



GREENCYCLES

12. SYMPOSIUM
CORPORATE SOCIAL RESPONSIBILITY
IN THE TEXTILE CYCLE

FIBER
BODY
SPACE

INTERNATIONAL
PERSPECTIVES

FRIDAY 19TH NOVEMBER 2021
9 A.M. – 1 P.M. EUROPE ONLINE
3 P.M. – 7 P.M. THAILAND ONLINE



IMAGE TITLE: «HIJH DRESS FOR WORTH 3RD CALL.» BY HOLLY MCQUILLAN AND STUDIO HILO, 2021. PHOTOGRAPHY BY HOLLY MCQUILLAN

ALONG THE TEXTILE CYCLES OF GROWING, DESIGNING AND PRODUCING TEXTILE SURFACES, STAGES OF USE AND THE END OF THE LIFE-CYCLE OF GARMENTS AND TEXTILE PRODUCTS, CONCEPTS OF NEW DESIGN THINKING ARE DEVELOPING AROUND THE NOTIONS OF BODY AND SPACE.

The annual symposium GREEN CYCLES – Corporate Social Responsibility in the Textile Cycle which has been initiated by professors Renata Brink and Patrick Kugler of HAW Hamburg is an on-going narrative and dialogue. Looking at current strategies that focus on environmental, ethical and corporate social responsibilities, these are increasingly interfering with the mostly closed and highly precarious textile cycles in industry, questioning established views of linearity and output in the textile and fashion industries.

Through linking zero waste concepts to thinking multi-morphic textile-forms, Dr. Holly McQuillan explores new ways of thinking and making around fashion and architecture in constructed textiles, focussing on weaving. The body, fashion and sound: Vidmina Stasiulyte' research focusses on how sound – as primary and different from vision - opens up possibilities for a more democratic and inclusive fashion. Sonic perspectives as the foremost aspects of thinking and designing fashion will generate new and unfamiliar ways of clothing the body and clothing space.

Nussara Tiengkate and Jitra Dungsang are investigating ways of a wholesome and generation spanning way of life, facilitated by textiles and based on community thinking and local and textile wisdom. They show, that textiles are important social activators, that connect people and places.

Transparency in the circular textile value chain with the help of marking and identification technologies is the topic of Melina Krohn. She will present her results of this quite young but dynamic field within the textile chain. The company *Tailorlux integrity solutions* has developed an identification technology based on luminous pigments. Tobias Herzog will showcase this innovation for fiber traceability.

Prof. Renata Brink MA
Textile Design
HAW Hamburg

Prof. Patrick Kugler
Garment Engineering
HAW Hamburg



BY VIDMINA STASIULYTE

AGENDA

09⁰⁰ A.M. WELCOMING ADDRESS

03⁰⁰ P.M. Prof. Dorothea Wenzel
Dean of the Faculty Design/Media/Information DMI
HAW Hamburg

MODERATION

Prof. Renata Brink
Textile Design
HAW Hamburg

Prof. Patrick Kugler
Garment Engineering
HAW Hamburg

09²⁰ A.M. ZERO WASTE DESIGN THINKING

03²⁰ P.M. Dr. Holly McQuillan
Assistant Professor in Materialising Futures,
TU Delft, Netherlands

10⁰⁰ A.M. WEARING SOUND –
04⁰⁰ P.M. RE-THINKING THE DRESSED BODY

Vidmina Stasiulyte PhD
Lecturer, The Swedish School of Textiles,
University of Borås, Sweden

10⁴⁰ – 11⁰⁰ A.M.
04⁴⁰ 05⁰⁰ P.M. BREAK

11⁰⁰ A.M. TEXTILE CULTURE VALLEY

05⁰⁰ P.M. Nussara Tiengkate
Textile Historian, Weaver, Designer, Chiang Mai, Thailand

**CASE STUDY OF SENIOR WEAVERS
IN BAN NON MANAO, SISAKET PROVINCE,
THAILAND**

Jitra Dungsang
Weaver, Designer, Chiang Mai, Thailand

11³⁰ A.M. TRANSPARENCY IN THE CIRCULAR
**05³⁰ P.M. TEXTILE VALUE CHAIN WITH THE HELP
OF MARKING AND IDENTIFICATION
TECHNOLOGIES**

Melina Krohn
HAW Hamburg Germany

12⁰⁰ A.M. FIBER TRACEABILITY

06⁰⁰ P.M. Tobias Herzog
Tailorlux integrity solutions Germany

12³⁰ – 13⁰⁰ A.M.
06³⁰ – 07⁰⁰ P.M. PANEL DISCUSSION

09²⁰ A.M.
03²⁰ P.M.

ZERO WASTE DESIGN THINKING

Dr. Holly McQuillan
Assistant Professor in Materialising Futures,
TU Delft, Netherlands

The concept of multimorphic textile forms explores the theoretical, aesthetic and technical development of systems and methods for zero waste textile-based schemes. Through a range of design experiments that deepen understanding of the existing context and proposed methods and theory for a new understanding of the relationship between designer and system, textile and form is been enhanced.

Outside of fully fashioned or 3D knitting, methods for simultaneous textile-form design and construction are limited. Conventionally, weaving is a two-dimensional practice – which through cutting and sewing may become form. Cut-and-sew is the most common method of garment construction used in industry; however, it can also be exploitative, time-consuming and wasteful. The current shallow understanding of the relationship between woven textiles and form limits how designers could transform industries, the built environment and how we interact with it. Questioning how technology can further shape form-making, this follows some of the lines of inquiry forged by the work of Issey Miyake and Dai Fujiwara in A-POC, and recent explorations on whole garment weaving by Anna Piper, Jacqueline Leferts, and Claire Harvey, and is parallel to some of the



BY HOLLY MCQUILLAN

recent work of Hella Jongerius. The research discussed aims to expand the form-design methods available for whole garment weaving in the context of zero waste system design. The multimorphic and analogue-digital craft practice develops new understandings of textile design and manufacturing elements, such as jacquard looms and weave structures, for use in micro-manufacturing contexts. Its holistic and disruptive reshaping of form-making has the potential to future-make the industry, our cities and our social fabric.

10⁰⁰ A.M.
04⁰⁰ P.M.

WEARING SOUND

Vidmina Stasiulyte PhD
Lecturer, The Swedish School of Textiles,
University of Borås, Sweden

Fashion is primarily a visual ontology consisting of definitions, theories, and methods based on visual language. This research revises fashion by approaching it from a different—sonic—perspective wherein sound is considered not as a negative aspect but as a potential source of a new theory and facilitator of the evolution of new methods. Sound is thus used not as a secondary quality of designed objects but as the main idea-generator.

The research opens new avenues for design thinking with ears rather than eyes. It explores clothing and fashion from the perspective of listening rather than seeing, sounding rather than showing, and is a form of rethinking and redefining fashion by starting with the statement, that dress is sound. This research has implications for ways of thinking in design in relation to, e.g., diverse communities such as the visually impaired; thus, it opens a possibility for a more democratic and inclusive fashion.



BY VIDMINA STASIULYTE

11⁰⁰ A.M.
05⁰⁰ P.M.

TEXTILE CULTURE VALLEY

Nussara Tiengkate
Textile Historian, Weaver, Designer
Chiang Mai, Thailand

From the experience working with the community of Mae Chaem for over 30 years, textiles and other intellectual work can affect humans emotionally, economically, educationally and environmentally. In this context seeing the way of life in harmony with nature and self-reliance includes food, medicine, clothing and housing. People can manage and design their own lives from birth to death. Here, textile work involves product work, learning process improvement, community and network development as well as raw material management.

CASE STUDY OF SENIOR WEAVERS

Jitra Dungsang
Weaver, Designer
Chiang Mai, Thailand

This study was conducted among elder weavers in Non Manao Village, Sisaket Province, Thailand, who had a silk weaving background, now moving to handicrafts from banana fibers. The design of craft-related, age-appropriate tools and special activities promote healthy behaviours and lifestyle. This project aims at finding sustainable solutions by adjusting methods, looking at lifestyle and textile wisdom, that already exists and is familiar to the community.

REGISTRATION

Please email Ms Spiller until 15.11.2021 for registration:
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Registration / participation is free of charge.
You will receive further information about our
online conference tool.

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