100 years of DESIGN GRADUATE EDUCATION
Schedule

Thursday – Saturday, September 27-29, 2018

All activities take place at the University of Minnesota, College of Design, McNeal Hall, 1985 Buford Avenue, St. Paul, MN 55108

Thursday pm, September 27

12:30 pm Registration opens—Atrium of McNeal Hall

Concurrent Sessions of paper presentations—both in McNeal

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3:00-4:20 pm Session D: Facilitator: Sauman Chu --McNeal Room 310 (pp.17-20)


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Toward Culturally Enriched Communities -- Design as a Medium for Addressing Disparities and Inequality. Tasoulla Hadjiyanni ................................................................. p.20

4:30 pm College of Design FACULTY PANEL  McNeal Auditorium 33

Designing forward: A conversation on the interdisciplinary future of design education.

Genell Ebbini, Interior Design; Linsey Griffin, Apparel Design; Brad Hokanson, Graphic Design; Ehsan Naderi, Product Design; Daniela Sandler, Architecture. Moderator: Carol Strohecker, Dean, College of Design.

Friday, September 28

8:00 am Registration

9:00-10:20 am Morning Plenary-Session E Facilitator: Marilyn DeLong—McNeal 33 (pp.21-24)

Micro-trends: Not Just a Fad Andrew Reilly and Jana Hawley ................................................................. p.21

Creating the future of design and Technology: Bringing academic methods to top global brands. Susan Sokolowski and Suzanne Szostak ................................................................. p.22

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From Logging Camp to MOMA Lumberjack Fashion and Design M. Catherine Daly and Brian Miller ................................................................. p.24

10:30-11:50 am Session F Facilitator: Elizabeth Bye—McNeal 33 (pp.25-28)

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Co-Designing Culturally Appropriate Activewear for Muslim Mother-Daughter Dyads. Elizabeth Bye and Robin Carufel ................................................................. p.27

Queercrip fashion in the 21st century: Sky Cubacub and the queercrip dress reform. Kelly Reddy-Best and Dana Goodin ................................................................. p.28
Noon: Lunch break in McNeal Hall

Afternoon Concurrent Sessions

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Future Design Directions based on consumer perceptions and consumption of US made apparel. Nokyeon Kim and Elizabeth Bye.................................................................p.29


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Teaching sustainability: A short-term study abroad to India. Kelly Gage and Anupama Pasricha........................................................................................................................................p.32

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Can we trust Picture based consumer testing results? A comparison of 2D vs. Virtual Reality Storefronts Hyunjoo Im, Minjung Park, and Jayoung Koo.................................................................p.39

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Jamaican Lace-Bark Cloth: Its Production and Design for the Construction of the Feminine. Steeve Buckridge, Grand Valley State University, USA.................................................................p.43

Design Graduate Education in China. An Interview. Mingxin Bao, Shanghai, China. p.44
4:00 pm Session: ALUMNI PANEL -The Future of Design –McNeal Auditorium 33

Janet Hethorn, Dean, College of the Arts and Media, Central Michigan University;

Susan Sokolowski, Director and Associate Professor of the Sports Product Design Graduate Program, at the University of Oregon;

Suzanne Szostak, Global Head of Scaled Education, YouTube;

Greg Van Bellinger, Vice President of Target’s Product Development and Design team for Trend, Decorative Home, Domestics, and Design Partnerships.

Moderator: Tom Fisher Director, Minnesota Design Center, College of Design.

5:30 pm Break

6:00 pm Celebration Opening: 100 Years of Design Graduate Education

- Keynote Speaker: Designing for the 2018 Winter Olympics. KeySook Guem, Seoul, South Korea. McNeal Auditorium 33
- Exhibition: Looking forward, Looking Back Goldstein Museum of Design 241
- Reception with cash bar and hors d’oeuvres

8:00 pm Opening party concludes for the day

Time for impromptu gatherings and dinner on your own or with colleagues

Saturday, September 29

10:00 am Celebration Activities

Open House: Activities throughout McNeal Hall:

- Open studios and research areas; Videos of various programs
- Goldstein Museum of Design Gallery (241) and Research (333 McNeal)
- Hosts—current students and faculty

12:30 pm Lunch buffet in 274 and 278 McNeal

1:30 pm Design Stories: 3-minute stories from alumni, faculty and friends, 33 McNeal

3:00 pm Closing Ceremony & Reception—Atrium, McNeal
Reactive Fashion: A Future of Autonomous Apparel

Danielle Civil and Belinda Orzada, University of Delaware, Newark, DE

Keywords: Technology, Reactive Fashion, Innovation

Clothing that reacts to our environment and our physiology can work to improve lives and change the way wearers experience the world. Known as reactive fashion, this includes apparel and accessories combined with technology in innovative methods— the clothing is created to react to the wearer or the wearer's environment autonomously (Trendhunter Inc.). Reactive apparel allows the users' relationship with their garments to alter in exciting ways that can add value and enjoyable forms of expression.

The world continues to adapt to autonomous physical products, like vehicles and drones, and we believe consumers will be open to other items that physically react to the world. Commercially successful wearable technologies currently focus on monitoring and tracking the body and this is beneficial to consumers, but there is an opportunity in the wearable technology field to explore innovations that go beyond data collection and analysis.

The research occurring in the field of reactive fashion and textiles is coming from a breadth of areas and has significant potential impacts for both artistic and personal expression, as well as promoting increased user engagement within the physical world. Various examples of emerging responsive technology in the fashion industry include the use of phosphorescent materials, thermochromatic pigment, solar power, temperature control, communication technology, as well as clothing that reacts to sounds/music. Specific examples of products and prototypes include a line of apparel that uses solar cells as a design element, clothing that visually responds to sounds or emotions, and jackets that can monitor the body and outside temperature to keep athletes at specified temperatures. By way of the environmental scan we conducted regarding the state and future of reactive fashion, we identified vast possibilities that exist within the future of fashion and design of products.

Autonomous reactive fashion emphasizes the importance of interdisciplinary innovation to create new products that will push the boundaries of the apparel industry. Our presentation reviews the current advancements and propose possible visions for how this technology will impact the future of fashion. Technology can do incredibly remarkable things, but for any new technology to be successful, it is essential to consider the interaction between users, product, and the world we live in to create innovations that will truly impact and add value to individuals lives.

References


Collaborative Economy and Sharing Clothing: Sustainable Use of Retired Korean Men

Yoon Kyung Lee, and Marilyn DeLong

Seoul National University, South Korea, and University of Minnesota, USA

In this study, we examine how male retirees perceive the importance and practice of sharing their idle clothing and the probability of establishing a sharing clothing service. Previously, individuals reaching the half-century mark were considered part of the elderly population, but the current generation of such individuals grew up with mass marketing and saw the rise of network television and the Internet (Lee and Kiley, 2005). Retirees are undergoing a significant social transformation. They are seeing a change in their purchasing power while also perceiving a need for altering their appearance.

The practice of sharing clothing in a collaborative economy is more likely to be sustainable. In a conceptual framework, Botsman and Rogers (2010b) suggested three features of the sharing economy: (1) product service system, (2) redistribution markets, and (3) collaborative lifestyle. Sharing and reuse of excess capacity can be possible in goods and services for anyone and everyone. Currently, fashionistas can wear the latest trends by sharing and renting clothing and accessories through websites such as Bag Borrow or Steal and Rent the Runway or by swapping clothes through an online sharing shopping mall (Owyang, Tran, & Silva, 2013). In this study, we examine the possibility of sharing clothing in a sustainable manner through a survey of South Korean retirees born after 1964.

Survey participants responded to open-ended questions in the following categories: (1) demographic; (2) any changes in their selection of clothing due to changes in their lifestyle after retirement; (3) change in the system of sharing clothing, the pattern of disposing clothing, and a Likert scale 5-point question: opinion of a consignment shop. The 42 male survey participants lived in and around Seoul, South Korea with a mean age of 70.8 years (age range: 53 to 83). On average, they had been retired for 10.5 years (year range: 2 to 30). The survey revealed that male retirees wore their clothes for 4.8 years on average before disposal. Most participants (80.5%) answered that their lifestyle had changed after retirement. In addition, based on their altered lifestyle, the clothing they used had also changed from suits, Y-shirts, and neckties to outdoor wear or functional pants. These retirees also stated that they had only one or two suits or jackets for special occasions. Unused formal clothing was disposed of by (1) using recycling boxes (60.5%), (2) sharing with peers (14%), (3) discarding (11.6%) and just keeping in wardrobes (11.6%), and (4) selling to consignment shops (2.3%). In all, 37.8% of the retirees had purchased clothing at outlets, 35.5% at department stores, 20.0% at single destination stores, 2.2% at online shopping malls. In all, 54.8% of participants had a positive opinion of using a sharing clothing service. Participants who had a positive view of the “consignment shop” were revealed to be highly likely to opt for a sharing clothing service ($t = 3.067$, $p < .005$). Participants rated the following as the most important factors for such a service: (1) quality of goods (57.8%), (2) reliability of the previous user (15.6%), (3) supply chain and delivery service (11.1%), (4) brand of goods (6.7%).

Factors that could contribute to the successful establishment of a sharing clothing system for these participants include: (1) product service system with quality of goods; (2) redistribution markets with a reliable supply chain, (3) collaborative lifestyle with reliable previous users.


Understanding Minnesota Muslim Girls’ Experiences with Current Sports Uniforms and Their Preferences for the Design of Culturally Sensitive Sports Uniforms

Kira Jewell Erickson, University of Minnesota, USA
Elizabeth Bye, University of Minnesota, USA

Culturally Sensitive, Apparel Design, Sports Uniforms

Current school sports uniforms often do not fit within the cultural and religious ideals that many Muslim girls hold. Muslim females often practice some form of modest dress. Therefore, many Muslim girls either compromise their beliefs to participate in sports at school or do not participate at all. This calls for the design of new culturally sensitive athletic uniforms for Muslim girls that address their multi-faceted needs and upholds the cultural and religious norm of modesty. This research focuses on the experiences of Muslim girls living in Minnesota, which has a significant East African Muslim population. This mixed methods study aimed to understand if Minnesota Muslim girls perceive current sports uniforms as a barrier to participation in school sports, and if so, how we can design more culturally sensitive sports uniforms that would better meet their physical activity needs. The U.S. is becoming increasingly diverse, thus we need to consider future apparel needs and design criteria for diverse populations that support health and well-being.

Twenty-Three Muslim girls from a Minnesota high school who practice modest dress participated in the study. The students completed an online survey at their school and participated in small focus groups to expand on responses to the survey.

The main findings suggest that: (1) current school sports uniforms do not meet the Minnesota Muslim girls’ needs, (2) their current practice of wearing their street clothes to participate in sports is not an effective option, (3) the current sports uniforms present conflicts for their Muslim identity and (4) they have experienced negative social interactions at their school related to the current sports uniforms.

The participants’ preferences for the design of new culturally sensitive sports uniforms included: (1) having their modesty needs met, (2) having the uniform meet their performance needs for participation in the sport and (3) feeling socially confident in the uniform. Design criteria, including visual examples, were created from these findings to facilitate the design and selection of new culturally sensitive school sports uniforms for Minnesota Muslim girls who practice modest dress.

A better understanding of Minnesota Muslim girls’ experiences with current sports uniforms, as well as their preferences and suggestions for future uniforms, can afford insight and opportunity to challenge clothing as a structural barrier to their participation in school sports. This is especially important for Muslim girls as they face higher rates of social isolation at school (Britto, 2008). By affording these girls the same opportunities to participate in sports as their peers, more inclusive and diverse school communities can be supported and created. It is imperative to further study how we can better meet the apparel needs of diverse populations to ensure equitable opportunities.

Genderless Fashion: A Systematic Review of the Literature

Jennifer Huh, Hye-Young Kim, College of Design, University of Minnesota

Since the beginning of the 19th century, modern fashion has functioned as a place expressing gender differences (Kidwell & Steele, 1989). However, because of the changes in gender roles, both researchers and practitioners have increasingly paid attention to the phenomenon of genderless fashion. With that in mind, this study provided an outlook for future research addressing genderless fashion and to define the meaning of gender and clarify the patterns of gender-related discourse in apparel studies by conducting a systematic review of the literature. Gender studies, Feminism history studies, gender research in apparel studies were retrieved using Google Scholar. Through the data extraction process, the authors identified 41 research studies. Finally, there were notable exceptions from well-recognized, international journals (e.g., Journal of Consumer Culture, Fashion Theory, CTRJ).

The terminology ‘gender’ was first introduced during 1980s when a well-known feminist, Ann Oakley (1976) claimed that the difference between masculinity and femininity was derived from social norms rather than biological essentialism. Since then, gender studies have focused on how sex discrimination affects both men and women. Gender was frequently used first, to describe the process of identity formation based on psychoanalyses or post-structuralism perspectives and second, to demonstrate a society’s structure in terms of gender and its associations with race and sexual orientation based on the criticism of ideology perspectives (Kraft, et al, 2002). This research stream highlights the notion that the purpose of using gender categories is to emphasize the power structure that yields a sex discrimination system, thus focusing on analyzing the meaning of social contexts (Jang, 2013).

Contrary to the afore-mentioned research stream, a large volume of research in the field of apparel studies has used gender to simply describe differences between men and women in terms of fashion behavior without disclosing the hidden power structure. Specifically, three themes were identified from the sources reviewed. First, prior research in dress history was conducted to analyze various types of sexuality expressed in fashion, embracing sub-themes such as eroticism, dress movement, uni- or bi-sexuality. Second, prior research in fashion marketing was conducted to assess gender differences in consumer behavior, generating such sub-themes as materialism, sustainability, and fashion innovativeness. Finally, there was notable exceptions exploring the construction of gender roles through clothes in the context of specific ethnic groups and communities. However, little research has been done on individuals’ perceptions toward sex discrimination and genderless fashion. In conclusion, this study suggests a need for further empirical research that encompasses feminist perspectives on sex discrimination and gender hierarchy that might provide a plausible explanation for the phenomenon of genderless fashion in the apparel industry. Overall, this study attempted to develop a summary of key apparel studies addressing gender and genderless fashion.


Overcoming the stigma of recycled textiles

Shanya Lewis, Parsons The New School for Design, USA

Design, Upcycled, Textiles, Furniture

Textiles today have the poorest recycling rate of any reusable material. "The U.S. generates 30.6 billion pounds of textile waste per year—and that figure includes what gets re-worn and recycled as well as landfilled." Despite the growing availability of textile recycling technologies and programs, most clothing and textile waste today still ends up in landfills, and the vast majority of textiles used in new products are virgin ones. Moreover, recycled polyester, the most prevalent type of recycled textile today, is most often made from recycled plastic bottles, rather than recycled polyester textiles. Stigmas about recycled textiles have hindered the market from growing enough to make a sizable impact on reducing landfill. As a proof of concept case study, I have designed a collection of furniture and table top objects, that show how to add value to end-of-life textiles, by transforming them into aspirational yet attainable mass produced products that are attractive to both businesses and consumers.

Perceptions that goods made from recycled textiles are of poorer quality, that they must have a certain aesthetic, or are overpriced one-offs may reduce consumer demand for recycled textile products and deter their manufacture. My case study collection goes beyond typical textile typologies, and instead uses recycled textiles to create new typologies of furniture, that consumers are expected to value more and keep longer than articles of clothing. The goal is to demonstrate that recycled textiles can be transformed into coveted new mass produced goods that are affordable, long lasting and cherished over many years.

Although traditional handcraft techniques such as knitting and weaving are often ideal for many types of recycled materials, handcraft isn't practical for mass manufacturing goods, which is essential if they are to be sold at accessible price points. In designing my collection of objects, I have examined the spontaneity of craft and the greater predictability of high tech mass production. By marrying the two qualities, I hope to achieve more spontaneity and variety in mass-produced goods.

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The Future of Design: Slowing Fashion through User Perceptions of Classic

Mary Alice Casto, University of Nebraska, Lincoln

Marilyn DeLong, University of Minnesota

Keywords: classic, design, sustainability

Concepts such as luxury goods and classic design are not usually perceived as part of the solution to designing in the future, especially regarding fast fashion. Fast fashion is the terminology used for the increase in obsolescence globally through fast fashion brands such as H&M that promote the new incessantly. The concept of slow fashion has been introduced to thwart the glut of low quality disposable products (Clark, 2008). Though we are confronted with the knowledge that we must change the way we dress to slow fashion and support living within the means of our world’s resources, we are also aware that such a change must lead to solutions (Manzini, 2006). Shedoﬀ (2009) in Design is the Problem suggests a solution and a way forward: creating a product that a consumer will enjoy and keep for a long time.

The focus of this research is on how design must include an expansion of the concept of classic and that this expansion must start with the user who must relate to his or her clothing in a different way (Fletcher, 2007). This means adopting the following criteria for research: 1. The user must be included in the solution to extend a product’s life cycle; 2. The life cycle of a product must be considered differently; 3. The concept of classic needs to be understood from the user’s perspective.

Keeping these three criteria in mind, an exercise designed to shape meaning related to classic design was developed and administered to students studying design in a Midwestern university. Following the exercise, students volunteered to be interviewed further. In preparation for the interview each was asked to identify and bring an article of clothing from their wardrobe they considered to be “classic”. These items were then used as a means to further identify characteristics of the clothing they considered to be classic. A framework of DeLong (1998) was used to further expand the concept of classic for these users.

References


Exploring the Past Through Technology: As Inspiration for the Future of Fashion Design Techniques

Presenters: Professors Lynn Blake and Jill Carey, Lasell College- Auburndale, Ma

History teaches one to think critically through comparative analyses of the past to better understand the present. Technology provides a unique opportunity for such research; to explore, identify, and preserve previous patterns of artistic expression while establishing insights into the future. It is through this lens and generous federal grant funding from The National Endowment for the Arts (NEA), that Lasell College’s fashion department has utilized current available technologies to create _The Lasell Catalogue of Artistry in Fashion_. This web-based multimedia resource highlights noteworthy fashion design techniques from the 19th and 20th centuries intended to preserve the fading arts, while inspiring the continued use of specific methods as expressive tools for potential design applications.

In collaboration with the Smithsonian-affiliated American Textile History Museum, Lasell fashion faculty and students designed _The Catalogue_ as a resource that focuses on Embroidery, Fur, Couture Detail and Millinery. Within each category, techniques related to design elements such as inspiration, fabric manipulation, pattern, and structure are explored. A minimum of five innovative and striking historic examples of clothing and accessories showcase the artistry of each classification. By using a series of museum-quality photographs to highlight the details of the art and craft involved, three-dimensional imagery, video demonstrations, and interviews with contemporary artists bring _The Catalogue_ to life. Discussions and demonstrations by practitioners and academics enhance viewers’ appreciation and an understanding of the techniques’ significance. The value of studying connections with current fashion designers, regarding their handcrafted mediums, creates a more personalized relationship while communicating the value of methods that have proven to outlast generations. These patterns are significant in establishing a context by which to predict trends and markets. By profiling key design elements and the artisans’ enthusiasm for their craftsmanship the value of historic techniques and potential applications are realized through digital storytelling.

As an effective tool, technology can be used as a guide to teach design methodologies including the importance of historic fashion collections as meaningful reserves of tradition and culture. _The Catalogue_ profiles specific artifacts as tangible evidence of design techniques from two noteworthy collections to a broad and diverse international audience: outreach targets fashion students, faculty, fashion designers, and researchers. This online platform strengthens connections to current practitioners, who are dedicated to tradition in support of their design philosophies and businesses. Lasell College’s collected analytics prove that _The Catalogue_ draws the most viewers to the website suggesting its probability for inspiring multiple followers. By continuing to incorporate sophisticated technology, the goal is to resume building upon the resources _The Catalogue_ offers, while promoting access to history as a guide toward future design applications that are both artistic and sustainable.
Using Old Technologies to Produce New Fashion

Sarah Hegge, University of Minnesota, USA

Keywords: History, Technology, Manufacturing, Slow Fashion

This paper focuses on the potential use of historic and couture sewing techniques by small scale and locally focused garment producers. The globalized fast fashion system is, at this point, well known to negatively impact consumers, workers, and the environment (Brydges, 2017, Ertekin & Atik, 2015). Local production has been shown to be friendlier to both the environment and people (Antanavičiūtė & Dobilaite, 2015) and to have lower cost of entry for emerging designers (Brydges, 2017). Moving from a global manufacturing environment, one that prioritizes large scale production to a smaller scale, more localized production system will bring with it a host of challenges. Trend forecaster Li Edelkoort, in her manifesto on the future of the fashion industry, stated that “we should mix old and new tools” (The Business of Fashion, 2017). Meaning, that we should be looking not just to new technologies, but also to the technologies and tools of the past when discussing the future of garment manufacturing. This paper explores the potential for methods used to manufacture clothing in the early 20th century to be used by those interested in producing high quality, uniquely designed clothing today on a small scale. It focuses on how simple tools, when combined with the knowledge of how to use them, could replace the need for expensive specialized equipment, lowering barriers to entry for small, independent producers. This includes the suggestion that hand sewing, and other couture methods, might be economically viable options for micro producers in the slow fashion space. By thinking of technology not just in terms of new equipment, but also as knowledge, this paper hopes to provide options for those looking for new ways to make clothes.

References


Fast Fashion, A Push Toward Sustainability Using Emerging Technologies

ChaCha N. Hudson, Patience Ankomah, and Belinda T. Orzada, University of Delaware

Keywords: fast fashion, sustainability, technology

Due to a shift towards globalization and a strong emphasis on environmental sustainability, it is essential for fast fashion brands to develop sustainability practices (Li, Choi, & Cheng, 2013). This paper aims to assess the current sustainability practices in fast fashion. In addition to forecasting the future possibilities of creating a more sustainable society through the use of technology. The fashion supply chain has been connected to global climate and other ecologically based issues. Technology continues to enhance the production process in the apparel industry by enhancing the speed to market. Technologic advancements have led to the creation of sophisticated agile supply chains. Čiarnienė and Vienažiūnienė identified an agile supply chain as being “market sensitive, virtual, process integration, and network-based” (p.105, 2014). Improvements in corporate social responsibility (CSR) have become an effective tool in measuring sustainable development strategies for supply chains. Multinational companies, like H&M, Inditex, and UNIQLO, are improving their CSR by changing their business practices and technology. 45% of brands that use new technologies throughout their supply chains have noticed improvements in sustainability. This research was conducted by the firm Price Waterhouse Coopers in 2013 (as cited by Li, Y., Zhao, Shi, Li, X). In the future, we propose that fast fashion retailers will integrate these three emerging technologies; artificial intelligence (AI), augmented reality (AR), and automated industrial machines (AM). These technologies are currently utilized in several different industries including automotive, architecture, and medical. In 2017 approximately 56% of CEOs believed that investing in artificial intelligence would be significant to the growth of their companies (KPMG, 2017). AI has been proven to increase efficiency and minimize material waste (Lawless & Medvedev, 2015). Also, AR would be beneficial for virtual sampling and fitting, cutting material loss and conserving resources. Lastly, AM could increase production and decrease the number of labor compliance issues. As retailers make efforts to become more socially responsible, emerging technologies are sure to shape the future of fast fashion.


The Impact of Interactivity and Vividness on Consumer Escapism and Intention to Use a 3D Virtual Store: Focusing on Consumers' Shopping Orientation and Perceived Stress

Bo Ra Joo, Jennifer Yeeun Huh, Juanjuan Wu, Department of Design, Housing, & Apparel, University of Minnesota, USA

Keywords: 3D virtual store, Interactivity, Vividness, Escapism

Introduction: To cater to a changing marketplace fashion retailers have started to use three dimensional (3D) virtual stores as selling platforms ("Escape reality," 2018). We proposed that 3D virtual shopping can provide consumers escapist experience, one of the main motives for online gaming (Merhi, 2016). We also proposed that 3D virtual shopping can especially appeal to consumers who take on a hedonic shopping orientation and who perceive a high level of stress. The 3D virtual store is a new venue for future-oriented retailing. Relevant research is scarce regarding how these stores should be design based on consumer needs. Therefore, we aimed to analyze the impact of interactivity and vividness, two key factors of telepresence (Steuer, 1992), on consumer’s intention to use a 3D virtual store. Using the stimulus-organism-response model (Mehrabian & Russell, 1974), we analyzed whether consumer escapism mediated the relationships between interactivity and vividness, and consumers’ intention to use a 3D virtual store. We also tested the moderating effects of consumers’ shopping orientation (hedonic vs. utilitarian) and perceived stress levels (high vs. low).

Method: Multiple scenarios were used to manipulate the levels of interactivity and vividness of a 3D virtual store. Participants were assigned to one of these scenarios with different levels of interactivity (high, middle, and low) and were also exposed to both vividness scenarios (high and low) and then responded to an online survey. The scenarios described a hypothetical situation in which a participant uses a 3D virtual store on a website to buy a bag and illustrated the number of interactive functions (e.g., being able to invite friends to chat with while shopping) it has and how vivid (i.e., the clarity) the interface is. Final samples of 139 participants (51.1% women, 92.1% between 18 and 39 years of age) were analyzed.

Results: MANOVA revealed significant effects of interactivity on escapism and intention to use a 3D virtual store. Participants who experienced a high level of interactivity showed significantly higher scores for both escapism and intention to use a 3D virtual store than those who experienced a low level of interactivity. However, there was no significant effect of vividness on escapism and intention to use a 3D virtual store. There were no significant mediating effect of escapism and moderation effects of shopping orientation and perceived stress. However, shopping orientation had a main effect on escapism, with hedonic participants showing higher levels of escapism than utilitarian participants.

Discussion: Our results suggested that a 3D virtual store with a high level of interactivity provides consumers with an escapist online experience and increases their intention to use a 3D virtual store. Though a moderating effect was not significant, our results showed that shopping orientation did influence escapism. To attract consumers, retailers should increase the interactivity of their 3D virtual stores.

References: Available upon request.
Adoption and obstacles of green practices - Responses from fashion manufacturers

Dooyoung Choi, Old Dominion University, USA
Marilyn DeLong, University of Minnesota, USA
Tae-im Han, Old Dominion University, USA

Keywords: environmentally friendly practices, fashion manufacturers, perceived advantage

Counting on the attention environmental impact (e.g., carbon footprint) has received it continues to be a core feature of future fashion. Even fast fashion companies offer collections made from organic and recycled materials (e.g., H&M’s Conscious collection, Zara’s Join Life collection) to reduce environmental impact. The aim of this study is to survey the adoption and obstacles of environmentally friendly practices (in short, green practices) among fashion manufacturers. The study was conducted with a qualitative method approach using on-line surveys containing both open-ended and scaling responses. Responses were gathered from 29 fashion manufactures that were approached from the Google search engine.

The findings suggest that adoption of green practices was related to a company’s internal characteristics (virtue and innovativeness) as well as outside pressures such as social trends. The most common reasons for adopting green practices were due to their awareness of the need to conserve the environment and having an organic view of the environment and humans (i.e., a human being as a part of the earth). Companies that were not performing green practices explained the reasons for not adopting green practices: lack of regulations or policies, high cost investment for green practices, and no credibility for green materials. Although regulatory push was not the reason for adopting green practices, the absence of regulatory push was a reason for not adopting green practices. Similarly, benefits from green practices were not a sufficient reason for adopting green practices, but the high cost of being green discouraged environmentally friendly practices. In other words, the advantages may not have sufficient persuasion over a company to adopt green practices, but the disadvantages can have enough power to block a company from adopting such practices.

This research reaffirms the findings of other research that internal drives tend to be a significant motivation for green practices. For turning future fashion into a greener industry, regulatory settlements would boost the adoption rate of green practices among the companies with few internal drives.
What Makes Consumers Pay More for Socially Responsible Fashion Products?

Jaeha Lee, North Dakota State University, USA

Keywords: Social Responsibility, Loyalty, Sustainability, Consumer, Fashion, Purchase behavior

Consumers are showing increasing interest in social responsibility, but they are not necessarily following through with action. It takes more than interest to engage in socially responsible purchases. Previous studies found that individual factors such as knowledge, value, and perception (i.e., Dora, 2009; Gleim, Smith, Andrew, & Cronin, 2013) influenced socially responsible purchases. However, little research has been conducted to address influences of behavioristics and demographics, which are critical for market segmentation. Thus, this study seeks to address marketing strategies for socially responsible fashion businesses, by identifying influences of consumers’ demographics, psychographics (e.g., perception), and behavioristics (e.g., habit, past behavior) on consumers’ willingness to pay more for socially responsible fashion products. It was hypothesized that frequency of fashion purchases (H1), spending on fashion products (H2), perceived satisfaction with socially responsible fashion purchases (H3), perceived impact of socially responsible businesses (H4), age (H5), and income (H6) influenced consumers’ willingness to pay more for socially responsible fashion products.

A total of 748 people (female = 67.7%, mean age = 28.4) participated in an online survey. The questionnaire items were developed by the researcher. The social responsibility issue that respondents were most interested in was “support local businesses” (22.8%), followed by “reuse and recycle materials” (17.8%) and “fair wages/safe working conditions for workers” (17.3%). Nearly half of the respondents (46.4%) indicated that their socially responsible purchase decisions were motivated by knowledge of the issue, followed by personal ethics (35.3%) and influence of family/friends (10.1%). More than half of respondents (60.6%) were willing to spend “less than 10%” more on a socially responsible fashion product.

Multiple regressions were used for hypothesis testing. Frequency of fashion purchases ($t = 4.53, \beta = .18$), perceived satisfaction with socially responsible fashion purchases ($t = 5.74, \beta = .23$), perceived impact of socially responsible businesses ($t = 2.95, \beta = .12$), and age ($t = 3.75, \beta = .15$) influenced consumers’ willingness to pay more for socially responsible fashion products, $F(4, 599) = 20.45, p < .0001$, supporting H1, H3, H4 and H5.

Consumer who are younger and purchase fashion products frequently are willing to make financial sacrifices for socially responsible fashion products. These groups of consumers should be key market segments for socially responsible fashion products. Socially responsible fashion businesses should highlight positive impact of socially responsible purchases to consumers in their marketing messages to increase consumers’ satisfaction with purchases and willingness to pay more. Consumers’ knowledge of social responsibility motivates their socially responsible purchases. Educating consumers about issues related to social responsibility should be also emphasized in marketing efforts.

References
Critical Review of Fashion and Health: Is Designing Dress for Health Our Future?

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Keywords: Fashion, Health, Body Image, Sustainability

The focused issue of Clothing and Textiles and Research Journal, Fashion and Health (Vol. 32, No.1) stimulated thinking of how fashion and health can intersect (Johnson, Lennon, & Rudd, 2014; Labat & Kim, 2014). This current study reviews interconnectedness between fashion and health to provide the understanding of what we already know, and what future research directions we can take to maximize the well-being of our society. One major fashion and health research theme addresses body image concerns of young women, particularly on understanding the factors that impact the satisfaction they have with their bodies. The ideal body shape promoted in our society poses a great health threat to the public. The second research theme includes risky body-modifying behaviors. Humans have been decorating their bodies as a canvas through a variety of methods (i.e. tattooing, body-tanning or piercing), even though those may be deemed very unhealthy. The third theme deals with functional garments to maintain and enhance physical health. Textiles are transforming how the body interacts with its surroundings (Quinn, 2010). Clothing is also designed to fit a body comfortably while at the same time maintaining a life-sustaining medical device for a patient (Evenson, 2014). The fourth theme deals with health-related fashion merchandise in today’s marketplace. Specific fashion products have cultural interpretations and meanings of health promotion (Walker, Hart, Gregg, & LaJoie, 2010); For example, the “Go Red for Women” T-shirts by American Heart Association is one of these health fashion trends, which involves wearing, using, and displaying health-cause clothing and accessories.

Understanding the psychological benefits of appearance related behaviors and consumption has provided inspiration and opportunities for research and product development for making a positive impact on health. Researchers should continue to investigate and document the importance of dress to future health-specific reasons. For additional scholarly attention and education, the following questions and areas would be posed for continued analysis of dress: 1) Are there any barriers and/or stigmas associated with health in designing and marketing fashion products? 2) How are health elements emphasized in designing and marketing fashion items?

Reference

Encapsule: Helping Patients Better Understand Their Post-Operative Home Care Needs

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Keywords: Postoperative, Device, IoT, Design

In the U.S., patients are expected to navigate a complex medical system and manage their own care at home. While patients see their physicians for medical assistance, they often do not fully understand all the information or terminology their physicians relay and the medical reasoning behind certain recommendations. They may be overwhelmed or afraid to ask clarifying questions. Or, they may understand but forget what the physician said after they leave the doctor’s office. Communication between patients and their physicians prior to surgery is vital to the patient’s overall health post-surgery. According to a 1997 study of 99 patients and their attending physicians, published in the JAMA Internal Medicine Medical Journal, only 57% of the patients fully understood the potential side effects of their medication or when they could resume normal activities. At the same time the physicians believed 89% of their patients fully understood these details.¹ In February 2018, a personal study with 62 participants who underwent day surgery was conducted to determine if the information disparity between patients and their physicians still existed a decade later. In this study, 52.2% of the participants indicated that they did not have a full understanding of the doctor’s post surgery instructions.² If patients do not understand health information and care instructions, they cannot take necessary actions for their health or make appropriate health decisions.

Based on this research and other evidence, I am presenting Encapsule, an interactive physical device prototype and concept that assists patients with their postoperative care needs at home, improves patient comprehension and communication with physicians, and advances at home medication adherence. The product prototype designed is a high-end Internet of Things (IoT) pill dispenser kit and concept app that is a caregiver for patients recovering from surgery. This product transforms the ways in which patients experience surgery. It aids the patient throughout the entire surgery process, from capturing medical terminology used by the physician diagnosing the patient at the hospital, reminding the patient when to stop eating before surgery, to notifying the patient when to take prescribed pain medication at home post surgery. Immediately after surgery, patients are instructed to take their prescribed pain medication in intervals with an over the counter pain reliever such as acetaminophen or Ibuprofen. While on strong painkillers, it can be confusing and difficult for patients to keep track of when and which medication to take. The first component of Encapsule is the concept app that taps into existing smart technology, which is being used with Alexa and Google Assistant. The second component is the Encapsule kit, comprised of two bottles, one for each medication to be taken in intervals, a traveling pillbox large enough for a single day’s worth of pills, and a charging base, which patients use after their surgery. The IoT pill bottles and travel pillbox notifies the user when to take their medication with a gentle vibration, light sequence, and text message notification. The material of Encapsule is critical to make it a valued domestic product. The charging base is thus made out of wood, while the bottles are proposed to be medical grade stainless steel.

Empowering Partnerships for Informed Decisions in Kidney Transplant

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Keywords: design, human-centered, kidney transplant
Kidney transplantation confers significant survival, quality of life, and cost benefits over dialysis in patients with end stage kidney disease, but of the 97,878 patients listed in 2016, more than 9,000 died or were removed for deteriorating health. Patients who do not understand their likely outcomes may not complete the evaluation process and may not consider living donation or accept lower quality kidneys (Weng, Joffe, Feldman, Mange, 2005; Schold, Meier Kriesche, 2006). We created an online decision aid that communicates a patient’s options and likely outcomes on the wait list for a kidney transplant based on their region and clinical characteristics. Outcomes include death, removal from the list, or transplantation. By communicating options and outcomes, the tool helps patients understand the chance of being offered a transplant while waiting on the wait list for 3, 5, and 7 years. We applied a human centered design model for data collection and usability testing. Human centered design is a creative approach to problem solving that starts and ends with users, with the goal of building a deep empathy about the users one intends on designing for. The process involves generating ideas as well as building and sharing prototypes and solutions with the users. Besides content generation, we examined how design elements such as typography, layout, and color can help to enhance perception and usability of the website and the decision aid.

During the first stage between March - August 2016, we conducted 10 interviews with transplant candidates recruited from Hennepin County Medical Center and University of Minnesota Transplant Center. We approached the interview with general questions about understanding treatment options of kidney disease. Information obtained from the interviews informed the more specific questions in the focus group discussions. Four focus group discussions were then conducted between October 2016 and April 2017 with a total of 18 adults from the same centers. We presented a paper prototype of the treatment options during the focus group discussions. When data saturation was obtained with no new information emerging from subsequent discussions, a website with the decision aid was created. The preliminary website was then presented to four focus groups with 19 kidney transplant recipients recruited from different states in the US. Further changes were made to both the design and the content of the website after the national focus group discussions. Finally, 13 individual usability tests of the website were conducted. Feedback from the testing was then incorporated into the final design before it was made accessible to the public and health providers in May, 2018.

References
Toward Culturally Enriched Communities –
Design as a Medium for Addressing Disparities and Inequality

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Keywords: design, culture, health, disparities.

Demographic projections show that by 2040, 40% of Minnesota's population will be people of color, many of them international immigrants. Attracting and retaining a diverse population is crucial to the state's efforts to position itself for a successful and vibrant future. At the same time, Minnesota faces some of the widest health, income, and educational disparities between whites and populations of color in the country—average life expectancy in some Minnesota zip codes is 10 years less than others. Questions abound: how can planning decisions for 2040 be grounded in diverse perspectives? What kind of structures must be put in place to nurture the next generation of planning leaders? And in what ways can collaborations behind a shared vision be used to break down stereotypes and barriers for the creation of healthy and thriving communities? Design, from buildings to landscapes, fashionable and traditional, can play a role in addressing such complex and multi-layered social issues by both providing interventions that support the creation of healthy and connected communities in which everyone thrives and by propelling synergies and partnerships that can reduce the effects of disparities.

This paper shares lessons learned from the PI's collaboration with the Urban Land Institute MN (ULI MN) on research around Culturally Enriched Communities (CEC), communities that support diverse ways of living. The study used interviews with organizations, institutions, policy makers, and elected officials around the state to identify best practices and challenges in the creation of CEC. Findings lend depth to eight principles: Synergistic Communities, People-Centered Communities, Globally-Oriented Communities, Meaning-Making Communities, Relationship-Building Communities, Health-Supporting Communities, Capability-Building Communities, and Innovation-Driven Communities. Examples of best practices gathered include the Hennepin County Medical Center switching from a chapel to a Spiritual Center that recognizes the spiritual needs of different faiths; the Hennepin County Library providing space for Conversation Circles, a program where adults can practice speaking English once a week; and Target retail stores expanding their aisles in order to accommodate large families and multiple carts, a common occurrence with the extended family structure of many new immigrant groups.

Developing the report that is shared on ULI MN's web site opened a window into the complications that must be overcome when design and planning decision-making get grounded in publicly-engaged research: identifying data needed for the creation of constructive and meaningful design solutions, navigating diverse forms of communication, representing the state's cross-cultural landscape, relating information in an easy to grasp manner to leverage support from state stakeholders such as community organizers, planners and design professionals, policy officials, and directors of institutions, and being sensitive to the vocabulary used. As a way to capture differences in size and make-up of communities, the study is currently being expanded to include suburban and rural examples. The goal is to include best practices from cosmopolitan cities around the country and the world.
Friday
Micro-trends: Not Just a Fad

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Keywords: fashion, post-postmodernism, theory

Scholars have noted that we appear to be emerging from the postmodern era and entering a new age, highlighted in part by hyper-consumption, the advent of digital commerce, collaborations between industry and consumers, retail practices of destroying surplus inventories, and the power of fashion bloggers (Morgado, 2014). Many appellations for this era have been used, with *post-postmodern* being the most prominent. Reilly and Hawley (in press) proposed the concept of micro-trends as a new form of fashion adoption and change that is reflective of the post-postmodern climate. Reilly and Hawley framed their concept around these aforementioned phenomena and define micro-trends as "subtle and sometimes unnoticed changes in the fashion marketplace that involve only a small percentage of the total industry’s activity."

This purpose of this presentation will be to expand on the concept of micro-trends and elaborate how a micro-trend is different from a fad. A micro-trend should not be confused with a fad. Fads are quick to appear, to be adopted, and to discard. A micro-trend is similar, but does not reach the exposure of a fad and is discarded much more quickly, lasting only a few weeks. Micro-trends are viral—they are disseminated via a network of individuals, are consumed more frequently than a fad, and are replaced quickly by a new micro-trend. In fact, some micro-trends are not much more than an image in someone's mind because the trend is gone before shopping can happen. We will examine some recent micro-trends and illustrate how social media plays an important part in the micro-trend phenomena. Three micro-trend examples will be put forward for discussion.


Creating the future of design & technology: Bringing academic methods to top global brands

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Key Words: Design, Technology, Brands, Creators

According to Business Insider (2017), the top ten most powerful brands in the world are ranked by monetary value and how their branding impacts financial value. The authors have worked for Nike and Google (#3 and #2 brands respectively), in leadership roles bringing cross-functional teams together to create new design and technology platforms. Some of those platforms include Track and Field speed skins for the Rio 2016 Olympics and the YouTube Creator Academy (self-service learning). The success of these initiatives was born out of the desire to embrace the digital transformation of learning, utilizing design approaches to solve problems, and making sure the user is always first.

Success started with the authors’ backgrounds and an ongoing commitment to be educators that impact the everyday world. Sokolowski’s work examines the morphology of the human body; in specific to female athletes and the design of performance products. Her work is design process driven, to solve problems for athletes. Szostak’s work focuses on style and meaning in youth subcultures. Utilizing an anthropological lens, she is interested in exploring the complexity and nuances of human interactivity and culture, and applying humanist and social science strategies in the YouTube business organization.

The authors’ presentation will address the grounding of tradition and cultural understanding for design in a globalized society. They will demonstrate this through a review of their professional journeys and how academic methods have been applied to create experiences and products for the global market at two of the top brands in the world.

Bibliography


Rethinking Fast Fashion as an Aspect of a Capsule Wardrobe

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Keywords: Capsule wardrobe, Sustainability, Product longevity, Fast fashion

Fast fashion has been treated as the arch enemy of sustainability. Fast fashion retailers have provided an opportunity to purchase a variety of clothing items with affordable prices and consumers have been encouraged to purchase and discard their clothing without regard for longevity (Joy, Sherry, Wang & Chan, 2010). However, consumers who have become aware of sustainability issues caused by reckless consumption started to look for sustainable solutions they can contribute as users. A capsule wardrobe is a minimal personal wardrobe that includes a limited number of items and is usually done seasonally (Heger, 2016). It promotes sustainable practices at the individual user level and reduces over consumption.

Recently, many young women in the U.S.—who are the mainstream of fast fashion—have participated in various capsule wardrobe projects and have joined the sustainability movement. However, the experiences and opportunities of the user regarding this limited wardrobe have not been thoroughly explored. In addition, educating the potential future designer as a user may be important in reducing the fast fashion cycle.

This research involves a selected sample of seven female college students majoring in Apparel Design or Retail Merchandising. They voluntarily participated in the 8-week capsule wardrobe project. They created and wore their own capsule wardrobes with 33 or fewer items including all categories of clothing, shoes and bags, but not accessories or jewelry. To understand their shopping habits and personal wardrobe strategies, participants were asked to take an online survey before the project began. Two in-depth interviews were conducted with each participant at the beginning and ending of the project. In the first interview, motivations of participating in the project and expectations for the challenge were mainly asked. Wardrobe strategies participants learnt through the project, perceived benefits and limitations of the capsule wardrobe, a change in the degree of interest and understanding of sustainability were dealt in the second interview.

Since participants were college students with financial constraints, their capsule wardrobes included several articles of clothing that were purchased from fast fashion brands. However, because they value and care for these clothing items they tried to extend the products’ lifetime. Also, they reported finding versatile ways of using these items creatively. As consumers, the ultimate goal should be minimizing textile waste by practicing creative, yet feasible solutions such as the capsule wardrobe. Helping consumers who are future designers become aware of the opportunities related to the experience of a capsule wardrobe may help to slow the fast fashion industry in the future.

From Logging Camp to MOMA: Lumberjack Fashion and Design

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Lumberjack, Immigrants, Fashion, Design

Lumberjacks, shantymen, woodmen, riverpigs and loggers; for nearly a century they moved out of economic necessity with their seasonal winter occupation. They traveled from one logging camp to another across the Northeast Coast, through the Upper Midwest to the Northwest. Paralleling the logging and railroad industries, woolen mills sprung up along regional waterways, the source for the early transportation of harvested logs in the lumber industry and the source for textile production in the textile industry. The research objective is to document lumberjack dress.

Lumberjack culture began with the rural everyday life of male immigrants in the 1800’s of the United States. A diverse group primarily composed of French Canadian, Scottish, Irish and Nordic immigrants, they wore items of dress often identifying their ethnic heritage, differentiated by title of specialization, division of labor, and social status within logging camps. Despite the variety of nationality, dress, role, and status, the often black and red color-blocked plaid flannel shirt emerged in lumberjack culture as a signature style in form, textile, pattern and color.

Music lyrics, campfire tales, oral histories and early photography portrayed the early lumberjacks’ rugged individualism and appearance. But something else contributed to the pervasive lumberjack stereotype that defined their dress and endured into the future for nearly two centuries. Textile manufacturers transitioned into clothing manufacturers and retailers of outdoor clothing. Occupational dress expanded and included dress for outdoor sporting activities for non-lumberjacks. Print advertising and marketing captured, reinforced and appealed to the changing American demographics of workplace and leisure clothing while still fulfilling a functional need in new settings. Social media in the 21st century heightened the lumberjack stereotype from their customary rural landscape to a new urban setting as lumber sexuals. Finally the democratization and Americanization of lumberjack fashion is immortalized in the Museum of Modern Art; the singular plaid flannel shirt the stereotype of lumberjack dress!

Methodologies include archival research reviewing past and linking to future historic regional examples collected from oral histories, photographic collections of the Minnesota Historical Society and county historical societies and lyrics from lumberjack music collections. The results forecast continued design inspiration in sportswear and even home furnishings design.


The Future of Home and Community Design Grounded in Cultural Understanding

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Keywords: design, social justice, housing

The primary focus of this exploratory study was to describe how the interaction of human characteristics and the characteristics of the home environment affect well-being among African American elders. The dominant discourse has often given ancillary attention to the needs and preferences of community-dwelling African American elders; housing and community quality norms are defined from the perspective of White people. Furthermore, media, public policy, and housing programs often further marginalize African American elders (Blake & Darling, 2000; Stanford, 1991).

Seventeen semi-structured interviews were conducted with African American Twin City residents aged 65 years and older. A generic qualitative approach, which combined multiple philosophical assumptions and analytical methods, was used to analyze interview transcripts. Physical environment findings indicate housing type and tenure have a strong influence on African American elders' overall well-being. Social environment findings suggest participants' sense of place and where they live deeply impacts their identity and life satisfaction. These findings emphasized the value of housing that influences a sense of empowerment and liberation from social exclusion and isolation that transcends shelter benefits and encourages self-fulfillment and security among elders.

The research findings challenge the dominant views and the interests of privileged individuals who restrict access to resources and power for African Americans, contradicted several myths and stereotypes, and suggest revisions to theoretical frameworks used in housing studies and gerontology. Findings further demonstrate the need to understand the lived experience of intended recipients before designing, developing, and/or subsidizing housing for elders.

This study's findings suggest to reduce disparities and avoid a disconnect between the design of home and community, researchers and policy decision makers must understand the aspirations, needs, and challenges of African Americans and recognize the critical role of the homeplace (hooks, 1992) in buffering the negative effects of racism, and for those who are African American and poor, to buffer the negative effects of racism and poverty.

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Medical Devices As Dress: Avoiding the Disconnect Between Design and End Use

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Keywords: dress, Type 1 diabetes, T1D

Many medical devices such as walkers and hearing aids can be classified as items of dress that support management of chronic and temporary physical illness. People diagnosed with Type 1 diabetes (T1D) also use devices to manage TID, which fulfill the conceptual framework of Classification System of Dress proposed by Mary Ellen Roach-Higgins and Joanne B. Eicher. Thus, dress plays a role in negotiating how individuals assimilate medical gear into everyday life. Challenges include the physical requirements of young children, a shift in identity upon diagnosis, and how an adolescent integrates this new attribute into several identities. The purpose of this study is to demonstrate how effective design of T1D gear supports healthy habits.

Every year in the United States, approximately 30,000 individuals are diagnosed with T1D. In T1D, the pancreas does not produce insulin, the hormone making it possible for the body’s cells to use energy contained in glucose. Management of Type 1 diabetes requires frequent blood glucose monitoring, and the individual is dependent on regular delivery of doses of insulin through injections or an insulin pump. Testing, and dosing require an array of devices, many of which are worn on the body and are part of an individual’s dress.

The medical devices associated with healthy blood glucose management are understood as dress and aligned with the concepts of identity and self-concept. While the medical team focuses on healthy habits, success is facilitated when the gear is not an impediment, but designed with the target customer in mind. For example, insulin pumps are manufactured in different sizes and delivery increments, can be concealed or bedazzled, and operated manually or remotely, depending on individual need and preference.


Dovey-Pearce, G., Doherty, Y., and May, C. “The Influence of Diabetes Upon Adolescent and Young Adult Development: A Qualitative Study.” British Journal of Health Psychology, 12,1, 2007, pp. 75-91.


Co-Designing Culturally Appropriate Activewear for Muslim Mother-Daughter Dyads
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Key words: activewear, Muslim, co-design

Increasing diversity in the U.S. calls for designers to consider the current and future apparel needs of many niche populations. The requirements for activewear vary according to the sport or activity, the level of performance, and a variety of individual needs. However, modesty and cultural values have not been widely considered; even though they are imperative to the design of culturally sensitive activewear for Muslim females. This research study provides one model for directly including the voices of the wearers into the design process.

Mother-daughter physical activity interventions often increase physical activity attitudes, support, and behaviors among many racial/ethnic populations (Marcus et al., 2006). However, few interventions have included East African mother-daughter dyads. This community-based participatory research study focused on the co-design of culturally appropriate activewear for nine urban, East African Muslim mother-daughter (grades 2-5) dyads as part of an intergenerational physical activity program. This study extended Bye et al.’s (2013-2015) activewear co-design project with East African Muslim adolescent girls (grades 6-10) that resulted in the first-ever sports uniform for adolescent Muslim girls in the US, to a wider range of girls and their mothers.

Graduate and undergraduate students were involved in developing and delivering the co-design program. The team facilitated development of separate design criteria for the mothers and daughters aided by the participants’ stated garment needs and wants, as well as their inspiration boards. Participants drew over 50 design sketches on modestly represented croquis. Each participant noted their three favorite designs, which the team synthesized into a few final options. These sketches were shared with the mothers and daughters, who each voted for their final design; the mother and daughter groups received different designs from each other. Each participant was able to customize their design through their fabric color selections. A sizing system was developed from the participants’ measurements, and a prototype of each design was made for the individual who best personified the medium size in the range. The mothers and daughters reviewed the prototypes and provided additional feedback. After production was completed, fittings were held to make final adjustments so that each participant had a custom-fitted outfit. The mothers and daughters wore their new outfits while doing yoga, swimming, and even relaxing. One mother shared that when she was at the local YWCA, several women came up to her to ask where they could buy what she was wearing. She responded that it was not possible, she had designed it! There was considerable pride and excitement during our closing celebration as mothers and daughters posed for photographs and shared their experiences of being more physically active.


Queercrip fashion in the 21st century: Sky Cubacub and the queercrip dress reform

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Keywords: queer, crip, size, fashion

Sky Cubacub, designer, artist, and activist, in the 21st century, creates garments and accessories for folks of all genders, body sizes, and abilities. Their eccentric looks include vibrantly colored fabrics in mostly spandex, with color blocked pattern pieces stitched together in angular lines with numerous loud patterns that often include geometric shapes (See Figure 1). The idea for their line, Rebirth Garments, began in 2014, and they continue today designing and doing performance art in what they describe as Radical Visibility: Queercrip Dress Reform Movement (See Figure 2). This research is a case study of Sky Cubacub and their work. This method allows for documentation and analysis of one of the emerging and pioneering designers whose work fully considers intersectionality and crip theory (Crenshaw, 1991; McRuer, 2006) in their design process and aesthetic, a perspective that is often left out of fashion and the fashion history narrative. This paper will broadly consider new shifting paradigms towards design and design processes when thinking about bodies, identities, and aesthetics with a focus on the intersections of queerness, disabilities, and fat bodies.

In this study, we used oral history along with a with a material culture approach by analyzing various garments produced by the designer. Oral histories are utilized to record the in-depth “personal experience of the interviewee” and to document their “unique perspective” (Ritchie, 2003, p. 37). Within oral history, we used a life history orientation, which allows for “links that neither interviewer nor interviewee may have considered in a more narrowly focused interview session” (Ritchie, 2003, p. 40). The 3-hour interview took place at Cubacub’s design studio in Chicago, Illinois, which allowed us to view and understand the working space, see more into their design process, and view their entire collection. We will interpret Cubacub’s life history, garments from their line Rebirth Garments, and their design process from a critical lens using Kafer’s (2013) feminist, queer, crip political framework to expose new directions in handcrafted designs for diverse bodies and shifting identities.

Figure 1. Sky Cubacub on the left. Both individuals wearing garments and accessories from Rebirth Garments. Photo courtesy of Sky Cubacub.

Figure 2. Image from performance where individuals are wearing garments from Rebirth Garments. Photo courtesy of Sky Cubacub.

References
Future Design Directions Based on Consumer Perceptions and Consumption of U.S.-Made Apparel

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Keywords: apparel, consumption, U.S.-made, locally-made

Concerns about social and environmental issues involving apparel production have been climbing steadily. Corporate social responsibility (CSR) and socially responsible consumer behavior (SRCB) have been discussed broadly to minimize harmful effects and maximize beneficial impacts to society (Moher, Webb, & Harris, 2001). These subjects are associated closely with problems regarding offshore manufacturing and ‘fast fashion’ systems (Bhardwaj & Fairhurst, 2010). Based on the assumption that domestically-manufactured apparel products support sustainable and ethical practices of production and consumption, this study investigated consumer perceptions toward U.S.-made and locally-made apparel products and their consumption.

A total of 502 U.S. consumers between the ages of 18 and 65 completed an online survey. Over 70% of the respondents felt that U.S.-made apparel products were well-made and 50.4% recognized locally-made apparel products as well-made. The respondents’ perception of the quality of a product positively influenced both their actual purchases and willingness to pay a higher price for the product. These relationships were stronger for locally-made apparel products. Nevertheless, their actual consumption of U.S.-made and locally-made apparel products was marginal when compared to internationally-manufactured apparel. Easy availability and inexpensive prices were more important than product quality. In many cases, the respondents did not know where to purchase U.S.-made or locally-made apparel products, and they did not pay attention at the point of purchase to where their clothing was produced. In addition, their motives to purchase U.S.-made and locally-made apparel products were mainly based on external factors, such as support for community and practices of socially responsible consumption. Product attributes, such as quality, style, and fit, were not a motivation to purchase domestic apparel. Findings suggest that for U.S. apparel companies to build a future for domestic apparel, designers need to balance product quality with affordable prices to attract consumers. Actively communicating their products’ distinct benefits, including their socially responsible practices, may build a stronger, sustainable relationships with their consumers.

References:
Millennial Perceptions of Fast Fashion versus Second-Hand Apparel: A Comparison Using Q Methodology

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Keywords: Fast Fashion, Second-Hand Clothing, Millennials

Millennials are becoming more conscientious of the products they buy, as well as the social and environmental implications behind them (Hwang & Griffiths, 2017). Each year, over 15 million tons of discarded apparel pack landfills (Yang, Song, & Tong, 2017). Millennials are empathetic toward discarded apparel and unsustainable practices (Hwang & Griffiths, 2017; Lee & Cherrier, 2017). However, Millennials with low discretionary incomes have limited choices in today’s marketplace, and it is unclear as to how these consumers perceive low-cost apparel options including fast fashion apparel and second-hand apparel. This study explores and compares Millennials’ perceptions of inexpensive fast fashion and second-hand apparel.

Fast fashion retailers continue to target Millennials more than any other generation. Fast fashion products may contradict how Millennials feel about sustainability and corporate social responsibility but may be more affordable options for tight budgets (Lam, Yurchisin, & Cook, 2016). In contrast, consignment stores, which sell second-hand apparel, are usually associated with sustainable consumption as the re-selling of apparel products extends the product’s lifecycle (Yang et al., 2017). Many consignment shops are selling quality apparel products and usually do not accept fast fashion brands due to low store profitability (Gorden, 2017).

To compare Millennials’ perceptions of fast fashion and second-hand apparel, Q Methodology was employed. Q Methodology is used to identify factors, which correspond to patterns of perceptions prevalent among this generation. To gain this data, participants were given two different sets of 14 statement cards—one set represented statements on fast fashion apparel, and the other set represented statements on second-hand apparel. Participants ranked each set into a Q sort grid. Once the participants completed both Q sort grids, a series of open-ended questions were disseminated. The data was then analyzed and coded to determine and compare Millennials’ perceptions of fast fashion versus second-hand apparel. The findings of this study are extensive: Fast fashion retailers and consignment shops will need to update their future strategies in order to target the Millennial generation.


Preparing for Change: Scenarios for Fashion Education

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Key words: PESTLE analysis, fashion education

Preparing for change? The fashion system relies on constant change, but at the same time there is a need to plan for the future. So how does one go about planning for an uncertain future? Scenario planning. Considering many possible directions, outcomes or eventualities based on changes from outside forces is critical for the field of fashion and fashion education.

One tool for scenario planning is a PESTLE analysis. Using this type of analysis an organization can identify trends and analyze the impact of those trends on the future (Taylor, nd). Political, Economic, Social, Technology, Legal and Environmental trends impacting your field are considered in this type of analysis. In addition a SWOT analysis may be incorporated so strengths, weaknesses, opportunities and threats in each of the PESTLE categories are discussed.

In a graduate level creative problem-solving course, students conducted a Pestle analysis to consider the future of fashion and fashion education. After discussing potential influences on the fashion industry from each Pestle category, students focused their thoughts on the future of fashion education. They were asked: How do the ideas you developed relate to preparing young designers, product developers, fashion stylists, sourcing managers, etc.?

Responses focused on the following ideas. Fashion education should be interdisciplinary. Curricula should help students understand the consumer, keep an open mind to new ideas as a society, and gain experience in inclusive design practices including design for different body types and abilities. Social responsibility/sustainability focus should include an ethical component in the design approach, stress the importance of creating less waste, and a practical and cost-related design approach. Future directed curricula should also expose students to the technology that enhances apparel products, use of VR to sketch, drape, and develop patterns, 3D printing, and wearable technology. Drawing on the graduate students’ perspectives of the future of our field, this presentation will discuss the considerations presented through their Pestle analysis.

References
Teaching sustainability: A short-term study abroad to India

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Keywords; Sustainability, India, Study Abroad

Knowledge of sustainability and its impact on the fashion industry is fundamental to the future success of students in apparel design and retail merchandising. Sterling, the author of Sustainable Education, suggests that “Education as Sustainability is the means through which we educate our citizenry to the values, opportunities, and choices each person has to develop one’s self as an aware, independent, responsible, and active agent of one’s own fate and hence contribute to the future of our society and ecological systems.” (2001, p. 46).

Educating students in global thinking and sustainable development is at the core of every course in the Department of Design at St. Catherine University. In January 2017, a course was led to India to further develop these critical thinking skills. This course was designed to give students exposure to the rich cultural heritage of Indian crafts and fashion, the global fashion industry and to enrich student awareness with cultural experiences, historical visits and practical hands-on field based study of sustainable fashion practices in India and global supply chains. Visits to designer showrooms, couture designer workshops, block-printing facilities, large-scale factories and various retail settings were set to engage the students in experiences to broaden their personal cultural boundaries and strengthen understanding of their role as change agents in the fashion industry.

This paper is an evaluation of student education and growth in and environmental sustainable and global thinking in the fashion industry through a short-term study abroad 4-credit undergraduate course. Pre- and post-trip questionnaires and self-journaling provide data of prior department course experience, cultural exposure and expectations and knowledge gained or changed on ethical and sustainable practices in fashion based on the experience. Analysis shows a positive shift in both areas, evidence that, if consciously constructed for such growth, short-term study trips are a viable and valuable opportunity for students to gain critical skills related to the 3Ps of the Triple Bottom Line (people-planet-profit).

Adire Cloth Design Reinterpreted: Fashion Invention in Northern Nigeria

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Keywords: Resist-prints, Indigo, Adire, Nigeria

As the saying goes, “necessity is the mother of invention.” In northern Nigeria in the 1940s, money was scarce yet women had developed a taste for imported wax-print fabrics with their beautiful designs, bright colors, and fast dyes. While women from royal and wealthy families were able to wear expensive Dutch and English wax-print cloths, women with lesser means nonetheless aspired to wearing fashionable dress. With plain cotton cloth and indigo dye at their disposal, a type of resist-dyed cloth was created, following patterns associated with Yoruba indigo, resist-dyed textiles known as adire which were made in southwestern Nigeria. Some Hausa women in the northern Nigerian town of Zaria began producing their own indigo, resist-dyed cloths made in attractive patterns. Alternatively, in the metropolis of Kano, adire cloths were mass-produced by indigo dyers and marketed by petty traders in rural areas throughout Kano state. Such cloths enabled women to appear fashionable within their means, while taking advantage of new technologies—synthetic indigo and industrially woven textiles—as well as new Hausa interpretations of older Yoruba adire designs. This study underscores a principal dynamic of the creation of new fashions, namely their inspiration from earlier designs, as in northern Nigeria, when Hausa women weavers adapted cloth patterns previously woven by southwestern Yoruba women. Similarly, Dutch and British textile manufacturers adapted resist-print textile designs from Indonesia and India for wax-print textiles marketed in West Africa. As those at the apex of the socioeconomic hierarchy take up new fashionable textiles, others of lesser means may attempt to follow them as best they can. When the Nigerian economy improved and cotton print textiles became more accessible with the opening of textile mills in northern Nigeria in the 1960s, women abandoned adire cloths in favor of fashionable, new design options.


Storytelling and the Future of Objects

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Design, Product, Repair, Narrative

In the world of objects, a new functionality needs to emerge that moves us away from the disposable culture we have become accustomed to. Nowhere is this more clear than in the fetishized realm of audio devices. I argue that if the semantics of repair and the ability to customize are built into the design of an object at the start of life, this will inform the consumer of their object’s possible futures. My proof of concept case study examines headphones and offers an alternative that allows for ease of repair.

If designers provide agency to the consumer to partake in a circular economy this will encourage users to have the confidence to mend their broken possessions. I argue that removing intimidation about repair will instill a sense of adventure, and create emotional connections between people and their formerly disposable headphones. Developing these strategies that appeal to our desire for storytelling, will extend the useful life of our objects.

As we make room for the latest upgraded models, we are watching our belongings steadily progress from possession to landfill. How can we as designers do the responsible thing and challenge society to question the stuff it owns? How do we deliver a deeper, more emotional connection between consumers and things? And how do we convince big business to play a part in a colossal design shift? This case study begins to respond to these questions offering alternative futures for the things we own.
The Promise of Maker Movement for Fashion

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Keywords: Maker Movement, Digital Fabrication, Fashion, Open Design

The Maker Movement as a social phenomenon has broad definition and builds on the idea of individual’s desire to be creators or makers of things via personal digital fabrication. Although Makers were defined as enthusiasts in the early days of computer industry in Silicon Valley (Dougherty, 2012), today it refers to a much more inclusive concept of not only digital but also physical creation activity fundamental to be human (Hatch, 2013). Maker movement is primarily practice oriented and characterized by open design and heuristics obtained through knowledge exchange within maker communities (Voigt, Montero & Menichinelli, 2016). The maker movement also has strong connotations with Do-It-Yourself (DIY) behavior and hacking in terms of making and modifying three-dimensional objects.

The first steps of the Maker Movement, quoted as the Third Industrial Revolution (Anderson, 2010), dates back to 2001, The Massachusetts Institute of Technology's 'Bits to Atoms' program (Voigt, Montero & Menichinelli, 2016). The launch of Make magazine in 2005 and Maker Faire in the Bay Area in 2006 institutionalized the maker movement bringing together makers to engage in hands on activities, and demonstrate and share knowledge. Easy to use and accessible digital fabrication tools like desktop 3D printers and CNC mills (Gershenfeld, 2005), crowd funding websites like Kickstarter and Indiegogo, open source knowledge and design sharing websites like Instructables and Thingiverse, e-commerce websites for hand-made items like Etsy and finally emergence of Makerspaces all contribute to rise of maker movement.

Although desktop manufacturing in fashion is not a new concept (Anderson 2010), maker movement in fashion has been mostly associated with wearable technologies, 3D printed accessories and garments, laser cutting, digital printing and CAD embroidery. This paper discusses the implications of maker movement on the fashion industry by a critical review of literature. The applications of digital fabrication and open-source or open-design are reviewed by questioning the potential for environmental, socio-ethical, economic dimensions of fashion business. New roles for manufacturer, designer and consumers have been analyzed in the context of fashion industry as maker movement has been democratizing innovation and entrepreneurship and leading to a renegotiation of the roles of designer, manufacturer and consumer.

Digital fabrication and open design in fashion could allow on-demand local manufacturing in small scale. Changes in consumption patterns could be expected as the emotional connection consumer establishes with the product increases when they are involved in its design and development. Nontraditional fashion entrepreneurs in niche categories could emerge through crowd funding possibilities.

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Hattie Carnegie: The Mother of American Fashion

Barbara Heinemann, Ph.D.

I have known the name of designer, Hattie Carnegie, as long as I can remember but I felt a personal connection after meeting and getting to know Margot Siegel when she agreed to be the subject of research for my dissertation.

Margot’s French mother was head of the Oval Room in Dayton’s Department store in the early 20th century. She was known as Madame Auerbacher in Oval Room circles and Madame described Carnegie as “a close personal friend. I used to spend weekends at her country home, The Four Winds.”

Margot’s early wardrobe includes this sleeveless silk beige dress designed by Hattie Carnegie. Margot said, “It was from the days when garments were understated and beautifully made — it felt very good when I put it on.”

Carnegie began as a milliner in 1909, but ultimately led one of the most prestigious fashion operations in the world. In the 1940s “Carnegie employed a thousand people, mostly in her ready-to-wear business” (Milbank, 1989, p. 149).

Many historians have said that Hattie Carnegie was “The Mother of American Fashion.” If that is true, who were some of her famous fashion offspring and what did they do? Several of these designers have been part of Margot’s wardrobe and now part of the Goldstein collection.

The focus of this presentation is to trace the design lineage of some these names (and perhaps to their design “offspring”) to today. And the question is: Does the future of design hold this sense of connection?

Dress by Hattie Carnegie, donated to the GMD by Margot Siegel. Photos courtesy of the Goldstein Museum of Design

References


Will Vintage Shops Survive? Apparel Retail in the 21st Century

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Keywords: Vintage, Retail, On-line, Brick-and-Mortar

The global rise in e-commerce and the popularity of buying apparel online has led to the swift closure of multiple retail stores in the 21st Century. How will the changing retail market affect the vintage clothing market? Will brick-and-mortar vintage shops survive? Vintage is defined as clothing at least 20 years old and valued for classic style lines and high-quality construction and fabrics. (DeLong et al. 2005; Bardey 2002; Tolkien 2000; Dubin & Berman, 2000). Trend forecaster Faith Popcorn (2017) sees the future of retail as a shopping experience that offers “stress relief and a distraction from our burgeoning Anxiety Epidemic, it’s golden” (Brain Reserve). Popcorn discusses how consumers want unique and individualized products as ways to communicate self-expression. Dennis (2018) discusses how buying is task-oriented, dependent on low price and convenience which drives on-line purchases. But, shopping is “experiential, it’s social, tactile—and the role of physical stores is often paramount” (“Baker’s Dozen”). Previous research shows that vintage clothing consumers identify vintage clothing as more authentic than contemporary mass-produced clothing and the vintage retail shopping experiences are seen as more spontaneous and surprising (Fischer, 2015; Reiley, 2003; Samuel, 1994).

Our conclusions are in part based on surveys we conducted on vintage store owners and consumers. We discuss the challenges that brick-and-mortar vintage stores face with online competitors like Ebay and Etsy. Almost 50% of vintage consumers surveyed buy online and in store. We also discuss factors that may protect vintage stores such as consumers’ need to physically examine the garments to ensure fit and quality. Trying on the garments to evaluate good fit is almost essential since clothing sizes have not remained standardized over the last century (Brumberg 1998). Online vintage shopping requires more knowledge of historic silhouettes and accurate measurements of the body for proper fit. Moreover, as discussed by Dennis (2018) and Popcorn (2017), vintage retail stores provide a shopping experience that is tactile and social while providing unique and individual products.

An experiment with Mockshop investigating the effects of 3D/2D interfaces and Product coordination display based on price, color, and brand

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Keywords: Product coordination, 3D, 2D, Interface.

Purpose – The primary purpose of this study is to examine the effects of product display based on color, discount, and brand on retail pleasure, arousal, flow, perceived merchandise quality, time spent, satisfaction, and patronage intentions in both 3D and 2D interfaces. In so doing, this study uses the flow theory and stimulus-organism-response framework to understand the effects of product display methods on consumer emotional, cognitive, and behavioral outcomes. Nah et al. (2011) define flow as “an optimal state of experience in which one is completely absorbed in an activity that nothing else seems to matter” (p.734).

Design/methodology/approach – This study conducted a 2 (Interface: 3D and 2D) x 3 (Product coordination display: color, discount, and brand) between-subjects experimental design. Coordination of display refers to when products are arranged based on similar properties, such as similar color, discount, or brand. All stores were designed using Mockshop, a 3D virtual software. It included a total of 144 US female consumers. Both Amazon’s M-Turk and a classroom setting were used to collect the data for both 2D and 3D interfaces, respectively. After each participant provided their informed consent, they completed the self-administered online questionnaire.

Findings – The findings demonstrated that 3D interface produced higher flow, satisfaction, time spent and patronage intention than 2D interface. Also, among the six displays, participants who were in the color-coordinated store in 3D interface experienced higher levels of consumer preferences except retail pleasure and arousal (no significant effects) compared to the other displays. Sobel test, which was performed for the six displays, confirmed that flow and perceived merchandise quality partially mediated the relationship between product display and consumers’ behavioral outcomes.

Originality/value --. The current study investigates product display based on color, discount, and brand in both 3D and 2D interfaces. The findings showed that color coordinated display has a strong influence on consumers’ preferences. Although color coordinated display has been tested in 3D interface, it has not been compared with its effects in 2D interface such as online shopping sites. Therefore, this study fills in a gap in the literature, which can help direct retailers make the right decisions for visuals.

Reference

Can We Trust Picture-based Consumer Testing Results? A Comparison of 2D vs. Virtual Reality Storefronts

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Virtual Reality, Store Perception, Exploration, Mystery

Abstract

Store designers often rely on 2D, small-scale representations of a real store to test their designs with consumers and managers. Considering the limited information provided by a 2D representation, it is uncertain if the 2D test findings are reliable for the real store design. Virtual reality technology (VR) provides an alternative, and potentially superior way to test store designs realistically. Previous VR literature (e.g., Lee & Chung, 2008, van Herpen, van den Broek, van Trijp, & Yu, 2016) provides little information on how consumers may perceive life-size VR stores differently from other store representations (e.g., pictures). Thus, this exploratory study aimed to investigate how shoppers perceived and evaluated the identical storefronts presented in different forms (VR vs. 2D) through an experiment. Retailers use storefronts to entice shoppers into the stores. According to Kaplan and Kaplan (1982), two factors - complexity and mystery - are related to a person’s exploration of space. In a retail setting, the environmental mystery can be created by obstructing the shoppers’ field of vision (Titus & Everett, 1996). Four VR apparel store models (2 mock brands x 2 levels of visual obstruction) were created. Participants saw either a screenshot of the assigned storefront on a computer screen (i.e., 2D condition) or the same storefront in the VRDL lab (i.e., VR condition). A series of t-tests revealed that participants in the 2D condition (n=54) reported significantly higher levels of mystery, curiosity, exploratory intention, and liking when they saw storefronts with a high degree of visual obstruction, as the theory predicted. However, participants in the VR condition (n=39) did not report any difference. These inconsistent results between 2D and VR suggest findings based on 2D should be interpreted with caution. A reason for such discrepancy may be that 2D representations of storefronts are not as vivid and realistic as VR. Also, small-scale 2D images may exaggerate visual obstruction as people view the images holistically from a distance. Future research is needed to understand why these differences exist.

References
Automate or die: Why automation will save the fashion industry

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Keywords: Fashion, Design, Automation, Manufacturing

When the word automation is mentioned in the fashion industry, a sense of anxiety sweeps over some, while a sense of opportunity rises up in others. In the wake of the fashion industry's second industrial revolution, automated garment manufacturing and connected devices powered by Internet of Things technologies, are speeding the industry forward, but the industry has been slow to embrace these innovations (Kansara, 2017). Andreas Malikopoulos, Paul Huang and Art Trembanis have discovered areas of innovation in the automation and IoT industries, and presented their ideas at a "Maker's Network" conversation at University of Delaware.

Trembanis' work at the university's Robotic Discovery Laboratories alludes to recent robotic-driven advancements in the garment manufacturing industry. Malikopoulos' and Huang's examination of smart cities and automated vehicles suggests the fashion industry could flourish if it embraced automation coupled with Internet of Things technology. Softwear Automation, a fashion technology startup incubated at Georgia Institute of Technology, is developing 'sewbots,'— "robotic sewing machines that 'produce garments with zero direct labor,'" (Kansara, 2017, para. 3).

These ideas lead to deeper thought about how automation can be applied to the fashion industry. Brainstorming presented the easiest way to develop these thoughts. In this brainstorming activity, the words "Amazon," "robotics," "e-commerce" and "Softwear Automation" and phrases "fashion industrial revolution," "software controlled robots" and "opportunity for growth in fashion" lead to the idea of a smart garment manufacturing and fulfillment factory. This technologically-enabled facility would be powered by robots that automate the process of design and sewing. IoT technologies that help human garment manufacturers communicate with e-commerce shoppers about available inventory and self-driving delivery cars that ship items directly to a consumers' doorsteps.

The use of brainstorming as a creative problem solving technique was used to develop this futuristic factory concept. If the fashion industry embraced innovative thinking produced from creative problem solving, designing and manufacturing clothing could be executed more efficiently. The goal of this paper is to share how creative problem solving can help the industry begin to explore the possibilities of using automation to design and manufacture fashion products.

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What difference can an exhibit make?

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Keywords: museum, exhibition, culture, dress

From 2005 to 2011, I curated, organized and installed an exhibition and edited a catalog of Macedonian women’s dress, primarily but not exclusively wedding dress, at the Museum of International Folk Art where I was the curator of textiles. Working with the donations of articles of dress I had the opportunity to marvel at the quality of work that went into their making and the wealth of techniques that were used so competently and specifically. During catalog photography of the dressed mannequins, a consultant from Macedonian was in residence at the museum to oversee the process so we would get it right. At this point I was preoccupied with work in the photo studio but was absorbing the aesthetic sense of the dressed body of those young Macedonian women of 100 years ago. While I was editing the catalog essays written by Macedonian scholars I learned more about daily life and women’s experience during this period.

Once the exhibit was installed and I was giving tours to visitors and donors I had the opportunity to really think about the experience of wearing this clothing and jewelry. In this presentation I will describe my thought process, my changing attitudes towards the cultural construction of dress and women’s roles in a society, and the multiple meanings and difficulty of making an exhibit as a communication device.
Decoding the Effect of Retail Therapy on Body Image: Fashion Marketing Implications

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Keywords: Retail Therapy, Therapeutic Shopping, Body Image, Fashion

Retail therapy is defined as a way for consumers to achieve happiness from their negative emotional state (Kang & Johnson, 2010). Therapeutic shopping is a strategic endeavor to manage mood, particularly to reduce negative feelings through purchasing self-treats (Atalay & Meloy, 2011). In past studies, sadness was found to increase comfort-seeking behavior (Raghunathan, Pham, & Corfman, 2006). Lee, Lee, Ha and Lee (2015) proposed four common therapeutic effects of fashion consumption: psychological effects, emotional effects, behavioral effects and social effects. However, these studies neglected its specific impact on their satisfaction with appearance. Retail therapy can be used in the future for individuals suffering from appearance-related depression and body dissatisfaction. The effect of changing one’s appearance using clothing, cosmetics, hair, weight management, plastic surgery, skin care, accessories and nails was indeed found to improve body satisfaction and alleviate depression (Kim & Lee, 1999). People who feel mental anguish in failing to meet the standards of ideal beauty also possess low self-esteem (Fox & Farrow, 2009), high self-objectification (King, Hebl, & Lin, 2004), and increased levels of depression (Gillen & Markey, 2012). Therefore, it is likely that there is a connection between retail therapy and body image. Therapeutic shopping behaviors would be of interest for consumers who would like to enhance their body image. Therefore, the goal of this study is to review the retail therapy studies in order to deepen the understanding of retail therapy and its effect on body image, so that future research direction of retail therapy can be suggested.

References


Jamaican Lace-Bark Cloth:
Its Production and Design for the Construction of the Feminine

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Keywords: Lace-bark, Textile, Colonialism, Jamaica, African

The focus of this study is on the African custom of lace-bark cloth production and design for items of dress, as well as its consumption in the Caribbean. Lace-bark is a unique form of bark-cloth, a virtually forgotten textile, obtained from the bark of the fibrous lagetto tree. The bark of the tree was valued for the properties derived from its bark for use in industry, agriculture and the home. However, its most common use was in the production and design of lace-bark clothing. The fibers of the lagetto bark were removed by hand and dried, and the end result resembled fine lace or linen that was used in a variety of cloth productions by enslaved and freed African women to make exquisite clothing, as well as a substitute for manufactured lace once desired by royalty.¹

I argue that lace-bark was transformed into meaningful designs that influenced and shaped identities and was an important source of material wealth for enslaved and free African women in Jamaica and the basis of women’s power, strategies, and agency.² Women’s lives were intertwined with the production and design of lace-bark cloth which reflected the material environment of Plantation and Victorian Jamaica. Although lace-bark is derived from the bark of a tree, it is different from other forms of bark-cloth. Unlike most bark-cloth such as tapa, the bark of the lagetto tree was not beaten into malleable cloth. The production and design of lace-bark cloth was nurtured and retained in the Caribbean by African women and their descendants. Sadly, today the knowledge of lace-bark cloth production and design for household items and dress has been lost, and the tree once thought to be extinct is now threatened.³ This paper will explore how to bring this highly crafted and unique form of cloth back into fashion.


A Dialogue about Design in China

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Keywords: Design, involvement with West, US-China trade war

Bao Mingxin, former Professor and founder of the Shanghai Museum of Textile and Costume at Donghua in Shanghai, and Juanjuan Wu, faculty member in the College of Design at the University of Minnesota and author of Chinese Fashion from Mao to Now, will engage in a conversation about the status of design in China.

Dialogue will include how Chinese design is evolving with the internet of things, Chinese designers’ involvement with the West, and the impact of the US-China trade war.
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