

Pitch

Ethos statement

I believe space and how one chooses to fill said space can act as a tangible display of one's identity. My identity places value on the complexity of space itself and all that inhabits it. While simultaneously acknowledging that the fulfilment gained through filling space, results in wicked problems in relation to overconsumption, sustainability, thing-power and ethics.

The act of filling, consuming or rearranging the broader space that is the pluriverse is nearly unavoidable. Therefore, I push for more conscious consumption practices in terms of past, present and future of things and strive for more ethical consumption under capitalism through promoting the ideology that: the things we consume do not only exist while we are coexisting.

Pitch Script

In order to visualize this ideology I wanted to narrow my focus down to the fashion industry, an area in which I believe I have the most credibility due to my participation in several stakeholder positions. I want to practice critical thinking on material aspects of the fashion industry, more specifically the idea of "vegan leather" and how it is a marketing strategy that uses diction to mask larger problems with shallow solutions. My research-creation piece is made by a consumer (me) and for consumers.

The first iteration of my research-creation project was composed of a body form, grown from biowaste, a vest woven from polyurethane and rubber plants all enclosed within a greenhouse. The elements spoke to the historical development of polyurethane, otherwise known as vegan leather, while simultaneously commenting on the permanence vs. impermanence of the materials. While subjected to greenhouse conditions, the body form which reflects the consumer would decompose, the rubber plants would grow and the vest would go unchanged.

My next step was iterating vest forms. I chose a weaving technique that was

reflective of the roots of the rubber plants, as polyurethane was first developed due to a shortage of rubber. While iterating I noticed how much material I was using and couldn't help but consider is it not hypocritical to actively source material that I am simultaneously critiquing? I then questioned, inasmuch as I want to focus on materiality do I need to utilize physical materials at all?

This is when my research-creation shifted from emphasis on actual materiality to another factor of the development of polyurethane that is the idea of simulating. This idea of simulation pushed my project from physical space to digital space, accessible to anyone with an internet connection and a smartphone with a working camera.

My research-creation piece is: exist/co.

The chosen name refers to both coexisting and existing in addition to co. being shorthand for company, and company's relationship to commercial business, thus selling of goods and consumerism.

Exist/co. exists online and is composed of a virtual installation in the form of 3d modelled animation and a digital garment.

My current skill set, access to software and unexpected technical issues halted the complete evolution of my research creation, so I opted to use what was accessible to display all aspects of exist/co. to the best of my abilities.

The Components & Changes

Vest: Hands on experience with weaving aided in understanding its limitations and creating more realistic digital versions of a garment using the same technique. The current 3d modelled vest is simple in form but features a woven texture and plastic-like finish. The final working version of the digital garment would be created using Scanatic DC Suite, a software intended for digital fashion created by TG3D.

*I reached out to TG3D regarding a trial of the software to which they responded with the possibility of a future partnership or collaboration that goes beyond my academic experience.

Body: I followed a suggestion by Rhona, and chose to have the body simulate ice. This choice eliminated the need for a greenhouse, by providing a watering

effect on the plants as the ice melts. While both humans and ice have agency over their surroundings through their interactions, they both are capable of leaving no physical traces behind.

Animation: The digital installation will be a 3d model that the visitor can explore. It is animated to display ice melting causing the plants to grow while the vest remains unchanged.

Website: All the components of my research-creation project exist on a four page website. Including the landing page, the 3d installation/animation, a page that explains the project and a virtual fitting room where the garment can be tried on with your phone camera. I opted for an independent website over an app, due to wanting to limit the project's dependence on larger corporations.

Problems to Note

Moving from physical to digital space was a solution to materiality; however, potential problems brought on by this decision should be noted.

Polyurethane was a technological development that later revealed its own set of wicked problems. Similarly, it's possible that my reliance on technology could also bring a new set of problems.

It is not demographically inclusive, but I argue that those who do have the ability to access it may be more of the target audience in terms of pushing for more ethical consumption practices than those who don't have access

While opting for a digital version eliminates plastic from production, it does not fully promote zero waste as materials and resources are needed to build the technology used to access the project, in addition to power and energy consumption.

Lastly, I want to note that the realm of digital clothing is obscure and heavily critiqued online in terms of functionality and human/technology dependence. Because of that, I want to note, that I am not pushing for digital garments to replace physical garments, but rather using digital space to visualize the ideology that the things we consume do not only exist while we are coexisting.

I believe **space** and how one chooses to fill said space can act as a tangible display of one's identity. My identity places value on the **complexity of space** itself and all that inhabits it. While simultaneously acknowledging that the fulfilment gained through filling space, results in **wicked problems** in relation to **overconsumption, sustainability, thing-power and ethics**.

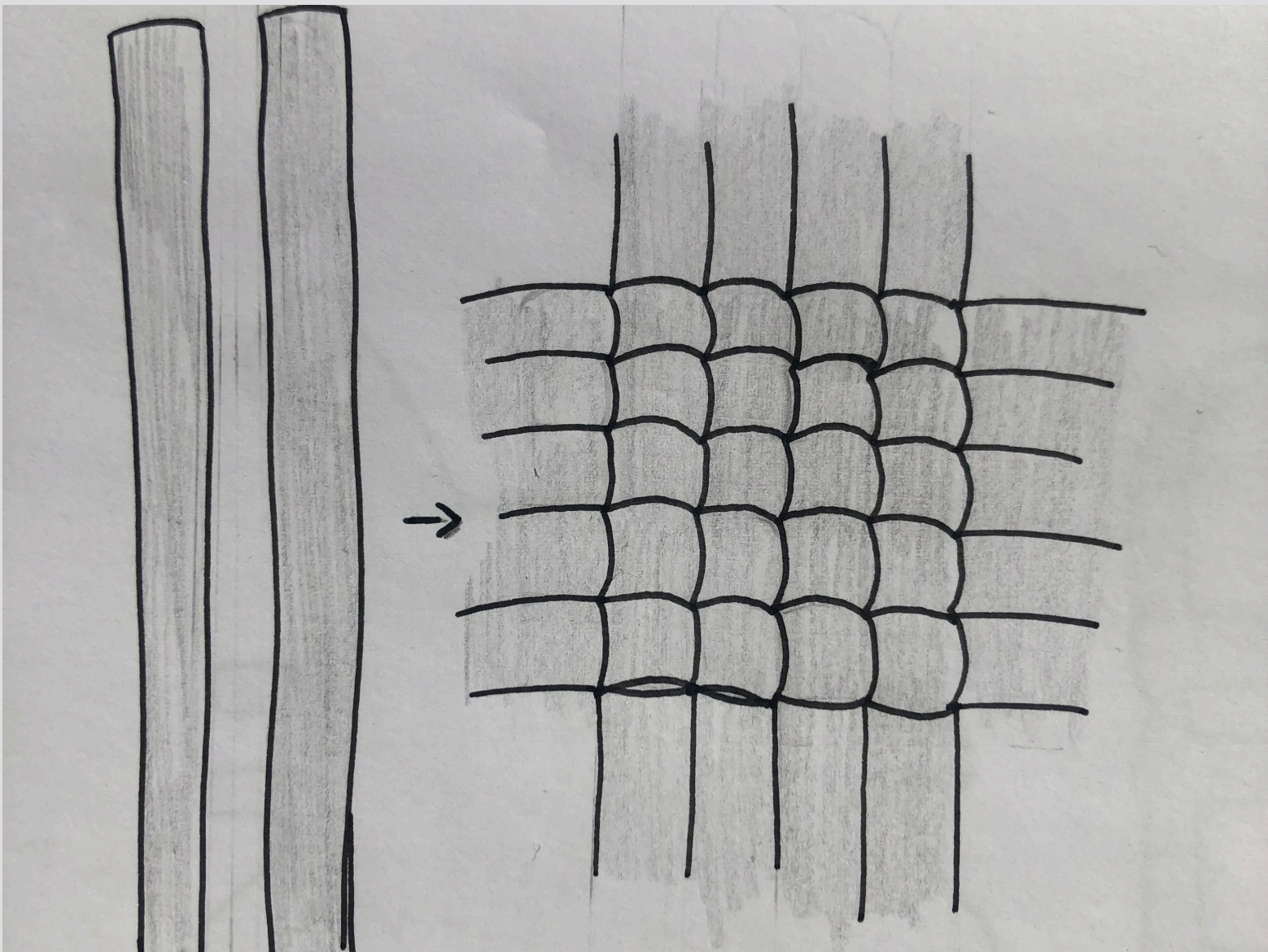
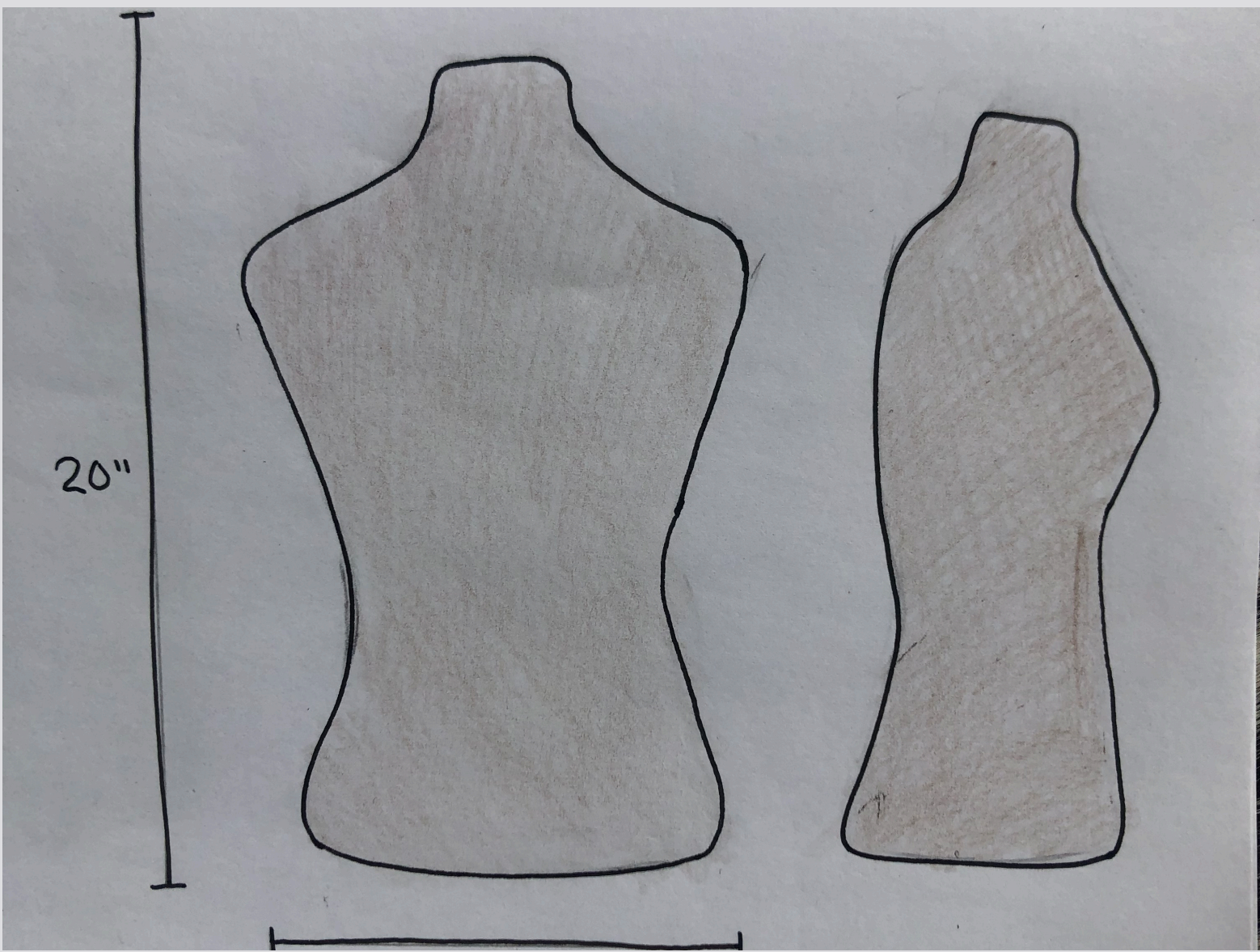
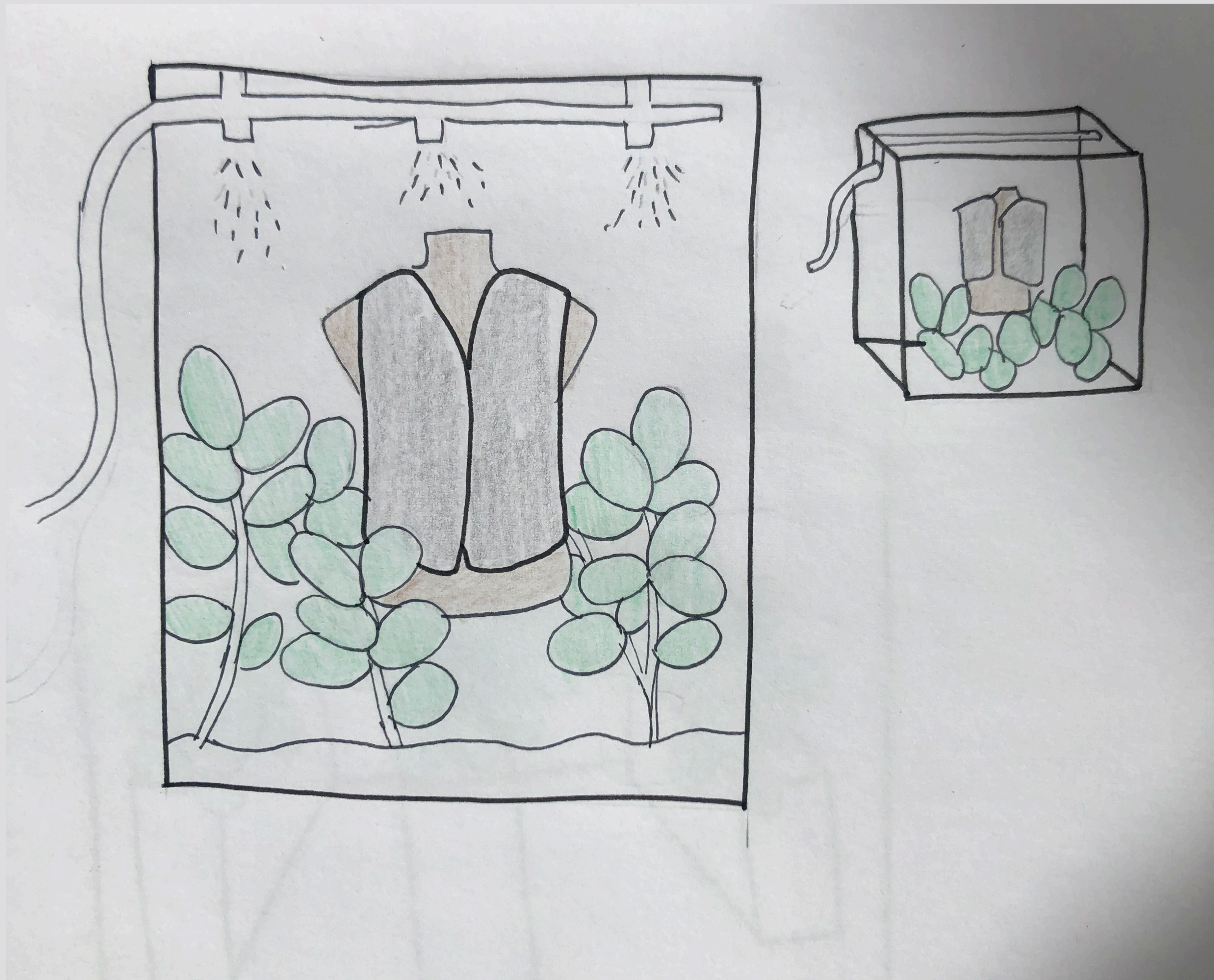
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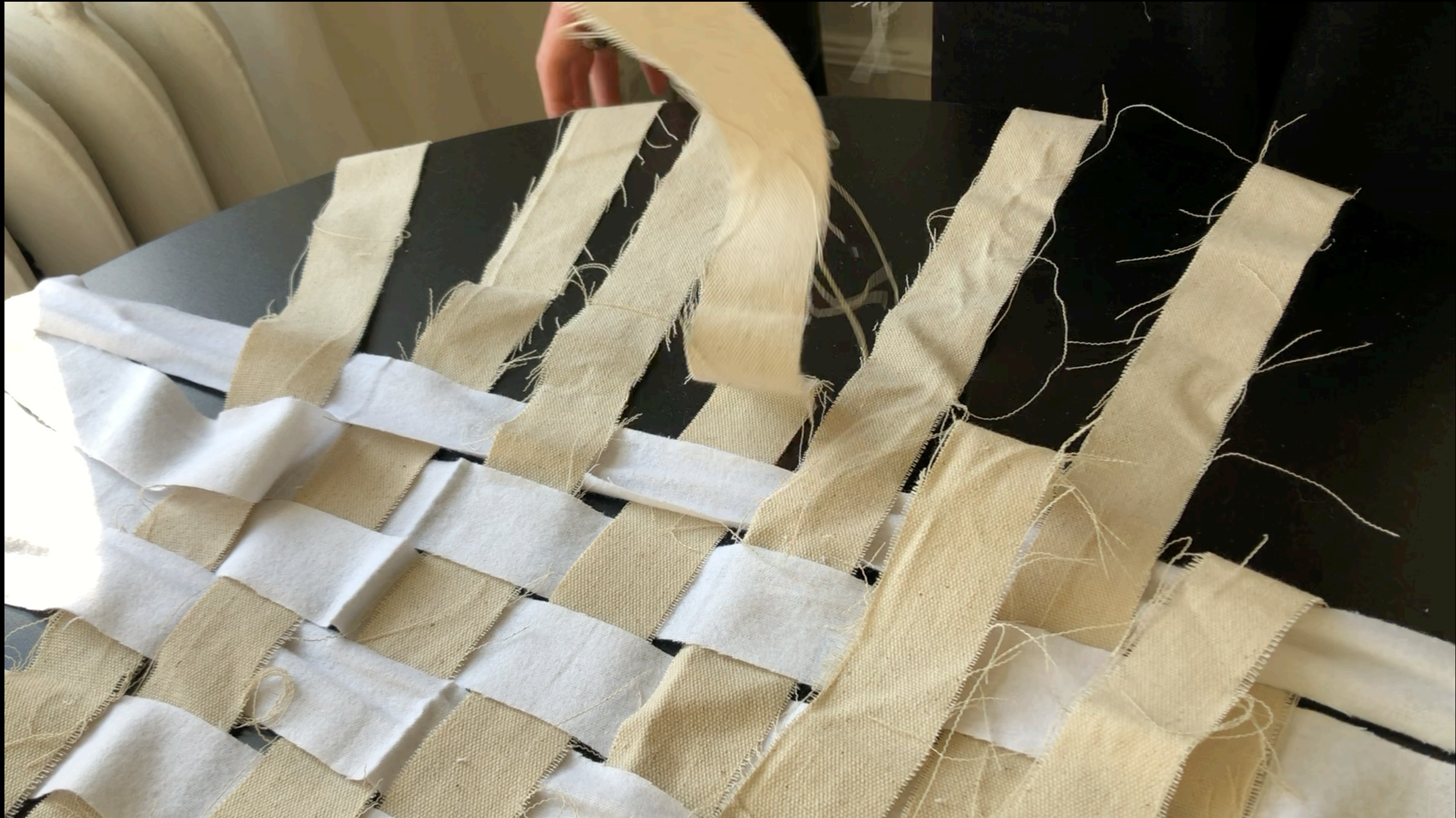
**"the things we consume do not only
exist while we are coexisting"**



materiality in the fashion industry

+ “vegan” leather

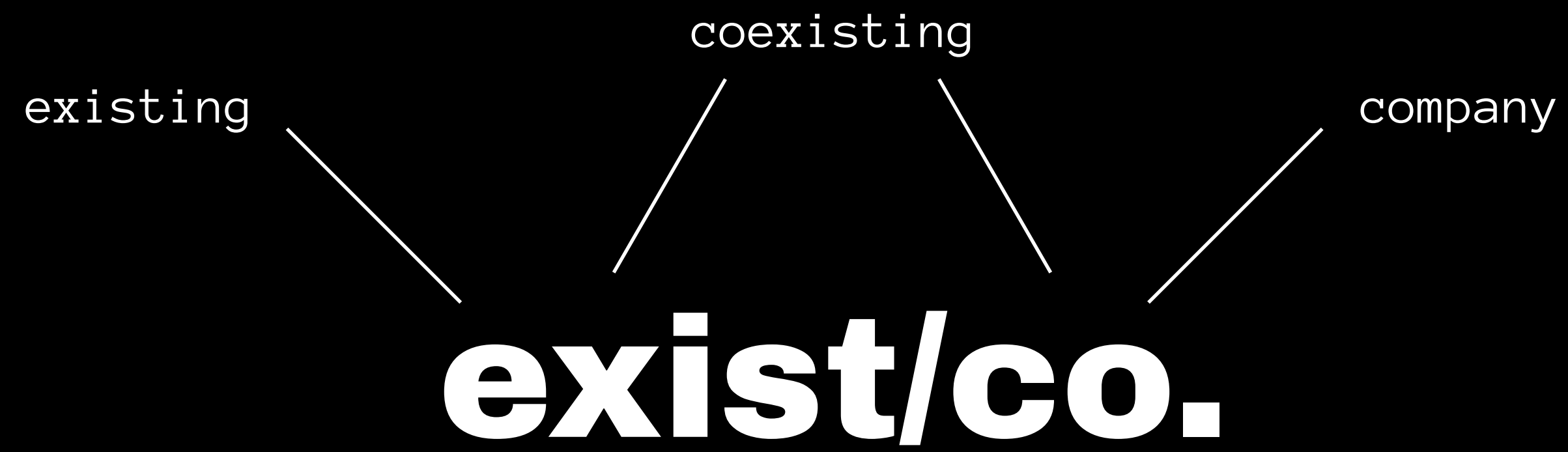




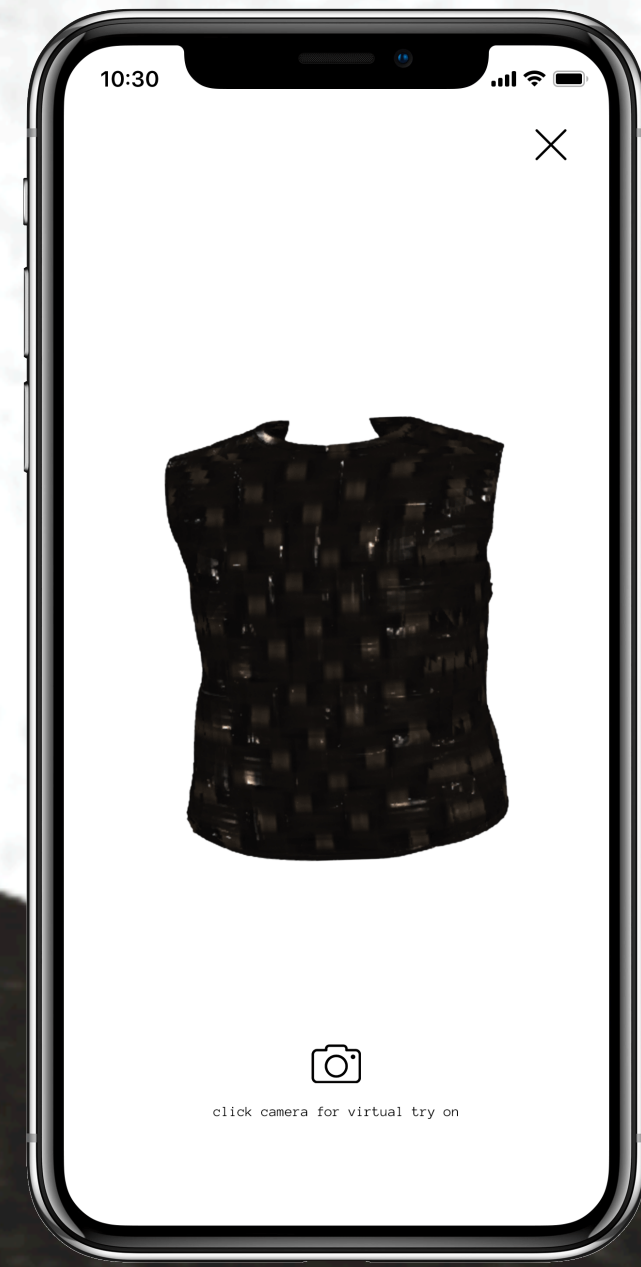
physical space



digital space

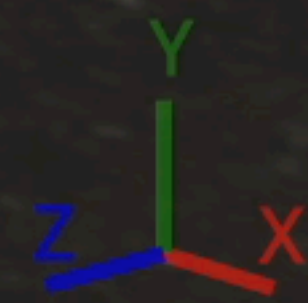


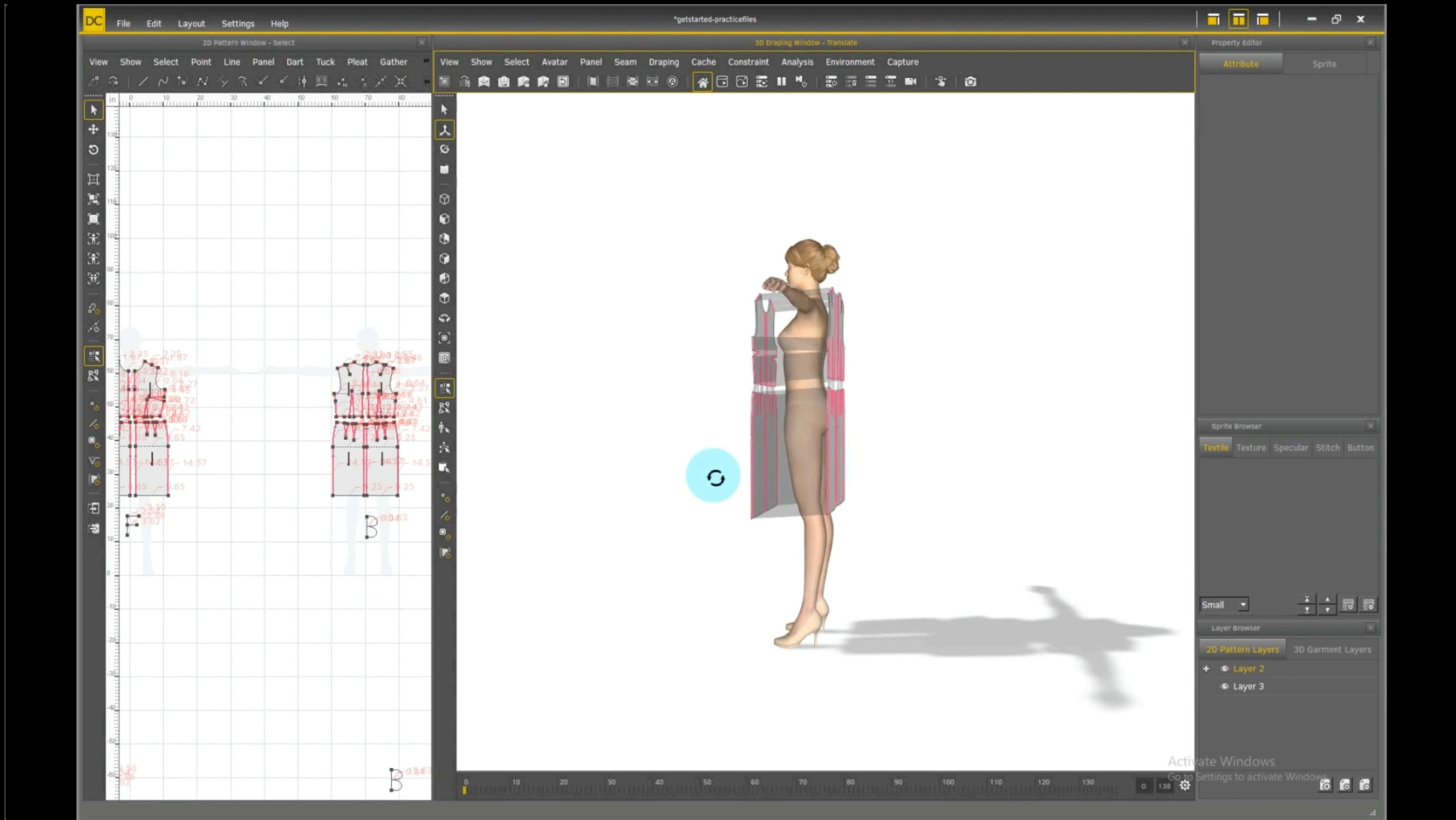
A 3d modelled virtual installation/animation
and a digital garment.



Position ☐ X 3 ☐ Y 54 ☐ Z -1

Size ☐ X 41 ☐ Y 49 ☐ Z 47





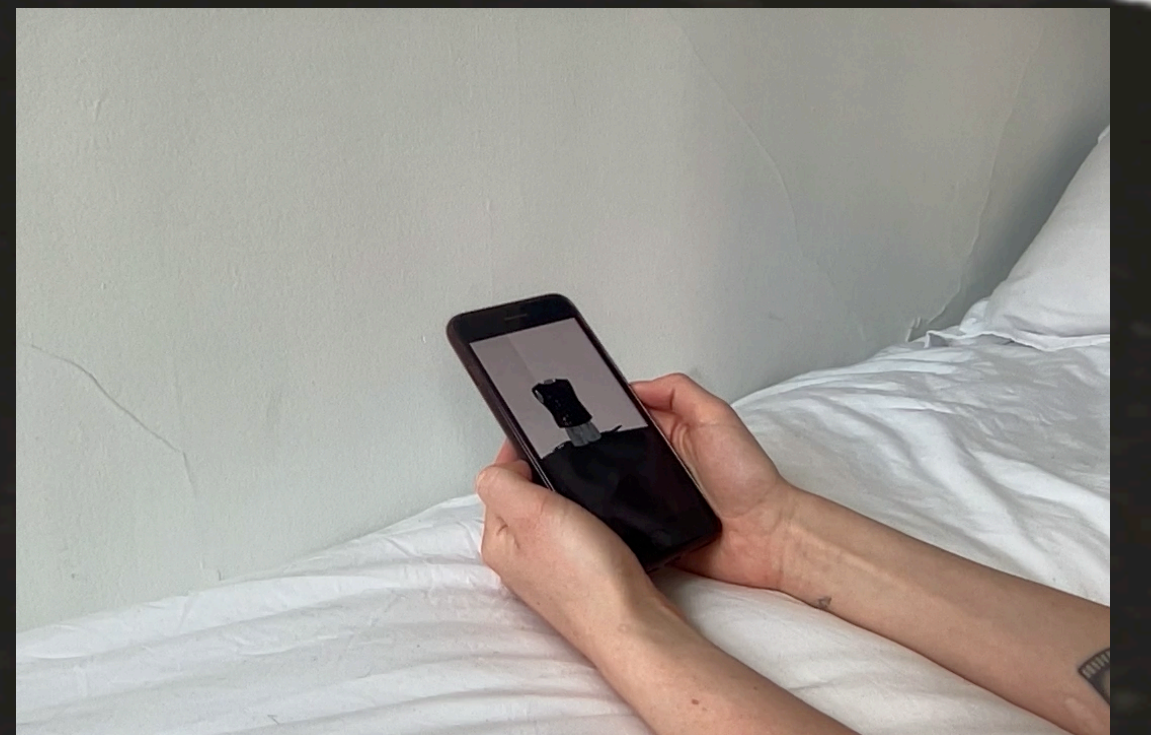
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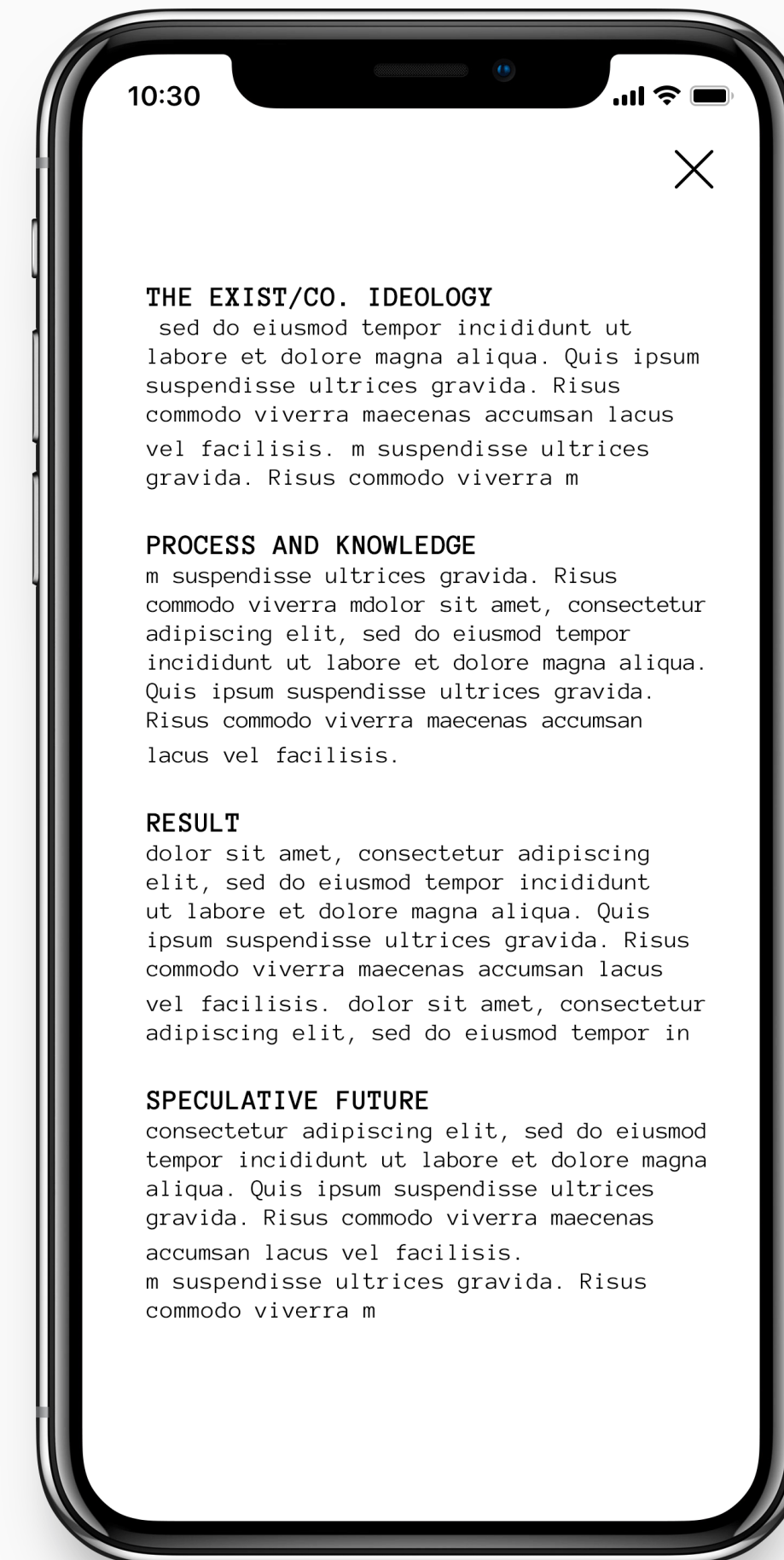


Position ☐ X 3 ☐ Y 54 ☐ Z -1

Size ☐ X 41 ☐ Y 49 ☐ Z 47







the things we consume do not only exist while we are coexisting

a push for more conscious consumption practices

considerations {

human / technology interdependence
inclusivity
true zero waste?