Session on 9th of November

From Jenni Fisk to Everyone: 10:27 AM

Sanna Ahonen, Henna Lampinen, Henna Salminen, Anna Semi, Jenni Fisk-We liked the way Julia combined her own way of writing, observing and previous studies in a text.-We all feel that we should read more and collect information. Not only the assignment text but generally collect information to support our design process.-It is important to collect this kind of data from end users if there are special needs.-Writing and opening our thoughts help to understand our learning-Giving space for ideas to form. Collecting data first and then get bored.

-> is it because then we have time to process what our other senses has collected previously?

From Ellen Rajala to Everyone: 10:30 AM

Room 4, Ellen Rajala, Francesco Furlan, Milka Seppänen, Meri Kurki-SuonioHow we build our knowledge as designers?interesting to take the approach of the process into starting to create the design. In our field the making is the knowledge, and we should not underestimate our “doing” as a design research. The visual research/inspiration is important, but the design process is always changing rapidly for us and it is important to not get stuck in one thing, good to move forward. Take in our previous learning and reflect upon your already known cunning. It is also a gain working with others and learning from others in the field. How our body informs us design related knowledge?Everyone is an “expert” in the fashion field, we all have bodies and feelings, expressions and have different needs when it comes to clothing. Bodily experiences necessary in making clothing design. Ready made garments work good as a base when we know already how it fits the body, from where it is easy to continue to do desirable design

From Edith Kankkunen to Everyone: 10:33 AM

Room 2: Edith Kankkunen, Anna Poikonen, Elina Peippo, Emma Staples, Minerva SkyttäGeneral discussion about the text: The meaning of getting dressed was an interesting insight of the author. Also paying attention to own observations about the garments she was wearing (e.g. the long sleeve of a woolen sweater protecting from sharp edge of a laptop) and taking the weather outside into account when designing (rainy and cold day = long sleeves). Julia described that using videos and pictures enabled her to describe some of her observations more clearly that would be hard to describe verbally without any visual material. Intuitive actions are difficult to portray verbally, so visual background material usually helps there.How we build our knowledge as designers? We build our knowledge as designers by conscious and unconscious thoughts. We research subjects that interest us and add own interpretation into it. We observe our surroundings, personal and societal contexts, and use our own experiences as inspiration.

How our body informs us design related knowledges?

Our bodies can act as sources of inspirations. It inspires and informs us physically and mentally, generally and case-by-case, constantly and at specific moments.

From Tuulikki Peltonen to Everyone: 10:35 AM

Julia Strandman, Jingting Ma, Tuulikki Peltonen, Idaliina FrimanWhat was interesting:- Research about making versus wearing- Diary-making as part of the research- Research of body & body movement- Interaction between the body & the garment- The environment had an influence (e.g. the weather) on the design, mood and the final outcome- Using artistic approaches in design research – sort of performance-like approachesWhat was worrying:- That the body is sort of forgotten many times- The researchers tend to just focus on the making of the garment – it’s worrying that there isn’t that much research about the use, the use environment and occasions of wearing and using the garment - In the research project we read, the researcher-maker could have developed the garment even further. The result was quite superficial by using only body movement as an inspiration. We would have liked to see further development.Does the reading inspire us in some way?- Document a lot during the designing-making process! - Raises a question: Could tailoring be more commonplace in the future?

- Studying the movement of the body!

From Ellen Rajala to Everyone: 10:36 AM

Room 4, Ellen Rajala, Francesco Furlan, Milka Seppänen, Meri Kurki-SuonioCONTINUTION However, different body types are often dismissed and not even discussed in the fashion field. Our bodies are changing, and we have so many different body types, why do we often design for a certain body type then? Is it easier to start making clothing for your own body, because you know your body the best? Material choices are also important for designing garments when we think of the body, some fabrics stretch better or drapes better when designing for changing bodies. Genderless garments are quite good for changing bodily experiences in the design process.

From Eerika Yli-Rahko to Everyone: 10:40 AM

Breakout room 3, Erika Hirsimäki, Noora Ainasoja, Praejeen Kunawong, Eerika Yli-Rahko: Movement of the body, what kind of body is to be studied and how it moves: Also we discussed how this would be a very beneficial approach of designing garments for disabled bodies. In addition to body, the emotional/psychological aspect, how do your thoughts move during the process, and how could that affect the process. The impact of the environment where the study is conducted: hot and humid climate vs. cold

From Isabella Sartori to Everyone: 11:07 AM

For some reason it is not letting us paste the text from the google document in the chat, ( we posted the google link above) or some one else may be able to post the direct text :)https://docs.google.com/document/d/1-v2ywqXNT3yvgGwF16zzZgzr41xpBPLBUggALnoqe5Y/edit?usp=sharing

From Isa Hummelin to Everyone: 11:08 AM

Group 1: Sohvi Väänänen, Isabella Sartori, Ione Rawlins, Isa Hummelin, Anneli AuranenVery interesting example of how a unique creative process can be extracted from research. However it would be very helpful to have a clarified explanation of this process as it is more challenging for a reader to follow this in a linear method. Visual pictures, or diagrams would be very helpful.How do we allow ourselves to justify our own creative explorations and inclinations can alter based on a personal level versus an external audience. The creative process involves a hybridisation between different levels of our own consciousness. The reasoning is not always linear. The process itself can evolve over time, and our reasoning and analysis can also evolve. It is important to demonstrate the steps of our process, both internal thoughts and external experimentation so that our audience members may participate and comprehend our chosen directions and methods.Relationship between clothesHow many times your own style/ what you wear has impacted on your designs? Unconscious design decisionsDo we design things we like to wear or do we create things that don't relate to our own aesthetic/style at all? Are we able to separate us, the designer, from what we wear and what we design for others? We saw a similarity between our own process’ and what the writer of the text presented. A lot of us follow similar steps which made us to think how “generic” our own pattern cutting ways are. Western pattern cutting ways, aka using block patterns at least in the starting point, can be related to automatisation.

From Isa Hummelin to Everyone: 11:08 AM

Where we get our knowledge comes from the projects we have participated in or done in the past. It’s similar to getting inspired, you get your knowledge from everything and anything. Our skills can be driven by our own interests, consciously and unconsciously.