documentation.

JULIA VALLE-NORONHA AND KIRSI NIINIMÄKIT

When did you start using the method and where did your inspiration come from?

2015. The inspiring works of Ricardo Basbaum (1994) “Would you like to take part in an artistic experience?” and Tuuli Mattelmäki’s (2006) “Design Probes” suggested the method as a form of understanding engagements between wearer and worn.

What is your motive for exploring the wardrobe with this particular method?

It provides access to participants’ intimacy while preserving their privacy.

How do you go about using your method?

The fashion design probes are coined together with an experimental clothing project. As part of the creative production in clothes, projects were developed that were aimed at enticing a more active relationship between wearer and worn. During the process of creating and producing the pieces Julia Valle made open calls in the locations she is based in (Belo Horizonte, Brazil and Helsinki, Finland) inviting participants to take part in an experience with clothes. The clothes resulting from the design practice are given to around 15 participants as a fashion design probes kit. They include a made-to-measure garment, a diary, an informative leaflet on the project and a consent form. The kits are handed out from the designer’s workspace for participants to familiarise themselves with the production. A picture is taken of this first encounter. The

participants take the clothes home and wear them as they would wear all their other clothes. During the first three months they keep a diary of each use phase. After that period all participants meet in an informal discussion group, mediated and audio recorded by a third party, to share experiences and elaborate on any topics that seemed relevant to them.

How is your method different to others?

This method brings a new piece to individuals' wardrobes and investigates the agency of the new garment with regards to the wearers and also to the rest of their wardrobes. Other methods focus mostly on clothes that are already owned and employ interviews and cataloguing of these pieces to understand patterns in wearing, maintaining and disposing of clothes. The main aim here is to further scrutinize one specific production, and to explore if there are any particularities in such pieces that could promote a more active engagement between the wearer and the worn.



In your experience, what insight does this method generate?





The fashion design probes method aims at collecting user-centred information through empathic method and further information about wearers engaging with a specific production of clothes, in this case made under experimental processes. The insight it provides tells more about how wearers understand these clothes and what features alter how people relate to clothes through use experience.

How have you used the data your method produces?

In design projects, exhibition and academic papers.

Links to work demonstrating the method:

- Valle-Noronha, J. (2017). On the agency of clothes: Surprise as a tool towards stronger engagements. Research through Design 2017 Proceedings. Edinburgh, Scotland (in press). Available at: https://figshare.com/articles/On_the_agency_of_clothes_surprise_as_a_tool_towards_stronger_engagements/4747033 [Accessed 2 May 2017]

Time to conduct method		People	
Time to analyse results		Location	Workshop, homes
Cost		Recruitment to method	Social media
Additional resources	Camera, audio recorder, sewing equipment plus gift of trialled item	Sample	15

PRACTICES

METHOD 25

Consumption diaries: making sense of wardrobes

Keeping personal diaries of everyday consumption and use of clothes.

ANNA HEDTJÄRN WESTER AND MAGDALENA PETERSSON MCINTYRE

When did you start using the method and where did your inspiration come from?

2014. The inspiration to choose the consumption diary came partly from a book about a person who challenged herself to go one year without shopping for clothes (*Modemanifestet* by Sofia Hedström, 2011).

What is your motive for exploring the wardrobe with this particular method?

The County Museum of Sörmland, Sweden started the project *All About Clothes* in 2014 to raise attention to rapidly increasing rates of consumption of clothing in recent years. Being a museum located in a county with a long textile history, it also wanted to give a historical perspective on the fashion industry.

How do you go about using your method?

The first step was to create a consumption diary made up of two separate but interlinked parts. The first part is a form where participants fill in information about their clothes and footwear purchases over a three-month period. The second part records personal data about the participant and their use of clothes. Next an open call to participate was issued. We toured markets and festivals with a workshop titled 'What are you wearing?'. We also made a call for participants on the museum's website, on radio, social media and invited school teachers to participate with their students. One hundred and six people chose to participate and received

a consumption diary. To ensure that as many people as possible completed the commitment we had follow-up telephone calls and email contact with the participants during the writing period. We also visited the participating school classes with the workshop and to provide inspiration and deeper knowledge, a series of public lectures on the topic of fashion and clothing ran throughout the writing period. The consumption diaries were archived at the museum after completion.

How is your method different to others?

Our method relies on co-research and requires a more committed involvement of the participants than what is customary when museums collect people’s own stories about their lives and experiences. We instead required participants to think about what clothes really meant in their lives.

How have you used the data your method produces?

In the exhibition All About Clothes, an educational program for schools, articles, a conference paper and research project.

Links to work demonstrating the method:

- [sormlandsmuseum.se](http://www.sormlandsmuseum.se) (2017). Sörmlands museum. [Online] Available at: <http://www.sormlandsmuseum.se/klader> [Accessed 2 May 2017].

Time to conduct method		People	
Time to analyse results		Location	Homes
Cost		Recruitment to method	Online, local radio, social media
Additional resources	-	Sample	No limit

PRACTICES

METHOD 26

Multi-sensory, multi-method wardrobe research

Participant-led documentation and ethnographic discussion of wardrobe contents.

SARAH MARIE HALL

When did you start using the method and where did your inspiration come from?

2007. The inspiration came from finding innovative ways to maintain contact with participants during episodic ethnographic research.

What is your motive for exploring the wardrobe with this particular method?

It brings together visual, material, ethnographic and participatory methods to explore a social space, that of the wardrobe. Further, because it involves the triangulation of techniques, it also captures multi-sensory data and so too the complexity of making a wardrobe (as something that involves material items, decision-making and memories).

How do you go about using your method?

Participants are asked to take photographs of their day-to-day lives and everyday purchases, between fieldwork visits. They are provided with a disposable camera (although many choose to use their mobile phone or a digital camera, if they have one) and a set of instructions, which act as a reminder of the task in hand. The instructions typically state:

'This camera is for you. Please take photographs of anything that you think will give me a better idea of how you get by day to day. I'll pick up the camera when I next see you and will develop the photos, making a copy for you too. Please contact me if you've got any questions, and happy snapping!'

Upon the next fieldwork visit, the photographs are collected (either in the form of a disposable camera or files if taken on a digital camera or phone). Two sets of hard copy photographs are made and two sets on compact discs (CDs); one for participants, one for the researcher.

At the next visit, a copy of the photographs is given to the participants, and they sit together with the researcher and discuss their contents. The conversation is recorded to ensure that all data are documented and can be matched up.

How is your method different to others?

It provides a rich source of data as well as being a means of maintaining rapport and communication with participants. It also enrolls techniques of participant empowerment and involvement during the researcher's absence. And it actively engages in documentation and discussion to unveil practices and memories of wardrobe-making.

In your experience, what insight does this method generate?



It can often be that what participants say they do and what they actually do are very different. Asking participants to document their everyday lives, including consumption practices, can go some way to bridging this gap. Furthermore, the method is especially useful for generating data in the absence of the researcher, when participant's actions and words cannot be observed.

How have you used the data your method produces?

The photographs, aside from being a source of data, are used as a tool for discussion and further elicitation of narratives around everyday consumption practices, including wardrobe-making. Such photographs and their accompanying discussions have been presented in published work (papers and book chapters), an exhibition, within talks, on social media, on a project website and within teaching materials. In all cases, steps have been taken to ensure that all these data have also been fully anonymised.

Links to work demonstrating the method:

- Hall, S.M. and Holdsworth, C. (2016). Family Practices, Holiday and the Everyday. *Mobilities* [online], Vol 11(2), pp. 284-302. Available at: <http://www.tandfonline.com/doi/full/10.1080/17450101.2014.970374> [Accessed 2 May 2017]
- Hall, S.M. (2016). Family relations in times of austerity: reflections from the UK. In Punch, S. and Vanderbeck, R. M. (Eds.) *Families, Intergenerationality and Peer Group Relations: Geographies of Children and Young People*. Vol 5. Springer Verlag: Berlin.
- everydayausterity.wordpress.com

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Camera, audio recorder plus copies of images as gift
People	
Location	Homes
Recruitment to method	Community gatekeepers
Sample	20 individuals across 6 families

PRACTICES

METHOD 27

Goodwill label research

Interviewing diverse shoppers in Goodwill stores. Recording interviews on video. Editing to key insights.

SYDNEY MARTIN AND LYNDIA GROSE

When did you start using the method and where did your inspiration come from?

2008. The inspiration came from observing the compulsion some people have to disclose the source and price of their second-hand clothing, when complimented on what they are wearing.

What aspect/question/entity does your method explore?

The method explores people's attitudes to fashion labels/branding and their attitudes to second-hand clothing. It also diverts conventional garment coding to display a sustainability trait (recycling) over hierarchical branding.

How do you go about using your method?

- Spend time observing and surveying all re-used clothing stores in San Francisco.
- Interview upwards to 75 people including experts on smell, Zen Buddhism, store owners and a whole host of key people in the re-use world.
- Recruit interviewees after we gathered insights into the community.
- Work with the CEO of Goodwill SF, San Mateo, Marin Counties to conduct in-store interviews.
- Identify a touchstone store where the merger of diversity and sales ranked highest.

- Carry out in-store interviews on a weekend day, when shoppers are plentiful and at a time of day that was active, but not the busiest, so as to not disrupt shoppers and potential sales.
- Maintain initial questions as broadly as possible.
- Mock up the Goodwill label (printed onto fabric), so interviewers could handle and place it in real time onto garments to better imagine and reflect upon the overall effect of making re-use overt and visible.
- Introduce the Goodwill label concept at various times during the interview.
- Organise all footage and surfaced insights.
- Create two films capturing our findings.

How is your method different to others?

In general, market studies for brands and retail stores focus on a specific product, customer demographic and item price to inform future design and marketing, with a goal to increase sales and profit margin. By contrast, this method chooses a diverse demographic of shoppers but asks similar questions about product branding. The real method differentiator is its intent - not to access increased profit margins but to reveal the culture itself. We explored the culture of re-used clothing to get at and bring underlying values to the surface; to push against the norms by revealing what remains hidden in our consumer culture. It is also differentiated by deploying the label - the very signifier that normally indicates something is new, something is branded. We hacked and re-directed its purpose/intent to disclose the counter-culture, something already used, something already worn. Another point of difference is that we used the one entry point - a label - to uncover insights into the culture of excess. How? By calling it out.

In your experience, what insight does this method generate?

Because the Goodwill label represents re-sale and reuse, this project subtly subverts conventional coding in dress to reveal attitudes about identity, self and sense of belonging. Shopper responses revealed a range of perspectives, from pride in finding a bargain and outwitting the system of high priced designer labels, to fear about being seen

to shop at Goodwill. Further, the social hierarchy and ‘violence’ of market branding was made explicit. This prevailing and pervasive hierarchy was seen to hinder the simplest action for sustainability ... buying second hand. The project also revealed the deeper bond we all feel when we recognize that we live in a shared experience, and shed light on the culture of ‘NEW’ which has a way of quietly alienating us, even as we strive to gather more in our lives. Collecting a wide source of opinions enabled us to weave them together beyond the traditional confines of a ‘market’ or even a ‘culture’. Through the label project, we learned to see a counter culture unnoticed by the culture of new.





How have you used the data your method produces?

The project and short video have been used in design classes to describe methods of research and to open up discussions beyond clothing as product; clothing as identity, clothing as a lived experience post sale, clothing as coding in society and culture. And to illustrate potential points of resistance in the prevailing consumer culture that designers can use to prompt people to reflect and imagine potential futures.



Links to work demonstrating the method:

- Vimeo.com (2010). Goodwill: Label Research. [Online] Available at: <https://vimeo.com/17622662> [Accessed 2 May 2017]
- Vimeo.com (2010). Second Life of Clothing. [Online] Available at: <https://vimeo.com/17652234>. [Accessed 2 May 2017]

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Video recorder
People	
Location	Shop
Recruitment to method	Approaching people in situ
Sample	No limit

DYNAMICS

METHOD 28

Fashion police witness statement

The fashion police witness statements collect the voices of victims reporting the circumstances and facts of everyday abuses and violations where clothes have acted as an excuse for interpersonal violence.

OTTO VON BUSCH

When did you start using the method and where did your inspiration come from?

Around 2011. I got more and more interested in the interpersonal dynamics which make people care about clothes and fashion. I wished to explore the small everyday signals and gestures of approval or dislike that happen between peers: a nod, a comment, a side look, a way to look – how do we sense if we dress “right” or “wrong”? Are there “laws” in fashion, and is there such a thing as “fashion police”?

What aspect/question/entity does your method explore?

It listens to the voice of the victim of fashion abuses and acknowledges that there is an everyday shadow of violence in the use of fashion. By listening to the victim and collecting these statements we can see connections and better understand the patterns of abuse fashion contributes to in everyday life under the excuses of its “shallowness”.

How do you go about using your method?

To give the inquiry a police-like aura, I have opted for a very official looking witness statement form. My idea is that this may resonate with the idea of a governmental fashion police force as an organization which should both enforce the law but also be held accountable for its procedures and actions. So what I usually do is quickly describe the survey of the police, the purpose of collecting the statements and then hand out the forms. This has happened

in workshops, at art and design events, and in classes and guest lectures. Participants either fill in the form immediately or send it back to me at a later date. At the “Fashion as Social Energy” exhibit in Milan in 2015 I had made an installation in the form of a police interrogation room, with uniforms, flags, insignia and police manuals, and a table where visitors could sit down and fill in the form and also read the statements of others.

How is your method different to others?

Witness statements are common in ethnography and in truth and reconciliation commissions, and that is where part of my inspiration comes from. Using the metaphor of the ‘fashion police’ is a playful way to discuss serious issues, as it manifests how power, punishment and abuse are part of everyday fashion.



In your experience, what insight does this method generate?





From my experience, we very seldom discuss the everyday vulnerability, wounds and abuses that happen under the “shallow” excuse of fashion. Exactly by being considered shallow, a lot of exclusion and discrimination happens under the guise of fashion, and I think it is clearer to see, using the fashion police as a metaphor to pinpoint these mechanisms.

How have you used the data your method produces?

I have not yet used the method long enough to produce any data from it, but I plan to seek out correlations and patterns of abuses.

Links to work demonstrating the method:

- selfpassage.org (2017). The fashion police: an inquiry into the power of fashion. [Online] Available at: <http://selfpassage.org/FashPol/FashPol.htm> [Accessed 2 May 2017]

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	-
People	
Location	Seminar room
Recruitment to method	Through teaching
Sample	100

DYNAMICS

METHOD 29

Performing wardrobes

Performing Wardrobes is a multi-disciplinary artistic research workshop that employs performance to ask questions about wardrobes and garment use.

TIMO RISSANEN, MARI KRAPPALA, LEENA KELA, HEINI AHO AND SEBASTIAN ZIEGLER

When did you start using the method and where did your inspiration come from?

2014. The inspiration came from the five artists/researchers meeting at the Craft of Use event at London College of Fashion in March 2014.

What is your motive for exploring the wardrobe with this particular method?

This method is employed to investigate the artists/researchers' relationships to their own clothing. The workshop took place within Rissanen's project on garment use, *Designing Endurance*. Because there is a performative aspect to garment use, working with performance may uncover understanding that might be more difficult to uncover through other methods. Furthermore, the act of the artists/researchers performing generates new knowledge on our relationships to clothing and parallel ways to analyse research data and material that only performance can generate.

How do you go about using your method?

All of the artists/researchers did a wardrobe audit prior to the workshop, counting every garment they owned, including those not worn but for some reason still kept. These lists were discussed among the researchers on the first day and these discussions were filmed and recorded. Additionally, each artist/researcher brought with them ten garments that they had discovered during the audit that had somehow lost their meaning. The intention was to sensitise the research team to garment use. On the second day, each artist/



researcher conducted five performances with garments that had lost their meaning, each performance a response to a word from a list created by Kela. The performances were filmed. The purpose was to use constraints (a short list of words) to trigger performances that explored meanings of garments. The third day centred on experimental garments created by Aho and Ziegler, which were worn on the street by Rissanen and Ziegler and by three Designing Endurance participants. These experiments were filmed, including conversations between researchers and participants. The fourth day was dedicated to reflection on the previous three, to find the common threads among three somewhat distinct days. Over the four days the three Designing Endurance participants were interviewed by the team and Rissanen was also interviewed as a participant.

How is your method different to others?

Its employment of performance as a research tool may be different to most methods, as well as the multi-disciplinarity of the team of a fashion design researcher, a curator/researcher and three artists whose work spans performance, film, sculpture and installation.

In your experience, what insight does this method generate?





The method expanded our understanding of the meanings we attach to garments, both our own and others', and how we maintain or let go of such attachments. The workshop opened us to the importance of laughter as a dynamic element of action research. The performances were often awkward and embarrassing; shared laughter created an access to 'serious', in-depth conversations about both methods and the topic of research.

How have you used the data your method produces?

The workshop materials are resulting in both theoretical and artistic outcomes. We are working on a chapter for *Locus Out of Focus*, a scientific/artistic e-publication, focusing on the workshop methods. We are responding to the video documentation from the workshop through a series of artworks.

Links to work demonstrating the method:

- Aho, H., Ziegler S., Krappala M. (2016). *Locus out of Focus*.
[Online] Available at: <http://locus-focus.com/index.html>
[Accessed 2 May 2017]

Time to conduct method		People	
Time to analyse results		Location	Seminar room, streets
Cost		Recruitment to method	Personal contacts
Additional resources	Video recorder plus gift of shirt	Sample	4

DYNAMICS

METHOD 30

Actor Network Theory (ANT)

A conceptual framework to ‘follow the actors’ exploring complex clothing systems and associations with human and non-human actors.

TRINE BRUN PETERSEN AND VIBEKE RIISBERG

When did you start using the method and where did your inspiration come from?

2009. We were inspired by the use of ANT in engineering and industrial design.

What aspect/question/entity does your method explore?

We have used ANT to explore complex systems and the associations between human and non-human actors, e.g. textiles in hospitals, uniforms for health care professionals and a service system for baby clothing.

How do you go about using your method?

Most recently we have used ANT to study a leasing system for baby clothing. Here we ‘followed the actors’ through a broadly-based strategy of data collection. In line with ANT’s concept we followed both human and non-human actors with a particular interest in how the garments themselves were configured through use and maintenance practices. Research included participation in the company’s internal meetings, visits and talks with employees, the sourcing company and the associated laundry facility, as well as analysis of central documents and communication between the company and its subscribers. Our interest in the service as a socio-material network led us to follow the garments where they were most commonly used – the homes of the users. A total of five in-depth field trips were made to visit them in order to gain insight into their attitudes towards leasing baby clothing, the specific

assessment and use of the garments as well as their maintenance regimes. Field trips included informal, semi-structured interviews and wardrobe audits in which the subscribers took us through the collection they were currently using, telling us about how each piece was used in conjunction with the rest of the collection. The data was then analysed using a hermeneutic perspective.

How is your method different to others?

Where wardrobe studies are typically confined to the private dressing room, ANT goes across public and private spheres including all relevant actors. The approach seeks to uncover relations that are empirically traceable.

In your experience, what insight does this method generate?

In our studies the method has generated insights into how design is shaped by often-unnoticed human and non-human actors, e.g. laundry equipment and how object and practices of use intersect in a Product Service System offering rental of baby wardrobes.





How have you used the data your method produces?

The data has been analysed using a hermeneutic approach. Through reading and comparing data across all actors, the network emerges and can be described.



Links to work demonstrating the method:

- Petersen, T. B. and Riisberg, V. (2016). Pockets, Buttons and Hangers. Designing a new uniform for health care professionals. *Design Issues*, [Online] Volume 32 (1), p. 60-71. Available at: http://www.mitpressjournals.org/doi/10.1162/DESI_a_00365#.WQiQH09OJPY [Accessed 2 May 2017].
- Petersen, T. B. and Riisberg, V. (2017). Cultivating User-ship? Developing a circular system for the acquisition and use of children's clothing. Forth-coming in *Fashion Practice*.

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Camera, audio recorder
People	
Location	Various
Recruitment to method	Snowball technique
Sample	As dictated by the study

DYNAMICS

METHOD 31

Mediating user experiences

Studying and mediating experiences of clothes from users to a product development/innovation team.

MARI BJERCK

When did you start using the method and where did your inspiration come from?

2009. I started using the method in at the start of my PhD where set out to explore work uniforms for women in male dominated occupations and to describe the knowledge learned from that to product developers whose objective was to design workwear for specific occupations.

What is your motive for exploring the wardrobe with this particular method?

I was already observing and wearing work uniforms in work contexts though my fieldwork. Engaging with the clothes of the wardrobe was a necessary and interesting way to get closer to the clothes not only worn on the body but hanging, lying inside and outside the physical wardrobe space. Getting closer implied both visual and sensuous studying of each garment, as well as more in-depth talking about the clothes in the informants' own words and experiences. It also allowed photographing essential details and the garments as wholes or parts of wardrobes. The information that comes out of a wardrobe study is, as such, very well suited for visual and verbal presentations for a broad audience as it allows closeness to each garment.

How do you go about using your method?

The researcher first conducts one or several wardrobe studies within a sample. In the study, every garment placed in or just outside a wardrobe (at home or at work) is studied by numbering,

photographing, videotaping and talking about the garments therein (using a tape recorder or by taking notes). The next step is to present this data to a design or product development team including photos, videos and citations from one or several wardrobe studies. This presentation enhances both socio-cultural aspects related to context: the clothes that have been worn, physical aspects of the garments such as details of shape, size, colour, texture, textile composition, placement of pockets, loops, collar, etc., and the individual descriptions of the sensuous aspects of the garments. After the presentation time is set aside for discussions and questions both among the product development/design team and with the researcher about design-solutions, marketing, sales channels and communication strategies. As such the researcher not only documents the clothes described by the owner or wearer, but becomes a guide into and a mediator of the specific user experiences of the clothes.

How is your method different to others?

This method is different in that it translates knowledge usually communicated to an academic audience to a business world whose focus is to develop products and services. It allows a product development process to benefit from the experiences of real users, and is suitable not only for clothes but also for other products and services.

In your experience, what insight does this method generate?





It contributes to translating knowledge of experiences and practices of clothes in use, where there is poorly developed language, into a business world whose focus is to innovate and develop products, services, strategies and markets. It generates insight into understanding people and things in their everyday relations and achieving action-oriented results within the innovation and development processes.

How have you used the data your method produces?

It has been used academically through journal publications and in my PhD thesis. In addition, the data has been used by product developers, designers and marketers who have launched workwear products on the market.

Links to work demonstrating the method:

- Bjerck, M. (2016). Developing work uniforms for women. The role of Ethnographic Research. *Journal of Business Anthropology* [Online] Volume 5(1), p. 137-153. Available at: [http://research.cbs.dk/da/publications/developing-work-uniforms-for-women\(4194e847-63e9-400f-98f5-9b560a1fc271\).html](http://research.cbs.dk/da/publications/developing-work-uniforms-for-women(4194e847-63e9-400f-98f5-9b560a1fc271).html) [Accessed 2 May 2017].

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Tape recorder, camera, notebook
People	
Location	Private or public wardrobe space
Recruitment to method	Telephone or face-to-face recruitment
Sample	Depends on the object of the inquiry

PART III

TRANSFORMING WARDROBES

Including research methods that explore a process of wardrobe transformation from a range of perspectives.

DOING TOGETHER - to test knowledge and build skills

Method 32. Knitting: Twigger Holroyd, 'Reknitting workshops'

Method 33. Mending: Towers, 'Wear > Craft > Mend'

Method 34. Repairing with young people: Collins and Dixon, 'Practice-based workshop interviews'

EXPLORING - the contents, activities and space of a wardrobe as a way to foster individuals' capacity to act

Method 35. Questioning the role of consumption in contemporary life by undertaking to wear only the clothes already in a wardrobe for a lifetime: Middleton, 'The pledge (an 'ontoexperiment')'

Method 36. Using experimental garment forms to query current behaviours and how to change them: Day Fraser and Doyle, 'Critical use'

ADVISING

Method 37. Style advice, wardrobe organisation and streamlining:

Roper, 'The Wardrobe Angel'

Method 38. Inviting designers into wardrobes to give a wearer a fresh look at their wardrobe: Whitty and McQuillan, 'Wardrobe Hack'

PEDAGOGY

Method 39. Awareness and personal practices in fashion learning and teaching:

Parker, 'Wardrobe inquiry as an educational tool'

Reknitting workshops

A series of evening and full-day group making workshops exploring techniques for reknitting items from the wardrobe.

AMY TWIGGER HOLROYD

When did you start using the method and where did your inspiration come from?

2012. The method was based on the knitting workshops I had run as part of my design practice. I had found that making in a group setting supports open, constructive discussion.

What is your motive for exploring the wardrobe with this particular method?

To investigate making and remaking clothes within the home as a strategy for sustainability.

How do you go about using your method?

This method was developed in order to find out about people's experiences of making fashion through a practical activity. This activity, involving six participants, took place in seven sessions spread over five months. The first two sessions were two-hour evening workshops where we talked about experiences of making (while knitting) and discussed attitudes to reworking (while deconstructing garments). Four full-day workshops provided time to test a range of techniques for reworking knitted items, which I had developed prior to working with the group. The first two full-day sessions were relatively structured, as I guided the group through a series of creative and technical tasks. The later sessions were more open, as each participant was invited to use the techniques to rework an item from their wardrobe. A final evening session provided time for the participants to present their completed projects, and

reflect on the project. In the relaxed and informal setting of the workshop, the participants spoke openly. Every session was documented using one or two video recorders and up to three audio recorders.

How is your method different to others?

The distinctive feature of this method is the gathering of data during a creative activity. Rather than talking to makers about their practice retrospectively, I was able to hear the participants' feelings first-hand as the project progressed.

In your experience, what insight does this method generate?

This method generated a huge amount of valuable data, which – once sifted and analysed – provided insights relating to a number of different areas of interest. The discussions between the participants ranged from the micro level (e.g. the specific reknitting techniques and the reworked garments) to the macro level (e.g. concerns about issues such as waste, taste and wholeness). The conversation had a broad temporal scope, from anecdotes about previous experiences to aspirations for the future.







How have you used the data your method produces?

In my PhD thesis, book chapters, journal articles, talks and a book.

Links to work demonstrating the method:

- Twigger Holroyd, A. (forthcoming, 2017). *Folk Fashion: Understanding Homemade Clothes*. London: I.B.Tauris.
- Twigger Holroyd, A. (2015) *Re-knitting: the emotional experience of opening knitted garments*. *The Journal of Design Strategies*, Volume 7(1), pp. 112-9.

Time to conduct method		People	
Time to analyse results		Location	Workshop
Cost		Recruitment to method	List of previous workshop attendees
Additional resources	Audio recorder, webcam, knitting equipment.	Sample	6

DOING TOGETHER

METHOD 33

Wear > Craft > Mend

Workshops in which mending interventions are taught, practiced and documented using participants' garments.

EMILY TOWERS

When did you start using the method and where did your inspiration come from?

2013. I was inspired by other researchers' work and my own experience volunteering in the Sweatshop Paris (a café couture workshop).

What is your motive for exploring the wardrobe with this particular method?

To gain insight into mending clothing.

How do you go about using your method?

The method involves designing and running workshops where mending interventions are taught and practised. Care was taken about the setting for these workshops, and in the main they took place in a studio-shop which offered a relaxed informal space, full of visual stimulation. Participants practised specific mending techniques on their own garments. The techniques taught were chosen for their usefulness, ease, limited equipment requirements and creative potential. They included: darning, patching, re-seaming and re-hemming, replacing a zip, needle felting, and embroidery and applique, including Sashiko boro, a traditional technique of Japanese repair.

How is your method different to others?

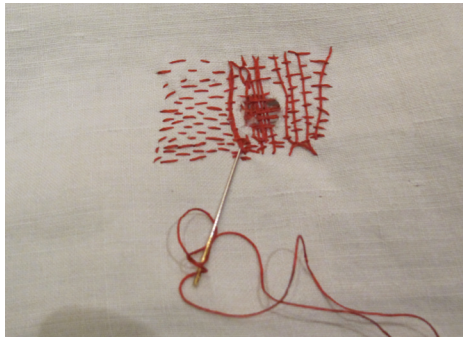
The crux of the method is about building skills and competencies in a participants' wardrobe: providing the participants (users) with the tools required to help create successful mending outcomes with their own clothing, and giving them greater autonomy over the design and making process.

In your experience, what insight does this method generate?

It generates insight into how to re-insert 'worn', 'broken' or 'retired' garments into a wearer's active wardrobe again.

How have you used the data your method produces?

In my MPhil research and presentations.



Time to conduct method



Time to analyse results



Cost



Additional resources

Sewing equipment, camera, audio recorder

People



Location

Workshop

Recruitment to method

By letter drop along three streets

Sample

8

Practice-based workshop interviews

Researching young consumers' attitudes towards novelty, newness, wear and repair using practice-based workshop interviews.

REBECCA COLLINS AND ABIGAIL DIXON

When did you start using the method and where did your inspiration come from?

2016. Inspiration came from collaborative making-and-talking practices employed by Amy Twigger Holroyd (see Method 32) and anthropologist Professor Tim Ingold.

What is your motive for exploring the wardrobe with this particular method?

By using practice-based workshop interviews we sought to explore tensions within young people's embodied experiences of garments 'oldness' and 'newness', while also giving them the opportunity to develop a useful 'garment care' skill.

How do you go about using your method?

Participants were invited to bring one textile-based item to a one-to-one workshop session with a researcher. This item would be used to teach the participant a 'garment care' skill and as a reference point for the interview. A semi-structured interview schedule was devised as a guide. In practice, this schedule was used intermittently, with conversation more commonly guided by the participant's chosen garment and the practical work it demanded. A range of resources were provided (sewing machines, needles and pins, fabric scissors, cottons and yarns, fabric off-cuts, darning mushrooms, etc.) to ensure all participants' garment 'projects' could be worked on. Examples of the participants' projects included darning woollen socks, sewing up a seam in a coat and turning a no-longer-worn

t-shirt into a shoulder bag. Participants were shown, stage by stage, how to complete their repair/upcycle projects and were encouraged to ask questions about the process if they needed to, with the researcher offering guidance as required. The interview was conducted in parallel with this process, using a combination of pre-set questions from the schedule and ad-hoc questions linked to the repair/upcycle process. Interviews were audio-recorded and subsequently transcribed, prior to analysis.

How is your method different to others?

This method is more commonly used within the creative arts, rather than – as in this project – within a social science (human geography) enquiry. It therefore situates creative practice as a rich methodology within the recent creative methodological turn in human geography. It also brings creative, ‘hands-on’ practice to bear on a sustainability-focused enquiry, which is a rarely encountered combination.

In your experience, what insight does this method generate?

Having a ‘live’ project as inspiration for questions and comments generated some important, very nuanced, findings related, for instance, to the development of manual skill and the right ‘place’ for this kind of learning (e.g. as a self-directed hobby vs formal education), as well as subtle distinctions between types of ‘cool’.

How have you used the data your method produces?

This work is still in progress – the data has recently been transcribed ready for analysis. Preliminary findings have been presented at an academic (human geography) conference.

Time to conduct method	 	People	 
Time to analyse results		Location	Seminar room
Cost	 	Recruitment to method	Online
Additional resources	Sewing equipment	Sample	13

EXPLORING

METHOD 35

The pledge (an ‘ontoexperiment’)

Wear only the clothes already in my wardrobe for the rest of my life.

Mend and repurpose as required.

JONNET MIDDLETON

When did you start using the method and where did your inspiration come from?

2008. I was frustrated by the excess of clothing I had unwittingly accumulated, and my material disengagement from my clothes.

What is your motive for exploring the wardrobe with this particular method?

I am a feminist performance artist who makes no distinction between art and life, and in a moment of insight I decided to ‘make the problem art’ as a way out of the impasse. I wanted to force the potential for transformation, of myself, the clothes, and the world which has normalised this condition.

Does your method sit within a family of other methods? If so, which one(s)?

The Pledge is an example of what I conceptualise as an ‘ontoexperiment’ – a specific method for doing an embodied, ongoing ontological form of enquiry. It starts from a protocol, e.g. buy no more clothes, which generates experiments in alternative forms of living and being. Clothes pledging itself is an established method for rethinking fashion consumption and is akin to sustainable living experiments, grassroots material activism, anticapitalist social movements and feminist performance art.

How do you go about using your method?

In the beginning it was as simple as just wearing (and wearing), so simple in fact that the first five years were a non-event as the clothes resisted wearing out. Even pregnancy, breastfeeding and living in a tropical climate were minor events. Now, in year 9, I'm still not a visible manifestation of radical durational clothing practices but I am living with a diverse range of less noticeable glitches and malfunctions (e.g. I wear tights and knickers strategically so they don't fall down). As for self confidence, as time goes on I feel increasingly assured that glitchy garb feels right and consuming any more seems wrong. Most critically, the mending/transformation pile has started to tower over the still functional clothing and this issue of why, even with the best of intentions, it is 'impossible' to mend, has become the question I have explored in my doctoral thesis. As I complete the PhD, now armed with answers to this question, and having decided to leave paid employment, both myself and the contents of my wardrobe will be speeding along our transformational trajectories very soon. The best fashion is still to come.



How is your method different to others?

Compared to other clothing pledges it is unusual, if not unique, in being ‘for life’, and perhaps also in its (retrospectively recognised) intention to generate clothing practices entirely outside of the capitalist economy, rather than kinder practices within capitalism.

In your experience, what insight does this method generate?

It immediately impacted on my relationship to consumerism in general and my perception of what I ‘need’ to live well. Since starting the pledge I moved to Cuba and live happily there without ‘essentials’ such as toilet paper, Wi-Fi and cheese. The pledge has not only shown how we can live well with far, far less than we could ever imagine, but also how much longer the material we depend on for our existence, clothes in this instance, can keep going with our help.

How have you used the data your method produces?

To inform an alternative way to live and be in the world, as part of an activist practice. In published form: a journal paper, a book chapter and a chapter of my forthcoming PhD thesis ‘Mending the Sensible: Ontological Experiments in Material Activism’.

Links to work demonstrating the method:

- Middleton, J. (2012). Long live the thing! Temporal ubiquity in a smart vintage wardrobe. *Ubiquity: The Journal of Pervasive Media*, [online] Volume 1(1), pp. 7-22. Available at: <http://www.ingentaconnect.com/content/intellect/ubiq/2012/00000001/00000001/art00002>.
- Middleton, J. (2015). Mending. In K. Fletcher and M. Tham (Eds.) *Routledge Handbook of Sustainability and Fashion*, London: Routledge, pp. 262-274.

Time to conduct method	—————	People	—————
Time to analyse results	.....	Location	Home
Cost	.....	Recruitment to method	n/a
Additional resources	Time	Sample	Everything in wardrobe

EXPLORING

METHOD 36

Critical use

An approach that applies disruptive, slightly unusual, ambiguous artefacts in everyday use scenarios.

HÉLÈNE DAY FRASER AND KEITH DOYLE

When did you start using the method and where did your inspiration come from?

2015. The inspiration came from a Research Assistant's approaching surfing trip and a group discussion in our lab about the role of clothing as thinking/speculative artefacts.

What is your motive for exploring the wardrobe with this particular method?

To acknowledge that clothing can be meaningful and significant. To manifest our interest in the connections we have with people, the environment and the artefacts around us. To register an awareness that our presumed relations with waste and care need significant re-adjustment. And, because of a hunch that insight might be available through quiet, self-initiated acts of reconsideration.

How do you go about using your method?

making

An unusual but vaguely recognizable garment form is constructed and used.

pitching

The form is documented before it is used – out of its usual context (at the lake, on the pavement of a parking lot, hanging from a tree, suspended from a climbing gym set up).

wearing

The method uses the unfamiliar garment form to confound its wearer and others. Its users have to deal with unusual questions, queries from others and with the uncertainty of the form and their ability, as a wearer, to maintain 'normal' relations with space, time, and the social encounters that shape them. Wearers have to improvise, tell stories, create new structures, new body movements (to go through doorways, upstairs, round corners). They navigate social interactions, contend with family expectations, professional obligations, personal desires of self-projection. And as they document their use of the garment, they engage with a wide range of qualities of the environment (social, political, ecological) in different ways.



How is your method different to others?

Unlike with Critical Design, the leverage points for Critical Use are participatory; unlike Critical Making, they are ongoing.

In your experience, what insight does this method generate?

It has allowed the research team to understand clothing in new terms:





- Thinking of clothing as modular, we have begun to identify parts that are stable or unstable and open to improvisation. In conventional clothing stabilizing features might be cuffs, collars, waistbands. Unstable features that are more fluid and open for change might be the pant legs (that can be rolled up or down).
- There has been a heightened awareness of clothing constraints that are physical – wearing an unusual clothing form that does not wrap your body in a familiar way leads to having to deal with new ways of going through doorways, upstairs, getting out of cars.
- There has been a heightened awareness of clothing constraints that are social – because it looks vaguely familiar, but not quite, the clothing form we have been wearing generates a lot of unsolicited questions and actions. People come up to us and deconstruct what we are wearing (trying to figure it out). People tell us stories about their relationships with clothing and how clothing helps them navigate such things as social expectations and individual desires.
- There has been a heightened awareness of clothing constraints that are ecological – wearing a clothing form that shifts and self-adjusts continually as we go about our day and does not conform to usual garment conventions (a top has a front and a back, a neck opening, sleeves...) facilitates a different movement of air around the body. The string system we have been using to help assemble our clothing form often picks up the breeze and whips around our bodies in unfamiliar ways. We notice the flow and quality of the air around us and, by extension, the changing seasons far more.

How have you used the data your method produces?

In talks, peer reviewed publications (articles, papers), workshops, and on our research project's website.

Links to work demonstrating the method:

- Emily Carr University of Art + Design (2017). Clothing(s) as Conversation. [Online] clothingasconversation.com. Available at <http://www.clothingasconversation.com/> [Accessed 2 May 2017].

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Drawing materials plus gift of trialed item
People	
Location	Various
Recruitment to method	Snowball technique
Sample	30 currently, no limit to total

ADVISING

METHOD 37

The Wardrobe Angel

Sort, assess, re-style clothes in the wardrobe. Declutter and reorganise the wardrobe. Follow with style inspiration moodboards.

STEPHANIE ROPER

When did you start using the method and where did your inspiration come from?

2011. I previously worked as a Visual Manager in fashion retail and shopped every day. My wardrobes were full, yet I kept buying more clothes. My thought was – if I work in fashion and I understand the trend cycle, how shops are laid out and the flow of the fashion calendar but my wardrobes are still a mess, what are everyone else’s wardrobes like?

What is your motive for exploring the wardrobe with this particular method?

To promote sustainability and positive fashion consumption. Fashion is a forward-facing industry – even though it takes inspiration from the past it rarely wants us to wear old clothes. The past season faux pas. But in reality, people rarely buy a whole new wardrobe each season. If retailers showed customers how to wear an item they bought last season, or last year, with an item from their new collection, wardrobes would be more cohesive and work better, customers would have more knowledge about what goes with what, there would be less waste and more positive consumption. But shops don’t do that because they are relentlessly selling newness; new trends, new ideas, all day, every day.

As it stands, the fashion industry at large doesn’t serve the needs of the individual wardrobe. My business bridges the gaps in styling knowledge from the catwalk to the individual client and from the impersonal shop layout to the personal wardrobe layout.

How do you go about using your method?

The Wardrobe Angel uncovers an improved sense of style by working with what is already in the wardrobe.

Pre-appointment – Speak with each client to find out about their lifestyle, how they store their clothes, what their fashion and style influences are.

During the appointment – Client tries on all items in their wardrobes. New outfits are styled and photographed. Clothes for altering/upcycling are labelled. Unsuitable items (items that don't work for my client's shape and lifestyle) are placed in a bag for charity or in a pile to sell on eBay. Wardrobe is re-arranged in line with my client's lifestyle (i.e. how she spends her time is reflected in what is easiest to find).

Follow up – Present is a personalised moodboard (or Pinterest board) packed with new looks for the client to try, tips on styling themselves going forward, and articles appropriate to their style, shape and taste. The client also receives a shopping list of items to purchase to make their existing items work even harder for them. Unsuitable clothes are sold on eBay or donated to charity.



How is your method different to others?

I am the only person in the UK (and the world, as far as I know) who uses the Wardrobe Angel method of sorting and assessing the whole wardrobe with a triple pronged approach of styling, upcycling and decluttering. An image consultant tells you what suits you. A Declutterer streamlines your wardrobe. A Stylist combines clothes in a more exciting way. I do all three.

In your experience, what insight does this method generate?

The Wardrobe Angel method generates insights into the emotional and financial relationships with clothing.

Emotional – the sentimentality of certain items of clothing. Why we buy, what we buy and how we wear it. Feelings of inadequacy - not being as stylish as a friend/sister/colleague. Feelings of being ‘old’ not having ‘it’ – the style they used to have. Feelings of being invisible in an industry they love – when a client perceives they are ‘past it’ for fashion or don’t know how to re-engage with the industry after a long period of not consuming.

Financial – the amount spent on items never worn and under used. Differences between what is considered ‘a lot of money’ by one client compared to another. What is ‘value’, how long should items of clothing last? Post-purchase regret.

Body dysmorphia – my views on a client’s body versus what they think in their heads: clients are generally smaller than they think they are. There is also staggering insight into a woman’s relationship with her body post-children; I have had clients sob with grief for the body they used to have pre-children. Beliefs that clients have about parts of their bodies: “I can’t wear short dresses because of my big calves” which are often untrue and unfounded but reached by comparison with fashion images (models) and other women.

Fashion industry – how do clients interact successfully with and consume sensibility from fashion when it can be a bewildering industry? Why is there no sizing standardisation in the fashion industry? This really pisses clients off!

Gender stereotypes – one female client said, “I’m a woman, I should be good at this” (ie. styling herself and shopping), another said, “I only get dressed so I don’t get arrested for being naked. Just because I’m a woman I shouldn’t have to have an interest in fashion.”

How have you used the data your method produces?

In newsletters, blog posts, on social media, on my website, in the press, at talks, on radio and on television. All with the end goal of helping people buy less and wear what they have in more ways.

Links to work demonstrating the method:

- wardrobeangel.co.uk (2017). The Wardrobe Angel. [Online] Available at: <http://www.wardrobeangel.co.uk/> [Accessed 2 May 2017].
- Youtube.com (2011). The Wardrobe Angel. [Online] Available at: <https://www.youtube.com/watch?v=LW8SnGYyOOc>. [Accessed 2 May 2017]
- Youtube.com (2011). One Black Dress. [Online] Available at: https://www.youtube.com/watch?v=_UE3ONkcA8o. [Accessed 2 May 2017]

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Clothing rail, camera, bags, tags for labelling garments
People	
Location	Homes
Recruitment to method	Word of mouth, online, social media
Sample	No limit, normally around 9 per month

ADVISING

METHOD 38

Wardrobe Hack

Six stages of individualised and modifiable actions, inactions, to investigate a participant's wardrobe.

JENNIFER WHITTY AND HOLLY MCQUILLAN

When did you start using the method and where did your inspiration come from?

2012-2014. This project came about through our involvement in the 'Local Wisdom' fashion research project.

What aspect/question/entity does your method explore?

Is there scope for an expanded fashion system that encourages user autonomy outside of the commercial space? What role do emerging technologies such as social networking and mass collaboration on distributed networks have to play in changing users' relationship with fashion?

How do you go about using your method?

Stage One: Interview/survey. Between a participant and the 'Wardrobe Hackers' (the researchers) to explore the role fashion in their life.

Stage Two: Sorting. The participants were given a suggested list of categories (e.g. formal, casual, favourite) in order to organise their wardrobe.

Stage Three: Wardrobe visit. The Hackers visited the participant's wardrobes to talk about their selections and categorisations.

Stage Four: Independent task/delivered service. The Hackers sent each participant a specific list of proposed tasks to carry out. Each list was tailored to the participant, based on their relationship with their wardrobe.

Stage Five: Feedback.

Stage Six: Workshop. Participants were invited to a workshop to engage with their clothing differently, to share their ideas, approaches and new awareness to clothing.

Over the period of two to three months the researchers were in regular communication with the participants in the form of house visits, and feedback via email. After each session photographic, audio and written data were analysed and a website and social media was used to collate, build and grow intelligence about the Hack.

How is your method different to others?

This method seeks to conduct research through the process of engaging in a process of change with participants.

In your experience, what insight does this method generate?

The Wardrobe Hack has generated insight into the thoughts, attitudes, and behaviours that people have with their clothing in real life conditions. One of the most meaningful and heart-warming outcomes was how simple it is to shift a gear by injecting a human element into a highly commoditised environment. It was clear in many cases that by providing a forum to talk about their clothing people opened up and responded with joy and originality towards clothing.

How have you used the data your method produces?

In exhibitions, oral presentations at conferences, published papers, in talks, in teaching and on websites.

Links to work demonstrating the method:

- Wardrobehack.com (2017). The Wardrobe Hack. [Online] Available at: <http://www.wardrobehack.com> [Accessed 2 May 2017].
- Whitty, J. (2014). The Wardrobe Hack and Uncatwalk digital platforms of action and services for positive engagement with clothing. In: *Shapeshifting: A Conference on Transformative Paradigms of Fashion and Textile Design*. [Online] Auckland, New Zealand: p. 1-24. Available at: <http://aut.researchgateway.ac.nz/handle/10292/8575/> [Accessed 2 May 2017].



Time to conduct method	—————
Time to analyse results	—————
Cost	—————
Additional resources	Camera, video recorder, sewing equipment plus gift of programme of clothing exercises
People	—————
Location	Homes
Recruitment to method	Online
Sample	5

PEDAGOGY

METHOD 39

Wardrobe inquiry as an educational tool

Wardrobe-based educational activities that develop critical thinking about materials and people involved in making clothes.

LIZ PARKER

When did you start using the method and where did your inspiration come from?

Around 2007. The method has been adapted over the years from a number of now-unknown sources who nevertheless deserve recognition. The rationale comes from global education, an approach that is concerned with tackling global injustice through education, inspired by the work of Paolo Freire among others.

What aspect/question/entity does your method explore?

The method supports students to develop awareness about their relationship with their clothes, people involved in making them and the environment.

How do you go about using your method?

The method has four activities that can be used separately or together:

Who knows: This activity is an entry point to a discussion about how we are disconnected from the origins of clothing. In class students are asked to raise their hand if they can answer 'yes' to the following questions about an item of clothing they are wearing without looking at the labels. Typically, the number of hands gets lower as the questions are asked.

Who knows:

- What is the brand?
- What fabric is it made from?
- Where is it made?
- Who made it?

Labels: This activity engages students with where their clothes come from and begins a conversation about where the people who make their are geographically located clothes and the environmental costs. Students are asked to look at the labels in their clothes and call out where their clothes are made to initiate a discussion.

Wardrobe study: In this activity, students explore their relationships with clothing and practices of use, putting the focus on use rather than production as the starting point for explorations of fashion sustainability. Students are asked to delve into their own wardrobes as a self-directed activity outside of the classroom using prompts such as how many items (by type), what they wear often, what they rarely wear, what materials these clothes are made from and what they value.

Treasured clothing item: Students are asked to share stories of treasured items of clothing in class as an entry point to exploring the importance of fashion, the power of fashion and assumptions about quality, long-lasting, etc.

How is your method different to others?





The method is different to transmissive forms of educational practice where students are ‘given facts’ about fashion and sustainability. It is also different to education that attempts to direct students to ‘right’ action. In contrast, students are supported to develop their own understanding about fashion sustainability and critically reflect on the way in which the dominant fashion system operates.

In your experience, what insight does this method generate?

Students begin to develop a deeper understanding of the provenance of their clothing and the dominant fashion system.

How have you used the data your method produces?

The data isn't captured by an external researcher. Instead the students become their own researchers.

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	-
People	
Location	Seminar room
Recruitment to method	Through teaching
Sample	n/a

PART IV

MATERIALITY

Embracing methods of investigating physical garments or parts of garments to generate new knowledge about experiences of fashion, clothing materials, culture and systems.

EXPERIENCES

Method 40. Testing the smell of a range of fabrics, quantitatively and qualitatively: Laitala and Klepp, 'Sensory odour testing by a consumer panel'

Method 41. Testing people's materials knowledge and experience: Klepp and Hebrok, 'Sensory material test'

Method 42. Trialling clothing pieces by wearers: Klepp and Laitala, 'User trials'

Method 43. Documenting awareness of the sense of touch and wearer's sensuous experiences of cloth: Bang and Riisberg, 'Tangible Dialogue Tools'

Method 44. Using photographs to elicit memories and recollect places, people and objects, including garments: Turney, 'Look books'

HANDLING AND EXAMINING GARMENTS

Method 45. Methods of unpicking clothing to disclose the material and fashion system embodied within: Ruby Hoette, 'Unpicking the Fashion System – Practice as Research'

Method 46. Scrutinising historical re-fashioning and re-purposing techniques to understand lifespan in contemporary garments: Aspinall, 'Re-interpreting, re-fashioning'

Method 47. Auditing discarded and damaged garments leftover from clothes swaps: Whitson-Smith, 'Clothes exchange waste audit'

Method 48. Laboratory testing of textile material properties: Laitalat, 'Textile material tests in a laboratory'

Method 49. Using subjective and objective measures to better understand clothing properties: Laitala and Klepp, 'Method triangulation'

Method 50. Combining textile testing and design-led approaches: Woodward, 'Interdisciplinary material methods'

Sensory odour testing by a consumer panel

Testing the odour properties of clothing items by a panel of users.

KIRSI LAITALA AND INGUN GRIMSTAD KLEPP

When did you start using the method and where did your inspiration come from?

We have used the method as part of traditional laboratory user trials since 2001, but developed the method for testing materials in 2011.

What is your motive for exploring the wardrobe with this particular method?

Odour is a little studied but important property of clothing, affecting the way it is used. For example, it affects whether an item is worn, if it requires washing, and even if we choose to buy it (e.g. second-hand clothing). Lingering perfume odour has been reported to be a problem for use of rental clothes. Odour is also used by people to identify the fibre content of textiles (i.e. silk, wool).

How do you go about using your method?

In our latest large sensory odour test we investigated different textiles over time as they went through various treatment cycles with sweat accumulation, airing and washing. Thirteen different fabric samples of four material categories (wool, cotton, odour-control polyester, and regular polyester) all of which could be used in sportswear, were tested for odour formation. Textile samples were sewn to gym mat covers used by 30 circuit-training participants. Participants rotated between the training stations throughout the session so that sweat from all participants accumulated on the samples, which were soaking wet after the training sessions. Samples went through several rounds of use, washing and airing. Odour intensity was evaluated at eleven stages during testing. For washing, fragrance-free detergents and fabric softeners were

chosen because fragrances can have a very strong odour that might 'hang' in the specimens and air, making repeated observations methodologically difficult.

The odour of samples was evaluated by a panel of twelve consumers recruited from employees at our research institute. Assessors did not know what happened to the samples between each stage, were strongly advised against the use of products with strong odours, were asked to avoid smoking and eating right before the tests and to take breaks in the assessment process. Each sample was measured twice per day by each participant in order to ensure reliability and internal consistency. The samples were evaluated for odour intensity, on a scale where one equalled 'no odour' and five, 'Very strong odour.' The evaluators also indicated whether they would still use the sample in question or whether they would choose to launder it. They were also given the opportunity to describe the smell in their own words. The data were processed statistically using SPSS and Excel software. The descriptions of odour were grouped into general categories as a way to make sense of the variety of qualitative responses. The categories allowed us to see a general spread of how the respondents found the textiles to smell, making it possible to compare them.

How is your method different to others?

Odour can also be measured instrumentally thus describing the chemical components of the odour emission, but using regular consumers for describing the odour relates the results more realistic use situations of clothing. The sensory impression of odour is contextual and individual. It is experienced and perceived differently from person to person; hence descriptions of odour will vary.

In your experience, what insight does this method generate?

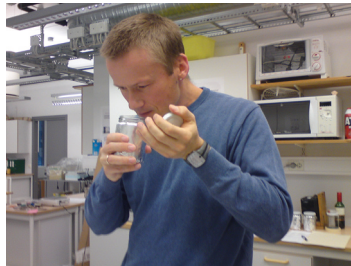
It shows how invisible textile properties are also very important for how we use and interact with textiles. The results have also shown that there are large individual differences in the evaluation of odour.

How have you used the data your method produces?

In articles and in giving advice to consumers on how to launder different textiles and which materials are likely to smell less after use.

Links to work demonstrating the method:

- Laitala, K., Kjeldsberg, M. and Klepp, I. G. (2012). Troubles with the solution: Fabric softeners and odour properties. *Tenside Surfactants Detergents*, [online] Volume 49(5), p. 362-368. doi:10.3139/113.110203. Available at: <http://www.hanser-elibrary.com/doi/abs/10.3139/113.110203?journalCode=tsd> [Accessed 2 May 2017].
- Klepp, I. G., Buck, M., Laitala, K. and Kjeldsberg, M. (2016). What’s the problem? Odor-control and the smell of sweat in sportswear. *Fashion practice: The journal of design, creative process & the fashion industry*, [online] Volume 8(2), p. 296-317. Available at: <http://www.tandfonline.com/doi/full/10.1080/17569370.2016.1215117> [Accessed 2 May 2017].
- Kjeldsberg, M., Eilertsen, K., Buck, M. and Klepp, I. G. (2012). Lukten av svette: luktutvikling i ulike tekstiler [Smell of sweat: Development of odour in different textiles]. [Online]. Oslo: Statens Institutt for Forbruksforskning. Available at http://www.sifo.no/files/file77963_54-2011_lukten_av_svette_luktutvikling_i_ulike_tekstiler_rev.pdf [Accessed 2 May 2017].



Time to conduct method ▬.....

Time to analyse results

Cost ▬.....

Additional resources A gym, laundering facility

People ▬.....

Location Laboratory

Recruitment to method Fellow employees

Sample > 12 individuals made up of different genders and age groups

Sensory material test

Used to study how people experience, understand or evaluate various materials by using their senses.

INGUN GRIMSTAD KLEPP AND MARIE HEBROK

When did you start using the method and where did your inspiration come from?

2011. It was an extension of teaching practice where fabric samples were used in educating people in material science.

What aspect/question/entity does your method explore?

The method can be used to explore various aspects of the informant's relationship with textiles. It can be used to test knowledge, or to examine which textile characteristics are emphasised. However, the test not only allowed us to study which samples are identified correctly or incorrectly, the recordings of how the informants reasoned with themselves in order to establish a perception of the fabric also gave us insight into how the informants made their guesses and what kinds of attitudes, expectations and associations they had for each of the textiles. It is also possible to examine how informants evaluate the usability of different materials to various purposes.

How do you go about using your method?

The first time we applied the method was with consumers from six different groups: 1) Working class: between 40–65 years old, low income, 2) Middle class: between 30–40 years old, middle income, academics (Norway and England), 3) Economic capital: between 40–50 years old, high income, 4) Senior citizens: around 80 years old, 5) Immigrant background: from India, 6) Youth: 17-year-old boys. The informants were asked to sort 34 textile samples into three

categories: wool, cotton and synthetic. They were told that the three piles would not necessarily be equally large, but they did not know that approximately 70% of the samples were wool. The informants were asked to feel the samples, describe how they looked and felt, explain what they thought of them, and guess which material they were made of. This test not only allowed us to study which samples were identified correctly or incorrectly, but the interviews also gave us insight into how the informants made their guesses and what kinds of attitudes, expectations and associations they have for each of the textiles.

We repeated the method in 2015 when we interviewed 15 Norwegian and 15 Swedish informants who participated in the sensory material sample test to survey actual material choices and barriers for use. A collection of different material samples was presented to the informants and they were asked specific questions related to each sample. The answers were recorded. This time 28 materials were selected in order to include some variation in fibre types, colours, fabric structures, fibre fineness, weight etc., however the main focus was merino wool samples that could be suitable for use in bed, either as bedlinen or nightwear. Some of the additional samples were included so as to have contrasting materials, were usual for some bedlinen or nightwear, and some were unusual or less suitable for these use areas.



The informants were not told beforehand of the material content of each sample, but they were informed that most of them were made from wool. The informants were asked to pick a random sample, say the number aloud for the recording, feel the samples, describe how they looked and felt, explain what they thought of them, and if they would wear it next-to-skin. We also asked them to guess which material the samples were made of, but we tried not to make this the focus of the test and told them the correct answer right after they made the guess. Afterwards, when all samples were examined one by one, we asked the informants to sort the textile samples into different categories: 1) which two materials are your favourite for use as duvet covers?; 2) which two materials are your favourite for use as nightwear?; and 3) which materials are definitely not usable as bed linen nor nightwear? They were asked to select as many samples as needed. The amount of data that are generated through this method is extensive. The material test interviews took on average 30-40 minutes to conduct, and there was almost 20 hours of interview recordings in this last project. Thus, we have relied mainly on our notes made during the interviews for the analysis.

How is your method different to others?

We were not aware of other similar methods when we conducted our studies.

In your experience, what insight does this method generate?





The method generates knowledge about experiences, assessments and knowledge related to materials used in textiles. The data can be analysed both quantitatively and qualitatively. We were surprised by the fact that other aspects such as colour influenced the assessment of fibre content in a sample. This showed us that the method is useful when exploring the relationship between visual, tactile and experience based knowledge related to textiles.

How have you used the data your method produces?

In reports, articles and in teaching. We lack project funds to analyse the data more thoroughly.

Links to work demonstrating the method:

- Hebrok M., Klepp I. G., Tobiasson T. S., Laitala K., Vestvik M., and Buck M. (2012). Valuing Norwegian Wool. [Online] Oslo: National Institute for Consumer Research. Available at: http://www.sifo.no/files/file78335_fagrappport_5-2012web.pdf [Accessed 2 May 2017].
- Klepp, I. G., Laitala, K., and Tobiasson, T. S. (2016). Woolbed – Sweet dreams in merino. [Online]. Oslo: Consumption Research Norway. Available at: <http://www.sifo.no/page/Publikasjoner//10081/80443.html> [Accessed 2 May 2017].
- Hebrok, M. and Klepp, I. G. (2014). Wool is a knitted fabric that itches, isn't it? Critical studies in Fashion and Beauty, [online] Volume 5(1), p. 67-69. Available at: <http://www.ingentaconnect.com/content/intellect/csfb/2014/00000005/00000001/art00004?crawler=true> [Accessed 2 May 2017].
- Hebrok, M., Klepp, I. G. and Turney, J. (2016). Wool you wear it? Woollen garments in Norway and the United Kingdom. Clothing Cultures, Volume 3(1), p. 67-84. Doi: 10.1386/cc.3.1.67_1

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Material samples
People	
Location	Homes
Recruitment to method	Snowball technique, online, social media
Sample	Maximum of 30 different material types

EXPERIENCES

METHOD 42

User trials

Achieving knowledge of how clothes are perceived and used in wear situations.

INGUN GRIMSTAD KLEPP AND KIRSI LAITALA

When did you start using the method and where did your inspiration come from?

1999. User trials have long been a technique for studying clothes.

What aspect/question/entity does your method explore?

Knowledge of how users use, perceive and rate products.

How do you go about using your method?

A selection of people is chosen and is given the product to be tested, along with information on how to perform the trial. Sometimes, participants are chosen from a larger group of informants who have been interviewed, for instance. The informant is asked to use the products in a certain way, for a certain amount of time, in prescribed use situations, and so on. It is important to note, however, that user trials differ from real use situations, as the user hasn't chosen the product, nor how it is to be used. The information on their reactions can either be collected through an interview after the period of use, or through various sources of documentation along the way and/or at the end. This can take the shape of proformas, diary notations, photos or others.

How is your method different to others?

Compared to wardrobe studies where informants tell researchers about their clothes and each informant has different pieces; the user trials provide information on how a varied group of people react to the same products. Compared to technical tests, the user trials

provide knowledge on how users experience and use the product in a more realistic use situation.

In your experience, what sorts of insights does it generate?





It generates detailed and rich descriptions of individual differences. The problem with user trials of clothes is that the informant might have limited language and sensibility in relationship to the variables which we would like them to discuss.

How have you used the data your method produces?

In numerous classified and non-classified assignments for companies and press, in reports, articles and teaching situations.

Links to work demonstrating the method:

- Klepp, I. G., Laitala, K., and Tobiasson, T. S. (2016). Woolbed – Sweet dreams in merino. [Online] Oslo: Consumption Research Norway. Available at: <http://www.sifo.no/page/Publikasjoner/10081/80443.html> [Accessed 2 May 2017].

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Audio recorder plus gift of trialed items
People	
Location	Homes
Recruitment to method	Snowball technique and adverts
Sample	The time and cost of supporting participants. Usually < 10

Tangible Dialogue Tools

A research method combining physical objects with semi-structured interviews.

ANNE LOUISE BANG AND VIBEKE RIISBERG

When did you start using the method and where did your inspiration come from?

We developed this version of the method in 2013 and in 2016 we coined the term Tangible Dialogue Tools. The inspiration came from previous design experiments carried out since 2006, when we adapted the Repertory Grid Technique (RG) from psychotherapy to investigate user reception of textiles and emotional value. Later we developed this work to investigate users' vocabulary of tactile sensation related to garments. In 2013 we combined RG with Wardrobe Studies, and finally, in 2015, we used this combined method to study preferences for aesthetics and functionality.

What aspect/question/entity does your method explore?

We take a special interest in studying user relations and emotional attachment to garments and the materials they are made of, as well as preference for patterns, colours and cut.

How do you go about using your method?

The Tangible Dialogue Tools is a method based on physical objects. The dialogue can be carried out in different ways. Most recently we chose to combine a Repertory Grid interview, including fabric and garment perception, with a visit to the participant's wardrobe. We start by planning our study and recruiting relevant participants. For the Repertory Grid part, which includes fabric/garment perception and tactility, we select a number of different items that are divided into groups of three. The participant conducts a 'hands-on'

investigation of the items that are sometimes visible, sometimes not depending on the research focus. Discussing three elements at the time we ask, 'How are two elements alike as opposed to the third?', which opens a dialogue about the participant's experiences. For the wardrobe study part we will select which items to investigate in the participant's wardrobe asking specific questions about, for example, favourite items or the opposite. This allows for an analysis of everyday use of how the garments are perceived in relation to each other and preferences for the personal wardrobe. We use the method as a starting point for the participant to elaborate verbally on (maybe tacitly) sensuous experiences and relate to and discuss personal preferences for fabrics/garments.



How is your method different to others?

We think the method is different because it is framed as a series of planned sensorial interactions resulting in an open dialogue about preferences for aesthetics and functionality, as well as symbolic and emotional values. Through the physical investigation of fabrics and garments a door opens to the participants' mental world. The method may function as a way to make the participants feel comfortable and as everyday experts in their own life. But the method may also be used to bring new and unexpected experiences to the participant and thus create awareness of own bodily sensations, reflections on memories, actions and behaviour. The combination of systematic investigation of given elements and the personal wardrobe enables the participant to elaborate, qualify and give word to (maybe) otherwise tacit experience with textile materials and garments.

In your experience, what insight does this method generate?





The Tangible Dialogue Tools attempt to give insight into the preferences for aesthetics, use, functionality and emotional attachment to fabric and garment. During our analysis we look for key themes that will allow us to generate knowledge about people's relationship and attachment to clothes. This enables us to discuss sustainability embracing not only environmental issues such as the production of fabrics and garments but also the use phase.

How have you used the data your method produces?

In education, academic papers, in talks and lectures.

Links to work demonstrating the method:

- Ravnløkke, L. and Bang, A. (2016). The body stocking: Design aesthetics and functionality as a means for sustainable fashion and textiles. In: Desmet, P., Fokkinga, S., Ludden, G., Cila, N. and Van Zuthem, H. (Eds.). *Celebration & Contemplation: Proceedings of the Tenth International Conference on Design and Emotion, 27-30 September 2016, Amsterdam*. Amsterdam: The Design & Emotion Society. ISBN/EAN: 978-94-6186-725-4.
- Riisberg, V., Bang, A., Locher, L. and Moat, A. (2015). Awareness - Tactility and Experience as Transformational Strategy. In: Joseph, F., Smith, M., Smitheram, M. and Hamon, J. (Eds.). *Shapeshifting: A Conference on Transformative Paradigms of Fashion and Textile Design*. ISBN: 978-1-927184-27-1. Available at: <http://aut.researchgateway.ac.nz/handle/10292/8566> [Accessed 2 May 2017].
- Skjold, E. (2011). *Torben's Shirts*. In: Sommerlund, J. (ed). *Danish Fashion: Research, Education, Application*. Copenhagen: The Danish Design School Press.

Time to conduct method		People	
Time to analyse results		Location	Homes
Cost		Recruitment to method	Community gatekeepers
Additional resources	Material samples, camera, video recorder	Sample	Minimum 4-6

EXPERIENCES

METHOD 44

Look books

Discussion of objects, photographs and magazine articles featuring specific garments to elicit memories of experiencing clothing that might be deemed ‘fashionable’.

JO TURNEY

When did you start using the method and where did your inspiration come from?

2009. The method developed from visual anthropology, but rather than using images to ‘tell’ a story or to document an activity or experience, photographs were used to elicit participant memories and recollect places, people and objects, such as the floral printed dress.

What aspect/question/entity does your method explore?

The method is twofold: it offers a voice to hitherto mute consumers, adding another dimension to the study of dress and its use and meaning in daily life, but it also intends to question the motivation for the circulation and dissemination of fashionable clothing in everyday life. Therefore, the method emphasises the experience of embodying the zeitgeist both inside and outside of the fashion system/industry. To clarify, the key questions would be:

- What and why did you buy? What did you reject? Why was this?
- How do/did you feel wearing this garment? How did others respond to you?
- [On media/fashion photos/features] What do you see here? How does it make you feel? Did/do you have any clothing like this? What attracted you to it? Where did you buy it? Did your friends/family/peer group wear similar things?

— What do these images/garments remind you of?

Ultimately it aims to fuse the circulation, use and appropriation of notions of fashionableness to daily life, thus creating new, experiential fashion narratives.

How do you go about using your method?

Face to face and group discussions were set up using objects and imagery to stimulate different kinds of memories of wearing clothes. Group discussion is used to establish an environment conducive to developing a collective memory narrative, while individual interviews are used to build longer, more detailed personal stories. Both are useful as they seek to uncover personal and public perceptions of interaction with fashionable clothes, as well as distinguishing from and/or assessing the reach of the fashion media and the circulation of styles. The method also offers the potential for discussion surrounding the creation of 'outfits', mixing and matching, and the use of other wardrobe items.

How is your method different to others?

Borrowing from visual anthropology, the method draws from an interdisciplinary approach to ground and elicit memories of clothes; from wearing them to understanding them as biographical objects and the self as part of the zeitgeist.

In your experience, what insight does this method generate?

By considering the experience of choosing, buying and wearing clothes, and comparing this with fashion images/media and garments, the wider concept of 'fashion' and its objects are juxtaposed with testimonies of personal embodiment and identity. Here one is literally put in the picture, becoming part of an existing narrative while contributing to the development of a new one. The method attempts to bridge the gap between 'fashion' and 'clothing' in order to demonstrate and record the everyday experience of 'being in fashion' and thus establish new and innovative systems of valorisation.

How have you used the data your method produces?

In a book, in a conference paper and on a website.

Links to work demonstrating the method:

- Sigurjonsdottir, A. E., Langkjaer, M. and Turney, J. eds. (2011).
Images in Time. Bath: Wunderkammer.

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Fashion magazines and photographs
People	
Location	Homes
Recruitment to method	Posters, local newspapers
Sample	All applicants

Unpicking the Fashion System – Practice as Research

Unpicking garments along original seam lines, recording the material details exposed and how these inform an understanding of the fashion system.

RUBY HOETTE

When did you start using the method and where did your inspiration come from?

2011. The inspiration stemmed from the idea of ‘un-making’ as an approach to research and alternative design process.

What aspect/question/entity does your method explore?

The information both material and systemic that is embedded in the details of the way clothing is constructed and how this might be used towards alternative modes of knowing and doing in fashion.

How do you go about using your method?

The method begins by choosing a garment to work with and then drawing/sketching and photographing the garment – noting any particular details and information on the labels using an almost forensic approach. I then choose a seam and begin to unpick this, noting the type of seam and stitching. I continue this process taking notes, sketches, photographs as I work around the garment. Using the details discovered I map how this relates with patterns of use and mechanisms that constitute the fashion system. This process can form the basis for a group workshop or part of an autonomous design process.

By dissecting, unpicking or unravelling a garment along its original seam lines the outcome is a collection of loose elements open for re-interpretation. Depending on the nature of the project these elements can be left loose or function as the material with which to start to construct new assemblages. This method produces knowledge

both at a material and systemic level. The act of ‘un-making’ gives a visceral experience of the materiality of the garment, an indirect connection with those involved in its conception and production and a sense of the time and skill involved. It also enables a heightened understanding of the complexity of the fashion system functioning as a metaphor for the unravelling of the mechanisms that constitute pervasive fashion practices and production processes. Reassembling and reformatting these elements enables an alternative experience of the construction of fashion. It taps into the tacit knowledge embedded in our wardrobe interactions and daily practices of dressing. Just like our wardrobes, and mechanisms in fashion itself, the garment pieces can be experienced as a series of interchangeable elements: their meaning and value in constant flux.



How is your method different to others?

In the context of fashion design practice it places the focus on ‘un-making’ as a method of both knowledge and material production. Other methods of deconstruction do not require the ‘un-picker’ to adhere to original seam lines and place the focus on the repurposing (or so called ‘up-cycling’) of the materials. In contrast this method places the focus on the process or act of unpicking both as a theoretical and material investigation – the outcome being dialogue and a heightened awareness or understanding rather than a new product.

In your experience, what insight does this method generate?

This method generates a visceral understanding of the materiality of a garment. This is meaningful for a range of practitioners from designer, curator, writer to the wearer. The method also facilitates the time and starting points for critical reflections on the mechanisms of the fashion system. Depending on how it is applied it can also begin to generate insights into ways in which the designer and wearer might begin to subvert these with new modes of practice. From a design perspective the knowledge, as well as the material generated, may become part of a design process. When applied in







the context of a workshop the collective activity and discussion that the method enables facilitates a heightened understanding of the materiality of each garment as well as traces/mappings of the relationship between the details documented and the broader fashion system.

How have you used the data your method produces?

In design projects and related publications, exhibitions, workshops, talks/presentations as well as ongoing curriculum development towards fashion as an expanded practice.

Links to work demonstrating the method:

- Hoette, R. (2012). Collection – part 1 and 2. [Online] rubyhoette.com. Available at: <http://www.rubyhoette.com/archive/#collectionb> [Accessed 2 May 2017].
- Hoette, R. (2015). Unpicking the Fashion System: Practice as Research Workshop. In: Nordes: Design Ecologies. [Online] Stockholm, p. 1-2. Available at: <http://www.nordes.org/opj/index.php/n13/article/view/425> [Accessed 2 May 2017].
- De Vries, F. (2016). Dictionary Dressings. [Online] Onomatopée.net. Available at: <http://www.onomatopée.net/project.php?progID=c470fbab9305b27133ed563473485a1b> [Accessed 2 May 2017].

Time to conduct method		People	
Time to analyse results		Location	Large table
Cost		Recruitment to method	Posters, social media
Additional resources	Sewing equipment, camera	Sample	< 15

METHOD 46

Re-interpreting, re-fashioning

Applying my interpretation of selected historic re-fashioning techniques to create (from a redundant garment or textile) a contemporary piece of clothing.

MATILDA ASPINALL

When did you start using the method and where did your inspiration come from?

2008. While I was working in a textile conservation firm.

What is your motive for exploring the wardrobe with this particular method?

To explore and expand techniques that could prolong the life of the clothing.

How do you go about using your method?

For a variety of reasons, many surviving historic garments have been re-structured or re-fashioned. I find an historic garment that could be an interesting case study and then use a material culture methodology to investigate it. The process involves taking photographs and making annotated sketches of the garment. I then speculate which re-fashioning techniques were applied to re-structure the garment and how these were undertaken, and then use the extracted information to design a new piece from redundant fabric or an unwanted garment.

In your experience, what insight does this method generate?

The examination of historic garments, alongside texts and journals, reveal that in the past a piece of clothing was bought with future expectations: possibly to be 'turned' or re-styled, dyed, re-purposed or pawned even; a counterpoint to contemporary clothing expectations.



How have you used the data your method produces?

I am in the process of writing a PhD thesis on my research. My work has been exhibited and I have spoken about my research at academic conferences.

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	-
People	
Location	Museum
Recruitment to method	n/a
Sample	n/a

Clothes exchange waste audit

Audit of garments discarded at a monthly community clothes exchange.

JADE WHITSON-SMITH

When did you start using the method and where did your inspiration come from?

2011. It was inspired by an interest in different approaches to capturing information about the post-purchase phase of the garment lifecycle. The idea was to use an auditing method, which has been used to document consumer wardrobe inventories, and apply it to discarded garments.

What is your motive for exploring the wardrobe with this particular method?

The motivation was to investigate whether there was a relationship between the garments that we discard, and their physical characteristics. I organised, and helped to run, a monthly clothes exchange. Therefore, I already had access to, and experience of, sorting through used clothing. I saw an opportunity to create some data from this activity with relative ease.

How do you go about using your method?

Following a monthly clothes exchange, the garments that remain are sorted into two grades: low grade to be donated to charity, or high grade to be stored for the following month's clothes exchange. Over a period of 12 months all of the low grade garments were audited. The physical characteristics of the garments were recorded, including garment type, brand, fibre content, fabric type, colour, pattern,

details, damage, style and estimated age. The researcher for all of the audits was kept the same to avoid discrepancies in the way garments were classified.

How is your method different to others?





There is relatively little published data about the characteristics of discarded clothing. Having this information could aid an understanding of the types of garments that result in fast or slow consumption patterns.

In your experience, what insight does this method generate?

Over the 12 months patterns in the physical characteristics of the discarded garments began to emerge. A typical garment would be a black jersey cotton top or t-shirt from Primark. The most common damage to the garments would be staining.

How have you used the data your method produces?

The data from this study have not yet been fully analysed or published.

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	-
People	
Location	Storage facility
Recruitment to method	n/a
Sample	Audit over a period of 12 months

Textile material tests in a laboratory

Test of material properties of textiles and clothing based on standardised methods in a laboratory.

KIRSI LAITALA

When did you start using the method and where did your inspiration come from?

2001. It is a method used within textile engineering and I learned the basics at university.

What aspect/question/entity does your method explore?

The material properties (physical and chemical) and performance of textiles and related products. Properties that can be measured are, for example, thread density, weight, fibre or fabric thickness, colour, content of specific chemicals, as well as more directly performance related properties such as flammability, water and air permeability, tensile and tear strength, seam strength, abrasion resistance, pilling, dimensional stability, colour change to laundering, sweat, light, and so on.

How do you go about using your method?

There are thousands of different ways to test the material properties of textiles, so the first step is to choose a suitable method for the property that needs to be measured. This is often done in co-operation with a producer or other stakeholders that are interested in testing the product. In selection, one has to take into account the use situations to find methods that are relevant for that, for example water repellence of rain wear, relevant washing temperature and programme for wool, or flammability of children's clothing. Often several practical issues arise at this stage, for example needing to limit the extent of testing due to time or cost restraints, or limited amount of fabric.

The samples are then marked and prepared for testing according to the selected test method. This often involves conditioning them at standardised atmosphere as material properties are dependent on the temperature and humidity. They are cut to appropriate sizes, and the testing is done as described in the methods that are often international. The results are recorded, controlled and reported. The ability to evaluate the meaning of results is often based on experience, or on existing quality requirements that set minimum values for specific properties, for example that colour change after five washing cycles should not be below 4. Establishing the relationship between the actual use situations and the quantitative result is one of the challenges of using the method.

How is your method different to others?

It is standardised, objective testing and therefore the results from different laboratories should give the same answer. The study is concentrated on textiles and clothing, and measures their properties by use of laboratory equipment instead of user oriented research. It is used at all production stages from fibre production to readymade garments. Even though the methods are well known and used by many, I have used them in combination with other methods to go beyond just reporting material properties. Technical tests provide background knowledge that has consequences for the way we work with interpretative research methods.

In your experience, what insight does this method generate?

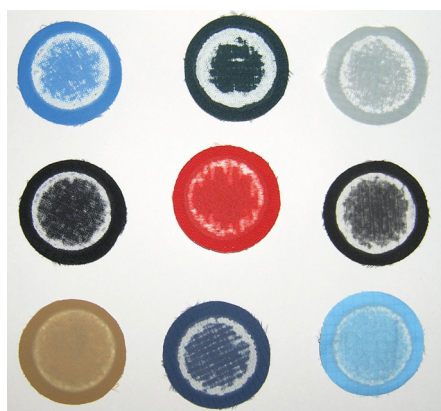
Numerical objective results on textile properties that can be used for various different purposes from design and production, quality control, comparison of similar materials, evaluation of durability and other quality aspects, and so on.

How have you used the data your method produces?

For evaluating the use properties of garments, comparing products, setting minimum requirements for various quality aspects, and evaluating changes in garments after use, among others.

Links to work demonstrating the method:

- Laboratory tests are the basis for large number of test reports and some of my scientific publications. See for example:
- Laitala, K., Boks, C. and Klepp, I. G. (2011). Potential for environmental improvements in laundering. *International Journal of Consumer Studies*, [online] Volume 35(2), p. 254-264. doi:10.1111/j.1470-6431.2010.00968.x. Available at: <http://onlinelibrary.wiley.com/doi/10.1111/j.1470-6431.2010.00968.x/abstract> [Accessed 2 May 2017].
- Laitala, K., Stämpfli, R., Ryyänen, T. and Drøjdahl, A. (2004). Fire Hazards of Clothing Related to Accidents and Consumer Habits. [Online] Oslo: National Institute for Consumer Research. Available at: http://www.sifo.no/files/file49682_fagrapport_2004-05.pdf [Accessed 2 May 2017].
- Laitala, K., Eilertsen, K., Vereide, K., and Almgren, S. (2010). Repeated washing and changes in textiles. [Online] Oslo: National Institute for Consumer Research. Available at: http://www.sifo.no/files/file77331_testrapport_2010-35_web.pdf [Accessed 2 May 2017].



Time to conduct method	Method dependent
Time to analyse results	Method dependent
Cost	—————
Additional resources	-
People	————— ······
Location	Laboratory
Recruitment to method	n/a
Sample	Set out in the test method

Method triangulation

Examining the relationship between subjectively and objectively measured clothing properties

KIRSI LAITALA AND INGUN GRIMSTAD KLEPP

When did you start using the method and where did your inspiration come from?

We have used interdisciplinary method triangulation since 1999 in order to study the same topic from different perspectives, to validate the results and to discover inconsistencies.

What is your motive for exploring the wardrobe with this particular method?

Our aim was to increase the presence of the clothing's physical and technical properties in the understanding of clothing. Using methods from natural sciences where clothing is the study object combined with methods from interpretive sciences is a way to reach such a goal.

How do you go about using your method?

There are several possible ways of conducting the research. The subjective evaluations are usually based on descriptions that informants give of specific clothing items, for example how worn out they are or that they have too much pilling to be used, or other reasons. These can be gained by several of the methods in this book, or by interviewing informants about a specific aspect of a garment. The same aspect is then measured in objective terms, in the laboratory, for example the degree of pilling. We have also used this process to evaluate garment sizing, flammability properties of textiles and laundering practices, among others.

How is your method different to others?

The perspective of method triangulation gives more insight than using any of the methods in isolation.

In your experience, what insight does this method generate?





It can be used to get information that people themselves are not that aware of and therefore not able to describe in detail. In addition, it helps to get a larger overview of the topic from different points of view.

How have you used the data your method produces?

In articles, reports and in when teaching the textile business sector.

Links to work demonstrating the method:

- Hauge, B., Klepp, I. G. and Laitala, K. (2009). Large? Clothing size and size labelling, [online] Copenhagen: TemaNord, pp. 1-122. Available at: http://www.nordic-ilibrary.org/trade/large-clothing-sizes-and-size-labeling_tn2009-503 [Accessed 2 May 2017].
- Laitala, K, Klepp I.G. and Hauge, B. (2011). Materialised Ideals: Sizes and Beauty. Journal of Current Cultural Research, [online] Volume 3, p. 19-41. Available at: <http://www.cultureunbound.ep.liu.se/v3/a04/cu11v3a4.pdf> [Accessed 2 May 2017].
- Laitala, K., Hauge, B. and Klepp, I.G. (2012) “Sizes are arbitrary, you can’t trust them” A study of the relationship between size labelling and actual clothing sizes. In: McNeil P., and Wallenberg L. (Eds) Nordic Fashion Studies. Stockholm: Axl books, pp. 201-220.
- Laitala, K., Stämpfli, R., Rynnänen, T. and Drøjdahl, A. (2004) Fire Hazards of Clothing Related to Accidents and Consumer Habits, [online] Oslo: National Institute for Consumer Research. Available at: http://www.sifo.no/files/file49682_fagrapport_2004-05.pdf [Accessed 2 May 2017].

Time to conduct method		People	
Time to analyse results		Location	Various
Cost		Recruitment to method	n/a
Additional resources	Textile laboratory	Sample	Lab test method determines sample size

Interdisciplinary material methods

Textile testing, design-led approaches and object interviews combined to explore the material properties of clothing.

SOPHIE WOODWARD

When did you start using the method and where did your inspiration come from?

2009. I have been interested in thinking about clothing as material culture for some time, but in my previous wardrobe ethnography research I became aware of the limitations of my own understanding of clothing. I felt that social scientific methods on their own do not allow us to adequately understand the material properties of clothing which matter in terms of how clothing is worn and the meanings that it comes to have. I worked in Art and Design departments and was placed in proximity to people who had different kinds of expertise and became interested in their methods of textile testing.

What aspect/question/entity does your method explore?

It explores material properties and material change of items of clothing as these intersect with and help co-produce social categories, relationships and changes. In the first instance I used it to explore the idea of the life history of a pair of jeans in terms of

the changing patterns of uses, meanings and properties. It can be adapted to explore other garments and issues where the social and the material are entangled.

How do you go about using your method?

The method as used in the life history of a pair of jeans project:

1. Assemble a research team with a member from each discipline (textile testing, design, social sciences).
2. The object interview method came first, as I identified my sample of potential participants, and went to their homes to carry out an interview about a pair of jeans that people were throwing out as well as more general life history interviews. They gave me the old jeans at the end of the interview.
3. The textile tests were carried out on one leg of the jeans to explore patterns of wear, strength of fabric and other properties of the jeans.
4. The other half of the leg was given to a designer who remade new garments based upon the potentials of the fabrics as well as the interview transcripts.
5. All the data were gathered together to be analysed.

How is your method different to others?

There are examples of other people adopting each of the separate discipline specific methods, but few where they are combined in an interdisciplinary project.

In your experience, what insight does this method generate?





It provides insight into material properties and how these affect the ways in which people wear the jeans. It also allows an understanding of how the jeans change through being worn. It offers an in-depth understanding both of material properties as well as the possibilities and limits of different methods.

How have you used the data your method produces?

In articles and two items of clothing have been made by designer Karen Shah drawing on the findings.

Links to work demonstrating the method:

- Woodward, S. (2015). Object interviews, material imaginings and ‘unsettling’ methods: interdisciplinary approaches to understanding materials and material culture. *Qualitative Research*, [online] Volume 16(4), pp. 359-374. DOI: 10.1177/1468794115589647. Available at: https://www.researchgate.net/publication/281691994_Object_interviews_material_imaginings_and_%27unsettling%27_methods_interdisciplinary_approaches_to_understanding_materials_and_material_culture [Accessed 2 May 2017].

Time to conduct method	
Time to analyse results	
Cost	
Additional resources	Textile testing lab plus gift of £25
People	
Location	Homes, laboratory, studio
Recruitment to method	Snowball technique
Sample	8. It was an exploratory study.

CONCLUSION: THE FAMILY TREE OF WARDROBE METHODS

Words and names are important for us to communicate, including in the discussions involving clothing practitioners and researchers about what goes on in and around wardrobes. One of the goals we set ourselves, as editors of this book, was to contribute to better debate, research practice and diversity of wardrobe-related projects. The terms most commonly used for these projects, not least by established researchers in the field, are ‘wardrobe methods’ and ‘wardrobe studies’, but these are sometimes employed in different ways describing distinct approaches, and many other terms are also commonplace. This concluding text reflects our attempt to bring some order to this varied nomenclature, and with it a hope that this will promote greater clarity, more robust descriptions and improved shared understanding about the possibilities of wardrobe-based enquiry. It explores the methodological kinship of methods of wardrobe investigation and the ancestry of the approaches found in this book.

We should say at the outset that all those who contributed a method to this book provided more information than ultimately found its way into the 50 methods found here. We pooled this additional content and have drawn upon it in this piece as part of the process of trying to standardise and create a new terminology of wardrobe-related methods. Quotations throughout are taken direct from book contributors.

This process starts with a family of the most recently developed methods in this volume – those concerned with examining the link between clothing and place.

Given that one of the commercial fashion system’s most defining characteristics is that it is global, it seems that understanding the relationship between place and clothes can thus be one of many ways to produce alternative knowledge about garments. In books of social science methods, those investigating place are most commonly derived from geography and they are often described as old-fashioned and associated with a positivist view of science. From the 1930s to late 1980s

an important scientific debate unfolded that was concerned, on the one hand, with the question of what can be regarded as true science, and on the other, with whether scientific objectivity is at all possible. Positivism asserts that all authentic knowledge allows verification and only scientific knowledge is valid. In the ensuing period, the ‘soft’ sciences came out of the debate with greater self-esteem, but also with a negative attitude towards the positivist tradition of knowledge and methods. Qualitative methods of cultural analysis, interpretation of text and emphasis on language was the contemporary melody, leaving out measuring tapes, maps and registrations. But it was not always the case. A Swedish textbook of ethnological fieldwork claims that until the mid-1900s, the common goal of many ethnologists at both universities and museums was to acquire as large a factual knowledge as possible about the material world in a systematic perspective (Kajser and Öhlander, 1999, p. 91) – i.e. to be busy with measuring tapes as well as with ‘soft’ data. This approach, of combining source information, is, it seems to us, still a valuable ambition – and one we have pursued. For it seems that, from the evidence of our own research projects, geographical methods, like the fashion transect, are strong allies in gathering knowledge of the world around us. The use of geographical methods and other methods like the wardrobe audit pursue a systematic overview through counting and recording the contents and activity of wardrobes. They break a distinction that the social sciences seem to be overly concerned with: a distinction between qualitative and quantitative methods.

Fashion transect

Directly drawing on methods used in geography where a specific area of investigation, ‘a transect’, is delineated, the fashion transect method was developed to map retail spaces and count shopping bags in a bounded place. Fletcher and Harrison (Method 9) describe it as: ‘a multipart method... inspired by observation techniques, by research

methods of walking and loitering in a place to engage with it more fully, and by methods used in geography and ecology to count populations.’ The method, developed as part of work for the KRUS project, is still to be applied elsewhere. The use of it raises many questions, not least: how could different areas be transcribed? and what else could be counted to shed light onto wardrobe interactions?

Wardrobe audit

The process of creating a systematic overview of the wardrobe and/or associated actions and relationships is the common denominator for methods we call audit. ‘An audit is an objective examination and evaluation of the financial statements of an organization to make sure that the records are a fair and accurate representation of the transactions they claim to represent’ (Investopedia, 2017). An audit can also be described as ‘a systematic and independent examination’ (ibid). Audits contribute to mapping contents by collecting qualitative and/or quantitative data about a part or the totality of an individual, household or community’s clothing resources.

The term wardrobe audit is not only used by us but also by the Nielsen Company (2012c, 2012a, 2012b) who have done a large quantitative global wardrobe study concerning the composition of consumers’ wardrobes. This study contains information about the occasions where clothes are worn, length of life of a piece of clothing, recycling methods, laundry habits and behaviour of all clothes and particularly wool garments. The study consisted of an online survey with 467 adult respondents in addition to qualitative face-to-face in-home interviews with 40 participants (The Nielsen Company, 2012a, 2012b). Despite the comprehensive nature of the material, the results are nonetheless limited. Asking people how many socks they have, or how often they are washed is harder than one might think, a problem that also applies to DEFRA’s larger studies of clothing consumption in the UK (Gracey and Moon, 2012; Langley et al., 2013).

We fully understand the desire to collect data that provides an overview of many types of wardrobes. It is just that it is not so easy to do in practice. The large amount of clothing in many wardrobes makes it time consuming. In order to make data gathering more manageable many of the audit methods included in this book are concerned with

parts or aspects of wardrobes (Hebrok et al., 2016). Some examples of the auditing of specific parts of wardrobes in this book include clothes for sports or wool garments in the wardrobe (Klepp and Skuland, Method 2), items of clothing retired from use (Klepp and Laitala, Method 1). Different again is Harrison and Fletcher (Method 4) who contribute a method in which the aspect being studied is the way a wardrobe or collection of clothes causes frustration. It is thus the 'frustration' that is mapped out.

A different solution to the problem of wanting both an overview of the wardrobe's dynamics and in-depth knowledge of its contents can be found in the contribution from Fletcher, Harrison, Klepp and Jørgensen (Method 3), an audit of the total fashion assets: counting clothing and the tools and resources of clothing care. The outline is simple and visual. It builds on a single count of clothing and equipment for care. In addition, a few garments are subject to a more detailed documentation. The method used is what we will later discuss as wardrobe interviews.

We have also chosen to term Else Skjold's method wardrobe audit (Method 11). She starts with letting the informant cluster garments in heaps and then sorting through them to reveal patterns or formulas for dressing. She adds more emphasis on the owner's own categories, and is also more concerned with understanding the owner's relationship to the wardrobe, than the wardrobe itself.

Historical wardrobe audit

In addition to looking at latter-day wardrobes, the wardrobe audit method can be successfully used to examine historical clothing and garment-related behaviour. We have called this historical wardrobe audit and the book contains a contribution where a probate inventory is used as a source. Ulväng (Method 7) has analysed probate inventories of deceased individuals in terms of number of garments, types, materials, colours and estimated values. Such historic inventories have proven a better basis of information than later sources because the comparatively high value and low number of clothing pieces sharpened the accuracy of the record keeping. Overviews of wardrobes, both past and present, provide a rich opportunity for analysis. Ulväng emphasises changes in status, gender and age through time. The systematic aspect of such overviews allows them to be used to answer a stream of new questions. This makes them well suited for comparison in time and place. We would

like to see more historical wardrobe audits in general, some of which may be based on probate inventories or other written material such as diaries.

Those of us who have worked with wardrobe audits for several decades have seen a growing interest in the method from sustainability-oriented research. Previously, poverty and social issues were important reasons for to develop knowledge about the contents and dynamics of wardrobes – for a review of this type of research conducted from the 1980s to the present day can be found in a paper by Klepp and Laitala (2015). In particular, a study of children’s clothing in Sweden by Boalt and Carlsson (1948–49) is both thorough and interesting. However, wardrobe audits in this book are not inspired by older studies like this one. On the contrary, we became interested in them after carrying out our own investigations. The first was Klepp’s ‘*hvorfor går klær ut av bruk?* (Why clothes go out of use)’ from 2001. It was brought forward by interest in methods that explore materiality within ethnology, but was also inspired by social science literature on disposal (Strandbakken, 2007).

Theoretically, this and many recent studies can be placed within a practice-oriented theory, described as a fundamental unit of social existence and ‘a routinized type of behaviour which consists of several elements, interconnected to one another’ in which ‘things’ and their use is an integral part (Reckwitz, 2002, p. 249). Shove and Pantzar (2005) emphasise the material aspect of all practice and Latour (2005) reminds us that the material is not just ‘a carrier’ of different types of symbols, but an active element, all of which support the multi-element investigation typical of many wardrobe audits.

Wardrobe audits combine well-known methods, such as qualitative research interviews, fieldwork and inventories. Qualitative research interviews are much used within a number of disciplines and there is a rich library of literature about different facets of this method. A problem with interviews in relation to studies of wardrobes is that they tend to provide an exclusive focus on narratives and interpretations through language and not of material realities, or the relationship between language and the material aspects of clothing. Fieldwork has roots in anthropology, a discipline that is sensitive to material realities. What makes the wardrobe method special is the combination of these methods with inventories. Inventories are primarily found in an ethnological tradition and from documentation found in museums and collections,

and could also be combined with interpretations of interviews (e.g. Londos, 1993). The combination of these techniques in wardrobe audits generates substantial value. Skjold (Method 11), for instance, describes the interest that her methods have attracted: 'I have experienced how there is a great deal of attention from the garment sector in learning more about how "ordinary people" feel and think about what they wear. The fashion sector has long been focusing on make-believe ideal personas formed by the fashion system, but this now seems to be falling away and there seems to be a paradigmatic change taking place that heightens with more interest in everyday people and everyday life.' Except for the historical methods, interviews and photographs are used as documentation techniques in the methods we have described until now. This is even more prevalent in the next family of methods.

Wardrobe interviews

A common trait for the methods we have chosen to call wardrobe interviews is that specific garments and/or clothing related-behaviours act as a 'gateway' to opening up the wardrobe. While this book's contributors have themselves called methods that we have organised in this category a range of different terms, we have consolidated them under wardrobe interviews both to show their relationship to each other and to object-based interviews in general in wardrobes (Woodward, 2016). Object-based interviews are a form of street ethnography that focus on using the material surroundings (a street, a house, a shopping mall) as a base to study place-determined social relations. This is a version of so-called 'walk-alongs' (Pink, 2009). Not only the wardrobe-based interviews, but also many of the other contributions place their own methods within a tradition of ethnography. This approach is characterised by 'describing and interpreting the shared patterns of culture of a group' (Creswell, 2009, p.78). In general terms, 'ethnographies are based on observational work in particular settings', an approach initiated within anthropology (Silverman, 2000).

There is a good deal of crossover between methods of wardrobe interviews and wardrobe audits. Many of them take place in the informant's home and involve interviews being conducted around each garment. One exception to that is Fletcher's 'Craft of Use' method (Method 13) where it is performed in a public place. Photography plays

a major role in this method and the owner is photographed wearing the piece. Also distinct is that Fletcher is most concerned with capturing the use practices at play, with the individual and garment as part of this. It results in descriptions of actions, skills, ideas and material effects, rather than a garment biography.

In another public location, Jo Turney (Method 44) has used museums as a venue. She names her method 'Look Books'. It is conducted as, 'Face to face individual and group discussion of objects, photographs and magazine articles featuring specific garments in order to elicit memories of wearing or coveting clothing'. She has used both interviews and what in social sciences is called focus group interviews (Fontana and Frey, 2005) to obtain information. In addition to the actual clothes, she also uses photos and magazine articles to direct memories and conversations towards clothes with floral prints. Other methods of wardrobe interviews included in this book are concerned with exploring specific parts of the wardrobe, whether a type of garment such as jeans (Lindblad, Method 14) or brands (Connor-Crabb, Method 17). Some have worked with the ways clothes are categorised such as most and least favourite knitwear (Twigger Holroyd, Method 15), different types of value (Haugsrud, Method 19) or the narratives of underwear drawers (Holmes, Method 18). Sydney Martin and Lynda Grose (Method 27) interview participants by video recording individual's attitudes to second-hand clothing and brands. Valle-Noronha, Kujala and Niinimäki (Method 8) have used wardrobe interviews to explore long time user experiences and long-term engagements between wearers and the worn. Visualisations are an important part of the process in order to trigger conversations about this user-garment relationship.

The contributions to the book have largely been inspired by previous studies of wardrobes within ethnography/anthropology but also visual methodologies (videos, photographs), ethnographic methods, object interviews and video diary accounts. By contrast Jade Whitson-Smith's (Method 16) method describes a wardrobe audit that the informants themselves complete in six audit categories including how and how often the clothes are used. Sarah Marie Hall (Method 26) also uses informants to record data. She is particularly concerned with understanding what she terms 'wardrobe-making' and the participant is asked to photograph the purchase as well as the use of clothes.

Wardrobe interviews appear as a well-established method with many exciting variations. An advantage is that it is easily refined and does not require as many resources as a thorough wardrobe audit. Also, it is easily combined with other methods and lends itself to obtaining very different knowledge about the way clothes, or aspects of the wardrobe, are selected. The next method uses wardrobe interviews as one of several techniques, but seeks a more comprehensive understanding of the wardrobe as a system with different actors.

Wardrobe Actor Network Methods (WANM)

Only one of the contributions to this methods book stated that one theory alone inspired the method, and also called the method the same as the theory: Actor Network Theory (ANT). Cheekily perhaps, we adapted this term to wardrobe actor network methods (WANM) to what we find essential in its contribution as a method (rather than a theory) in studies of clothes and relationships.

There are many acronyms in the world of ANT and in their contribution Trine Brun Petersen and Vibeke Riisberg (Method 30) say that it lies within a family of theories that explores Science Construction of Technology (SCOT) and Science Technology Studies (STS). A key aspect to WANM is to follow the actors. Actors are not only human, but everything has an effect. In the case of wardrobes, this is clothes, systems, storage and more. One distinction according to Petersen and Riisberg between WANM and others is that 'where wardrobe studies are typically confined to the private dressing room, ANT goes across public and private spheres including all relevant actors'. Another contribution similarly inspired by ANT also has a focus on public wardrobes, namely workwear and lockers at work (Bjerck, Method 31). Both contributions also involve close cooperation with companies and organisations, and have enabled opportunities to develop better clothes through design-based knowledge about the use of clothes.

Textile text analysis

The etymology of the word 'text' shows it to be derived from the Latin for 'fabric', *textum*. Weaving is assembling; we undertake the same process when we write. Many approaches to analysing text are already well described, such as the analysis of interviews – where

the text-based transcriptions of interviews are examined, and not the sound itself (see Silverman, 2000, p.40). These texts are initiated by the researcher. Here we focus on a different sort of text that is not a result of the researcher's own initiatives. We call them textile text analysis. An example of this has already been named historical wardrobe audit. In historical investigations, texts are important sources: they are often easy to date, and are the direct result of actions, namely that someone has written them. Text can be analysed quantitatively with content analysis in which the researcher establishes a set of categories and then counts the numbers of instances that fall into each category, or qualitatively in order to understand it (Silverman, 2000, p. 128). Both can be called historical source analysis.

There are many different textile texts. Ulväng (Method 7) has analysed change protocols and Klepp craft books, knit books, textbooks, custom books, advertising texts, magazines, health and hygiene information, house rules (they often provide information about the rules for drying clothes), and much else (Methods 5 and 6). At the same time, there are other kinds of texts that have been little analysed, fiction writing for instance. We have no such contributions in the book. What a pity! The analysis of texts about textiles and clothing could contribute to a greater understanding of change.

The process of analysing images of clothing has much in common with text analysis. Here it is also possible to see the changes over time and how clothes are assembled and used. We have no such contributions either. We encourage investigators to attend to old private photo albums or newspapers, professional magazines: where there are people, there are clothes.

Both Klepp and Ulväng have gathered their inspiration from ethnology. Ulväng writes: 'Probate inventories, a legal document that accounts for the deceased's assets and liabilities, have been used as a main source material regarding clothing since ethnology became a university discipline in the early 20th century. Probate material is a common source material in historical research about consumption and the spread of new goods, which could provide information about, for instance, agricultural development (iron plough), reading (books) and drinking (tea cups).'

Klepp traces the inspiration even further back and writes: ‘I wanted to work on clothing habits within a trilogy on broken, dirty and discarded clothes. I thought that to study dirty clothes and their laundering would provide important insights into the dynamics of a wardrobe. Use and washing are one process, and acquisition, storing and disposal, are another, even though they naturally are connected. Inspired by historical studies on ethnology and history, I wished to catalogue the cultural history of dirty laundry. I believe my prime source of inspiration, and certainly the reason why I chose to look back to the 1860s, was the great Norwegian cultural scientist Eilert Sundt and his book on cleanliness in Norway. The book contains extensive information on wardrobes as well as information on why and how textiles were laundered.’

Participatory wardrobe methods

Common to the methods under this heading is that the research participants also contribute with words, sounds or images about their own clothing practices. Participatory research is a well-established research tradition within design and social sciences and there is a good deal of literature about it (see for example Tracy and Carmichael, 2010). Another term for this is co-research. In writing about textile texts we have already mentioned that the researcher can help to initiate texts themselves. Some of the contributions we have already mentioned use participatory wardrobe documentation, such as Whitson-Smith (Method 16). We have given the three methods under this heading names that refer to what sort of text or information the co-researcher is producing:

Wearer essay

Tranberg Hansen (Method 10) has investigated the use and circulation of clothes in Zambia, a continent away from her base. She uses (among other methods) the written essay from within the genre of research techniques within ethnographic narrative. Narrative research is described by Creswell (2009) in a methods book about qualitative inquiry as having focus on exploring the life of an individual and often using interviews and documents as data. Tranberg Hansen first used essays about clothing practice in 1995 and explains her inspiration for the method in the following way: ‘I was inspired by anthropologists using

the essay form in previous research on young people's experience of growing up in a rapidly changing society in Zambia'.

Wearer diaries

An important aspect of the wardrobe is understanding why certain clothes are picked out to be used, and the process by which this selection is made. This was studied in *Why women wear what they wear* by Sophie Woodward (2007), a work which, like Klepp's early study of disposal (2001) and Kate Fletcher's book, *Craft of Use* (2016), has inspired many of the contributions in this volume. This is the case for the contributions that relate to clothes brought into the wardrobe through purchase, inheritance, gift exchange and more we have chosen to term wearer diaries.

Wearer diaries were used by Södertjern museum in Sweden (Hedtjärn Wester and Petersson McIntyre, Method 25). Their contribution consists of two parts: the first is a form where participants fill in information about their clothes and footwear purchases over a three-month period; the second part records personal data about the participants and their use of clothes. They write that they are inspired by 'Auto-biographical writing, Wardrobe methods, Co-research'. The museum invited anyone who wanted to participate, and those who participated increased their awareness and knowledge of their clothing consumption. Informants wrote about their own clothes.

Wearer diaries can also be used in combination with giving informants clothes or other things that they can use and which will trigger new experiences. This can be placed within what in the social sciences would be called a quasi experiment. 'Experiment' because it is a constructed situation, and 'quasi' because it is not an independent control group (Johannessen et al., 2016, p. 75). We have two such contributions: Rigby (Method 23) using gifted garments and diary keeping about laundry behaviour; and Valle-Noronha and Niinimäki (Method 24) using diary entries about user experiences. In both entries they refer to 'cultural probe', a term developed by Gaver et al. (1999). Cultural probes are artefacts given to people to elicit responses that can then be used to inspire ideas in a design process: 'they provoke new design ideas and move both designers and participants out of their comfort zones' (Boehner et al., 2012, p. 194).

Although the inspiration is very different, the actual technique used has much in common with what Klepp and Laitala (Method 42) have called user trials or user tests, although the provocative element is not included. Klepp and Laitala's work has been conducted at SIFO, the Norwegian Consumer Research Institute, established in 1939. Its purpose was to obtain scientific knowledge, and to teach women how to become competent housewives and rational consumers. This was associated with the great public health effort, and the governmental ambition to spread the word of modern home economics. The work on clothes and laundry started just after World War II. In an effort to supplement natural science methods, where these fell short, housewives (later referred to as consumers) participated in user trials, for example, in a laboratory for food tasting or trying out products at home.

Such institutes were certainly not unique to Norway, Sweden had an active environment called 'hemmenes forskningsinstitut'. The peculiarity of SIFO is that it has a continuous history, while the other institutes closed down and any new institutions with an interest in consumption were established much later (Hegnes, 2006). In the 1980s, SIFO hired social scientists and it continued to have a functioning testing laboratory until 2014. The meeting of social scientists and technical testing facilities enabled the development of methodologies across the natural, cultural and technical subjects, as well as a continuation of established methods. When Klepp started working at SIFO in 1999, and Laitala some years later, user trials or tests were one of many methods used for studying clothes, and had been for a long time. Klepp and Laitala write: 'For years, user tests were mainly used in comparative assignments given by the press, or by companies as part of their product development.' Panels of consumers were put together on the basis of which products would be investigated, and both the products and the way consumers gave feedback varied. The method itself however was not the subject of scientific discussion and there was no interest in it other than from those directly involved in the laboratory.

Wearer sensory panel

Clothing is experienced through all the senses. In fact, many of the entries in the book have in common considerable attention to the diverse sensual experience of clothing. This is part of a larger change in many

disciplines and is among what others called the ‘sensorial revolution’ (Howes, 2006). A traditional understanding of clothes and especially the marketing of clothing is dominated by the visual and linguistic representations of aesthetic changes, but for many people, comfort and feeling ‘well’ is more important (Klepp, 2008). Comfort is about all the senses: touch, taste and smell, heat, cold and sound, and how clothes squeeze, support and shape the body. Not all the different senses are equally appropriate for all apparel. The sound a garment makes – or rather the lack of it – is, for example, essential for a hunter. Even though there is broad agreement on the importance of sensual qualities of garments, the methods for investigating this have not developed accordingly, with sight, seemingly, always the dominant sense (Smith, 2007).

The methods in this volume that foreground the role of the senses have different genealogy. Some build on a natural science base, where informants are used because other methods are not easy to find. In others, people are also used because their subjectivity is in itself important. At the same time, more instruments are being developed to replace human testing and provide more accurate measurements. Some of these are very old, such as the thermometer; others are brand new, such as the measurement of a fabric’s softness (see Laitala, Method 48). For these methods we have chosen to retain a term with associations to positivist roots, where the sensuous is perceived as something independent of culture. However, it is precisely when faced with culture that such data provide more and different information than gauges deliver.

The contributions that we have called wearer sensory panel are those that are particularly concerned with certain senses. One contribution is about odour (Laitala and Klepp, Method 40), while two others deal with touch and how the sense of touch can be used to reveal both knowledge and experience (Klepp and Hebrok, Method 41 and Bang and Riisberg, Method 43). Another contribution in this category by Paul Yuille (Method 12), which he calls ‘Consumer Material Perceptions’, maps the information consumers can read out of a garment without labelling. While the methods have much in common, the contributors’ inspiration appears to vary widely.

For example, Yuille’s inspiration came from field studies: ‘I was conducting non-intrusive observational field studies of fast-fashion consumers; interacting and inspecting garments for sale within fast-

fashion stores.’ Compare this to Bang and Riisberg who state: ‘We developed this version of the method in 2013 and in 2016 we coined the term Tangible Dialogue Tools. The inspiration came from previous design experiments carried out since 2006, when we adapted the Repertory Grid Technique (RG) from psychotherapy to investigate user reception of textiles and emotional value. Later we developed this work to investigate users’ vocabulary of tactile sensation related to garments. In 2013 we combined RG with Wardrobe Studies, and finally, in 2015 we used this combined method to study preferences for aesthetics and functionality.’

Different again is Laitala and Klepp (Method 42). They regard the method they use more as an extension of user trails and testing panels: ‘We have used the method traditionally as part of laboratory user trials linked to commissions for businesses and the insurance sector. In these cases, the odour of textiles had to be evaluated after they were exposed to smoke or rats in order to determine whether the textiles in question can be used, or if the odour is too strong/unpleasant. In research, we used this method first for evaluating the effect of fabric softeners on textiles. In 2011, we developed it further for evaluating the sweat odour properties of sports clothing made of different materials and treated in different ways between the uses (washing, airing, use of fabric softener). It is a method of its own, but related to other ways of sensory and instrumental analyses of odour.’ They also emphasise the relational and cultural by the sensual and this also applies to Klepp and Hebrok (Method 41). They note: ‘We have combined the method with others that aim to develop knowledge of the relationship people have with their clothes and the materials they are made of.’

What these methods have in common is that they seek to combine knowledge about cultural and social aspects with material and sensory ones. The fact that the same material samples are used in interviews with various informants enables us to compare and analyse the results in a more concise way than when informants speak about the materials from which their own clothes are made. Eliciting knowledge or experience from many informants about the exact same objects allows for quantitative analysis and thus makes possible comparisons between countries, genders, etc. The wearer sensory panel is used to display the sensuous aspects of clothing and wardrobes. This also applies to the next group of methods.

Clothing archæology

We have chosen to call the contributions from Ruby Hoette (Method 45), Matilda Aspinall (Method 46) and Jade Whitson-Smith (Method 47) clothing archaeology although none of the authors use this term, and none of them are archaeologists. Of course, there are archaeologists who work with clothing who use a variety of methods, and there are also archaeologists dealing with the present. One direction is called ‘archaeology of the contemporary past’ (Harrison, 2011) in which archaeology has developed honed methods for spatial relations and the layering of things either through surface survey or excavation. Harrison describes his methods as ‘Field walking, surface site distribution mapping and aerial reconnaissance’ and exactly the ‘surface as a metaphor for an unconstituted present, a space in which the past, present and future are combined and are still in the process of becoming’ (ibid). This opens perspectives that are highly applicable to clothing.

Ruby Hoette and Matilda Aspinall’s contributions (Methods 45 and 46 respectively) both explore the layers of clothing and layering techniques as part of a design practice. This involves painstakingly picking a garment apart stitch by stitch, or analysing a piece looking for re-fashioning and re-purposing techniques and building up new knowledge about the piece. This work has much in common with the methods of archaeology. A different approach is taken in Jade Whitson-Smith’s (Method 47) study of discarded garments. She writes: ‘The idea was to use an auditing method, which has been used to document consumer wardrobe inventories, and apply it to discarded garments.’ It has affinity with the waste industry’s so-called ‘pick analysis’ method where household waste is sorted and categorised (Syversen et al., 2015).

We believe there is more to gain from archaeological methods, and that more should be done to bring the field of archaeological clothing research closer to research on clothing in disciplines where contemporaries stand strong, and again, we direct the criticism primarily towards ourselves. We could have done more to get wardrobe-interested archaeologists on the team.

Textile laboratory testing

Laboratory testing of textile material properties is a set of well-established methods with corresponding international standards, quality

procedures and equipment. The book's only contributing author in this category is textile engineer Kirsi Laitala (Method 48). As is evident by her contribution there are many different properties that can be tested, and the basic skills can be learnt with relative ease. Laitala writes: 'I learned the basics at university, and started to test textiles in 2001 when I started working at SIFO laboratory.' She adds: 'material properties of textiles are very important for the users and use situations (comfort, quality, safety, etc.) as well as the environmental sustainability (durability, fibre and chemical content).' And we fully agree. We think that better knowledge about such issues, both in the industry and research community, would be advantageous. But unfortunately, evidence suggests that things are going in the opposite direction: technical knowledge of textiles is increasingly not part of school curricula and has become virtually non-existent in the UK and Nordic countries, mirroring the reduction in industrial production capacity.

Wardrobe triangulation method

The relationship between the material dimensions of wardrobes and the social or cultural aspects are of high importance in all contributions. Natural science has advanced tools to explore different materials, as we have described above in textile testing. But this begs the question of how to develop common methodologies across the distinction between hard and soft science? This is addressed in 'Material science in material culture studies' (Kingery, 1996, p. 11) in which it is claimed that it has progressed furthest in the field of archaeology, where carbon dating and other technical methods have had great influence for the development of the humanities disciplines. We believe research on wardrobes has come far enough to break down unnecessary divisions and we would say, take heart, don't accept criticism for combining methodological approaches that do not 'fit' together, but instead seek to explain how, in combination, they help build understanding our highly complex reality. Across the sciences, triangulation is often used to indicate that two (or more) methods are used in a study to verify results. But the concept of triangulation is borrowed from navigational and land surveying techniques that determine a single point in space with the convergence of measurements taken from two other distinct points. The idea is that one can be more confident with a finding if different

methods lead to the same result. The way we use the term here is to combine the cultural and social science approaches with natural sciences.

We have two entries that we have named wardrobe triangulation – Laitala and Klepp (Method 49) and Woodward (Method 50). Both methods are a combination of different methods where similar properties are studied from various points of view. Tests of textiles in laboratory conditions are performed according to international standards, and are subject to quality control and calibrations. The methods within culture and social sciences work differently and their quality is evaluated differently. In the field of environmental research this need for triangulation is especially evident because of the complex relationship between nature and culture.

Self-reflexive wearers

We asked all contributors, as they drafted their entries, about the outputs generated by their method, and many of those whose approach involved participants write about a process of developing awareness on behalf of these individuals. This awareness may have implications both for the linguistic utterances collected, and the way informants go on to deal with their own clothes after they have participated in the studies. In this way, many contributions create moments of self-reflection. The methods we have called self-reflexive wearers are only those where the researcher or designer has used their own self-reflective process as the object of analysis and reflection or where the participants' reactions are being studied.

We have five contributions which fall into this category. Emma Hoette (Method 20) photographs herself in the outfits she wears daily to examine the experience of wearing clothing. She writes: 'I had a hunch that there was a connection between the way I chose to dress myself each day and the way I was able to interact with the world around me.' She uses what she calls a 'Daily Catalogue' and includes pictures of herself and writings about how it felt to wear the clothes. Hoette is a dancer and the result of this process was a dance performance in which she wore these pieces.

In Rissanen, Krappala, Kela, Aho and Ziegler's contribution (Method 29) there are a multitude of methods and approaches used. The interdisciplinary team starts with making an audit of their own

wardrobes. From this a show was made, as is reflected in the title of the method, 'Performing Wardrobes'. But the goal here is reflection and awareness more than the knowledge itself. Nor for Mooney (Method 22) is the desired result increased knowledge, but a better quality of life as understood through the idea of 'personhood'. She uses the method as part of the treatment of Alzheimer's patients and calls it 'Caring through Clothing: The Map of Me' drawing inspiration from methods such as 'empathic design, ethnographic research and best practice nursing'. These methods show the breadth of the wardrobe studies not only in how it can be designed, but in what they are useful for. We think that there are many untested opportunities both within care and performing arts.

The last of the contributions in this category is a pedagogical approach. Parker (Method 39) calls her method 'Wardrobe inquiry as an educational tool' and states that 'the inspiration comes from global education pedagogy, an approach to education that is concerned with tackling global injustice through education, inspired by the work of Paolo Freire amongst others.' The method's goal is 'to encourage students to build empathy, relationships and connections between their actions (buying clothes) and the people who were involved in making the fibres, fabrics'. The goal is thereby both 'critically reflective learners' and 'behaviour changes'. The latter is definitively something she has in common with our next method, 'wardrobe activism'.

Wardrobe activism

Common to methods engaging in what we have called wardrobe activism is the desire to create change typical within many design research approaches. This category is an assembly of methods in which participants (sometimes this is the researcher) are particularly active. Unlike in other methods included in this book, the participants contribute by hands-on making, learning new skills and developing fresh understanding. The researcher's role is often – though not always – that of facilitator, sometimes teacher and documenter of what takes place, reflecting an expanded role for the designer beyond that of 'form giving'. As one of the contributors of a wardrobe activism method, Amy Twigger Holroyd (Method 32), states: 'the distinctive feature of this method is the gathering of data during a creative activity. Rather than talking to makers about their practice retrospectively, I was able to hear the

participants' feelings first-hand as the project progressed.' She used video recorders and audio recorders in knitting workshops. Holroyd believes the method has affinity with 'Research through design', and 'creative research methods'.

Emily Towers' contribution is about mending workshops (Method 33). She was inspired by, among others, Twigger Holroyd but also ethnography, design practice and Fletcher's 'Craft of Use' (Method 13). Collins and Dixon have used what they call 'practice-based workshop interviews' in a project on life span and care (Method 34). Likewise, Tham's method also makes use of workshops (Method 21), but it is first and foremost through a process of 'linguaging' that change is created. Tham explains that the method is related to 'Metadesign, action research approaches, and participatory design'. By contrast Jonnet Middleton (Method 35) calls her contribution 'The Pledge (an "ontoexperiment")'. It was born out of her desire to change her own relationship to clothing – and through it 'questioning the role of consumption in contemporary life by pledging to wear only the clothes already in a wardrobe for a lifetime'. The pledge not only shows how we can live well with far, far less than we could ever imagine, but also how much longer the material we depend on for our existence, clothes in this instance, can keep going with our help. This method sets out an activist practice and challenge. Middleton writes: 'If the fashion consumers of the Global North took heed I predict we could keep up a fashionable and happy existence, simply on the excess we already have, for decades to come, that is, if the full material potential of existing clothing and textile waste were utilised creatively and with maximum efficiency. Evidently this requires a radical reordering of what is perceived to be possible and acceptable.'

In another contribution in this category H el ene Day Fraser and Keith Doyle (Method 36) employ an experimental garment form to query current behaviours. They believe this has kinship with 'creative practice as research, design practice, critical making, heuristic inquiry, mindful inquiry'. Otto von Busch (Method 28) sets out an approach to wardrobe activism with a method he calls 'Fashion Police Witness Statement'. He writes that this 'is a form of ethnography, yet with an artistic or designerly twist. Using the moniker of the "fashion police" may seem a little tongue-in-cheek, but puts a finger on a lot of unspoken forces making fashion so powerful, such as its dynamics of law, authority,

obedience and punishment.’The activism induced by this method is thus directed towards the unwritten rules that govern clothing consumption.

Jennifer Whitty and Holly McQuillan (Method 38) seek to conduct research through engaging in a process of change with participants’ wardrobes. They call it ‘Wardrobe Hack’ and the aim is both to improve wardrobes for informants and to generate knowledge. This method has also been designed with inspiration from ‘Local Wisdom’ (the feeder project to Fletcher’s *Craft of Use* (2016) and Method 13) but they also mention (and they are the only authors to do so) clothes in close relationships. They write about Whitty’s mother: ‘My Mum regularly enlists my help to revive her wardrobe as she calls me her “wardrobe guardian angel” (bless). I have found it immensely satisfying that my fashion “knowledge” and skills could give my Mum such joy by simply giving her a fresh look at her existing garments.’ In common with the next method, Whitty and McQuillan have a strong desire to help people to get a better wardrobe.

Wardrobe consultation

Stephanie Roper calls her method ‘The Wardrobe Angel’ (Method 37), and while it has common aspects with ‘Wardrobe Hack’, there is one important difference: Roper’s method is exploited commercially. She helps clients not informants. Yet compared to other consulting services hers is directed at the wardrobe, not at purchases. She explains her inspiration as follows: ‘I previously worked as a Visual Manager in fashion retail and shopped every day. My wardrobes were full, yet I kept buying more clothes. After a wake-up call I radically reduced the size of my wardrobe by shedding two thirds of my clothing. I donated to charity, sold items on eBay and had pieces altered to fit my frame. My thought was – if I work in fashion and I understand the trend cycle, how shops are laid out and the flow of the fashion calendar but my wardrobes are still a mess, what are everyone else’s wardrobes like?’

That is a good question. It is one with which many of the methods in this book try to grapple and to generate rich understanding of the complex reality of life and wardrobes. And this, dear wardrobe friends, is just the beginning. It is with pleasure that we now hand this collection over to you.

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IMAGE CREDITS

- Method 2, Silje Skuland
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Method 32, Amy Twigger Holroyd
Method 33, Emily Towers
Method 35, Jonnet Middleton
Method 36, CLOTHING(s) as Conversation
Method 37, Courtesy of The Wardrobe Angel
Method 38, Holly McQuillan and Jennifer Whitty
Method 40, SIFO/HIOA
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