

Fabricated Consumption: Desire and Affect in the Fashion Industry

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Publication Date:

2022

DOI:

<https://doi.org/10.26190/unsworks/1961>

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Fabricated Consumption: Desire and Affect in the Fashion Industry

Breeze Mojel

A thesis in fulfilment of the requirements for the degree
Of Doctor of Philosophy

School of Science

Cultural Geography

June 2021

Thesis Title and Abstract

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Fabricated Consumption: Desire and Affect in the Fashion Industry

Thesis Abstract

Since the 1990s the fast fashion industry has garnered a reputation for the use of exploitive and unethical practices, prompting an enquiry into the fashion industry by geographers, particularly regarding the exploitation of workers within developing nations. However, despite focused efforts to eliminate the unethical practices that have become so synonymous with fast fashion, only small improvements have been made. Academics acknowledge consumers have a key role to play in fashion's current problematic state yet attempts to actualise consumers as key actors in the industry's upheaval have produced lacklustre results producing a shift in focus back to the brands and host countries. Taking seriously Gilles Deleuze's statement that every 'problem has the solution it deserves in proportion to its own truth or falsity' (Deleuze & Guattari, 1994, p. 159), the lack of movement on this issue is in part due to the questions being posed to it. Rather than questioning how to reconstitute fast fashion to exist within a morally acceptable framework, first both fashion and ethical production need to be separately dissected into their composites so as to identify and critique their assumptions and generalities.

In following this approach, fashion's genesis as both commodity and cultural phenomenon is re-examined through the works Gilbert Simondon and Gilles Deleuze, providing a basis for fashion as both an aesthetic object of sensation and desiring-machine. Here fashion's productive nature is elucidated. Through the amplifying nature of aesthetics, I outline how fashion's engagement is more than a tool for reproducing and solidifying concurrent collective thought or fulfilling a desire produced through a perceived feeling of lack, but a productive medium for novel individuations, new subjectivities, and the ability to produce a more active or joyful existence. Finally, seen in such a way, we can examine ways to reposition the question of fashion and ethical manufacture so that it does not immediately cut off those affected by the fashion industry, from their capacity to act leading to a more ethical industry.

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Acknowledgments

Throughout the writing of this thesis, I have received a great deal of support from those around me which was integral in allowing me to complete my research.

Firstly, I would like to express my sincere gratitude for the continued support of my primary supervisor Dr. Scott Sharpe. I was constantly so appreciative of the patience and encouragement that you showed me, believing in me even when I could not. Along a similar vein, I find my secondary supervisor Dr. Paul Tranter who was always able to provide insightful comments for improving my thesis so that it could be as clear and succinct as possible. Thank you so much to both of you. I could not have completed this without you.

In addition to my supervisors, I would like to acknowledge Dr. Maria Hynes whose extensive knowledge of theories germane to my topic provided further assistance and clarity on topics when needed.

Of course, writing a thesis is as much of a mental and emotional challenge as it is an intellectual one. With that, I find it pertinent to acknowledge those that supported me through this experience outside of the university. Firstly, I would like to thank my mother that encouraged me to pursue my Ph.D. in the first place. Secondly to my beautiful partner Dash, I want to express my sincere gratitude for the continued love, support, and comfort that you gave me throughout. Finally, to my friends Minde, Anna and Trent, I don't think I could have made it to the end without you. Your encouragement and support during moments that I was struggling have meant the world to me.

Abstract

Since the 1990s the fast fashion industry has garnered a reputation for the use of exploitive and unethical practices, prompting an enquiry into the fashion industry by geographers, particularly regarding the exploitation of workers within developing nations. However, despite focused efforts to eliminate the unethical practices that have become so synonymous with fast fashion, only small improvements have been made. Academics acknowledge consumers have a key role to play in fashion's current problematic state yet attempts to actualise consumers as key actors in the industry's upheaval have produced lacklustre results producing a shift in focus back to the brands and host countries. Taking seriously Gilles Deleuze's statement that every 'problem has the solution it deserves in proportion to its own truth or falsity' (Deleuze & Guattari, 1994, p. 159), the lack of movement on this issue is in part due to the questions being posed to it. Rather than questioning how to reconstitute fast fashion to exist within a morally acceptable framework, first both fashion and ethical production need to be separately dissected into their composites so as to identify and critique their assumptions and generalities.

In following this approach, fashion's genesis as both commodity and cultural phenomenon is re-examined through the works Gilbert Simondon and Gilles Deleuze, providing a basis for fashion as both an aesthetic object of sensation and desiring-machine. Here fashion's productive nature is elucidated. Through the amplifying nature of aesthetics, I outline how fashion's engagement is more than a tool for reproducing and solidifying concurrent collective thought or fulfilling a desire produced through a perceived feeling of lack, but a productive medium for novel individuations, new subjectivities, and the ability to produce a more active or joyful existence. Finally, seen in such a way, we can examine ways to reposition the question of fashion and ethical manufacture so that it does not immediately cut off those affected by the fashion industry, from their capacity to act leading to a more ethical industry.

Chapter 1

Introduction

Through layout, lighting, and music, stores curate an atmosphere to entice consumers. From the window displays beckoning the customers in with hints of what the store and its clothes can afford the consumer, what ultimately moves us to make a purchase is rarely a thought of the clothing's mode of production. The store pulls you in, directing your movements such that you will engage with as much of its content as possible and not feel inclined to turn back around and leave immediately. Flashes of colours and patterns peer out from clothing racks hoping to catch your eye, but you have already reached out to caress a garment without conscious intention. How does it feel? Within a flash, you know whether the garment is worthy of further inspection. If it has passed this unwritten test all that is left is the style. At this moment, the possibility of the consumer making a purchase is decided. Is this garment worth the contemplation, or not all? A sequence of events that appear to the consumer as negligible events in time arrives as a simple yes or no. The consumer is not aware of the intricacies that have occurred, just the sensation that they create. The tightening of the chest, a feeling of lightness and electricity running through the body as a feeling of possibility flood the consumer. Yet this is not simply a question of marketing or of the spatial organisation at the level of the shop front. In the very production of the material garment, the production of desire has also begun.

Scholarship on fashion in the social sciences, with some notable exceptions, has centred on unethical production. Given the labour conditions in which fast fashion (explicated in the section below) is produced this would seem justified (Aspers & Godart, 2013). Yet, for those that choose to actively participate in fashion's consumption, they find in fashion a sense of relief and joy, a quiet refrain from the rest of the busy world. There is a reason the term 'retail therapy' exists. The sheer interaction with the fabric of this commodity as its touch lingers on the skin is enough to uplift the soul. In any event, to view fashion consumption merely as the hedonistic practice of morally indifferent consumers is to risk underplaying the pleasures, but also the power relations, that attend the production and consumption of fashion. Perhaps rather than assuming that consumers continue to participate in this industry out of selfish immorality, we ought to enquire into what it is about these goods in their marketing, as well as their *production*, that produces in consumers an almost insatiable desire. The desire and joy associated with the creative production, purchase, and wearing of fashionable goods needs to be acknowledged in tandem with the negativities of the industry if we are to understand the exactness of the fashion industry. Rather than viewing the industry as what is presented at the surface, just another commodity within a capitalist economy, we need to examine the minute composites that attend to its production, not just as aesthetic objects but as the phenomenon of fashion in its own right. By doing so, we will be able to better position ourselves to understand fashion's ability to be produced, and to in turn produce, a desire for its production. The thesis then is motivated by both an empirical and theoretical understanding of the production of desire commensurate to the complexity the fashion industry.

Section 1.1 Fashion, Ethics, and Current Approaches

As with most industries, over the past 200 years, the fashion industry has changed drastically. It is not the fact that it has changed, however, that interests me, but rather its ability to rapidly grow and diffuse through all levels of society while undergoing public scrutiny. To understand how this occurred, why the fashion industry appears to garner more negative attention than other industries, and how the industry has continued to retain its position in spite of such negative attention, it is important to examine its historical emergence as the industry familiar to us today.

With the introduction and normalization of mass-produced clothing by the start of the Second World War, the rise of ready-to-wear fashion, and deviation from French fashion houses in the 1950s, along with the introduction of intercontinental outsourcing by the 1970s, the fashion industry is now a far cry from that which once relied on solitary tailors to produce made to measure garments for those who could afford them (Wilson, 1987, pp. 85-89). By the middle of the 20th century fashion no longer operated at the level of who you are told to be but what you want to be and achieve in life. In the 2020s the fashion industry finds itself split between four tiers: haute couture, prêt-à-porter (ready-to-wear), fast fashion, and mass clothing. Out of these four, however, it is arguably the emergence of the most recent, fast fashion, that has drastically altered the fashion industry into what it is today, with new accessibility across classes becoming possible.

Fast fashion's rise began in the 1970s when outsourcing for cheap labour in developing countries became more readily available, with key actors, and especially, China partaking in international trade at new levels. While high import costs, due to tariffs and transportation, meant the majority of manufacture remained in the home countries for the next decade, by the 1980s, import costs had greatly reduced and members of the general public were becoming increasingly more fashion-conscious (Bhardwaj & Fairhurst, 2010). As consumers became increasingly concerned with being 'fashionable', the demand for access to fashionable clothing grew rapidly. Up until this point, haute couture and prêt-à-porter's price tags had allowed fashion to remain largely for the upper classes. In contrast, most of the population was only able to afford mass clothing which, being much more basic, only slightly reflected the dominant style and often required alterations. Producing accessible fashion across all class levels, however, was not an easy task. To fulfil this demand for accessible fashion companies needed to reduce their sales price points and subsequently their overhead costs to reconcile the difference. Such a reduction in price was near impossible with the rising wages throughout Europe and the USA at the time. Cheap labour in developing countries such as China appeared as the perfect answer. As more companies began to move production to developing countries, brands began producing garments at an increased rate and with a greater number of fashionable seasons each year in order to gain an edge in the competitive market (Bhardwaj & Fairhurst, 2010). This emergence of quickly produced cheap clothing became what we now know as 'fast fashion'.

Unlike mass-produced clothing, fast fashion imitates the designs of haute couture and prêt-à-porter with an emphasis on versatility, temporal newness, and immediate gratification (Segre,

2015). While, unlike haute couture and prêt-à-porter, fast fashion is marketed as being accessible and affordable so that all can interact with the passing fashions rather than new fashions being restricted to the middle and upper classes. In holding such a tentative position fast fashion has become characterized by quick production, small batches, low quality, and price, and finally a disposable nature (Bhardwaj & Fairhurst, 2010; Brooks, 2015a, p. 27). To maintain its quick production and low selling price, fast fashion must rely on cheap labour and efficient supply chains. Whilst a myriad of problems arises from the nature of this type of clothing, one of the biggest areas of concern is the welfare of the workers involved in the manufacture of these clothes as they are often employed under sweatshop conditions. Sweatshop conditions are characterized by their exploitation of human rights, involving workers employed under unsafe conditions while being paid unliveable wages and often suffering abuse by the senior workers (Entwistle, 2015, p. 211). Given the inhuman nature of these sweatshops and their frequent use within the fashion industry, it should not come as a surprise that many academics within the realm of geography have focused on this issue more so than other aspects of the fashion industry (Aspers & Godart, 2013), hoping to overcome the negative welfare they populate.

While sweatshops have existed across all continents during periods of industrialization (Miller, 2003), it was their use in transcontinental production that sparked global outrage. Global attention was first focused on the use of sweatshops in the Global South in the 1990s due to the exposure of brands such as Nike which had turned to this means of manufacture to increase profit margins (Bressán & Arcos, 2017). In Nike's case, as with other large global brands such as Adidas and the Gap, the media was the catalyst for these companies to take action towards making sure their products were being manufactured ethically and safely (Islam & Deegan, 2010; Shaw, Hogg, Wilson, Shiu, & Hassan, 2006). The focus on sweatshops sparked numerous debates as to who was responsible for allowing them to exist. Some blame the brands for employing workers under sweatshop conditions, others blame the political and economic status of the country of manufacture and others place the blame on consumers for buying and supporting the brands (Greenberg & Knight, 2004).

This debate as to where the source of the problem lies is an important one as, without proper addressing of the cause, the problem will simply continue to propagate. For Greenberg and Knight (2004) it is the host country that should be held accountable, not the consumers as when asked, people generally express that they would be happy to pay extra for clothing that has been produced ethically. Brooks (2015a, p. 242) and Shaw et al. (2006) both disagree with this statement whilst arriving at a similar conclusion by stating that there are simply very few people that are interested in purchasing ethically manufactured clothing and those who still often place their desire for cheap fashionable clothing above that of ethical clothing. Brooks (2015a, p. 242) and Shaw et al. (2006) argue that while consumers should be held responsible, they cannot be trusted to act responsibly; instead, changes should be implemented within the brands and host countries themselves. This approach, however, ignores the cause of the situation and poses a poorly stated problem which is posed such that it is cut off from its own conditions. By only looking for the solution within the poorly stated problem rather than the cause, a truly

preventative answer is not possible, a conclusion that can be seen when the current solutions or changes that have been applied to the fashion industry are examined.

One of the first attempts to address the problem of sweatshops was the introduction of codes of conduct within clothing factories. These codes, created by either the brands themselves or by an external labour organisation, sought to end unethical practices such as child labour, raise the hourly wage to a liveable standard, improve health and safety conditions, and give workers access to a union (Barrientos & Smith, 2007; Brooks, 2015a, p. 124; Merk, 2009). In reality, while companies may be more aware of where improvements need to be made now, the benefits of these codes often do not reach the factory workers that they are there for (Barrientos & Smith, 2007; Coe & Hess, 2013; Wells, 2009). The fashion industry is notably a 'buyer-driven chain' meaning that it is the industry buyers and retailers of the garments that have the most influence on how much product is produced, what salary the workers receive, and what kind of work conditions are provided for the workers. Despite this, due to many fashion companies manufacturing their garments at non-company related factories, it is often the factories that receive the responsibility and related costs for implementing ethical codes and then often turn to alternatives like homework to be able to afford these changes (Dooren, 2006; Ruwanpura & Wrigley, 2010). Because of this, small improvements in wages and health and safety are generally the only changes likely to take place, if any. Instead of alleviating problems, the codes act as a smoke-screen for brands to hide behind and cite whenever someone points to their participation in unethical labour (Brooks, 2015a, p. 125; Ruwanpura, 2016). Despite brands and consumers demanding higher standards, countries or factories that have invested time into raising theirs have often been left worse off economically.

Ruwanpura and Wrigley's (2010) work as well as Ruwanpura's (2016) work on Sri Lanka is a particularly clear example of this. Sri Lanka began rebranding itself as a place of ethical production in 2006 in order to remain competitive against its industry giants, especially India. This approach, while necessary due to Sri Lanka's size and global location, was a risky move. Raising labour standards and implementing tight Codes of Conduct is expected by consumers to some degree of all factories in the 21st century, and this is done at the expense of the factories and without any guarantee of increased business. However, despite buyers actively wishing to align themselves with ethical production; cheap and fast labour is still the preferential features. This was made clear by some Sri Lankan factory owners who also owned less ethical factories in other countries such as Bangladesh (Ruwanpura & Wrigley, 2010). These factory owners expressed how buyers would often only place small orders with Sri Lankan factories, instead preferring to have the bulk of their work produced in the other factories where it would be cheaper. This in turn was further amplified by the lack of consistency by auditors, who were more likely to be forgiving towards factories in less ethically aligned countries of production than Sri Lanka; allowing factories with lower ethical standards to hold the same certification level as those of a higher one. These factories with lower standards are then able to produce clothing at a lower cost and attract more business as they appear the same (in terms of ethical production) in the eyes of the public as the more expensive factories. To remain competitive, Sri Lankan factories, as well as others in this situation, have taken a more flexible approach to their ethical

codes, discouraging union participation and only implementing the codes fully when they were aware that auditors would be visiting (Tokatli, Kizilgun, & Cho, 2010).

Researchers have argued that for these codes to be utilised to their potential, regular unscheduled, unbiased audits of the factories must take place and any failures to reach the set standards must be addressed (Barrientos & Smith, 2007; Merk, 2009; Miller, 2003; Weller, 2007). Some academics have called for laws to be implemented in the host countries of both the suppliers and manufacturers to police these codes as they see the lack of governmental intervention as a shirking of responsibility (Miller, 2003; Weller, 2007). In addressing any issues that have arisen, however, a case can be made that factories be allowed to remain open rather than facing closure, which is generally the outcome when governments intervene, while changes are implemented. This is because many workers rely on their jobs at the factories as their primary source of income, and a closure would place them in an even worse situation than before (Bressán & Arcos, 2017; Kabeer, 2004). Buyers in turn need to be given an incentive to remain with factories (Barrientos & Smith, 2007). Too often brands simply switch factories without consequence when faced with ethical code violations and factory closures (Bressán & Arcos, 2017; Bruce, Barnes, & Daly, 2006). Lastly, the workers themselves must be included in the process of implementing ethical codes so that they are not only aware of their existence but also able to utilise them in negotiating better conditions (Merk, 2009; Ruwanpura, 2016). While workers remain devoid of agency, and buyers make decisions without consequences to their actions, Codes of Conduct will continue to remain as simply a marketing tool for brands.

Acknowledging the limitations of ethical codes, buyers and manufacturers alike have turned to various modes of upgrading (as described below). Unlike ethical codes that were implemented after public awareness was raised surrounding unfair labour practices, upgrading practices were already in use. The difference was that prior to this upgrading had been employed with the prime goal of producing higher profits and remaining competitive in the growing industry, whereas now upgrading is being approached as a means of raising ethical production. As upgrading covers a diverse set of practices it is normally broken up into three sub-categories: process, product, and function. The first of these three is the most commonly executed as it is viewed as beneficial to all involved: buyers, factory owners, and workers. Process upgrading involves the introduction of new techniques or machinery to make production procedures more efficient. This is particularly relevant to the fashion industry due to its high reliance on human labour (Entwistle, 2015, p. 212). Not only has process upgrading been used in semi-industrialized countries, but it has also been used in factories in fully developed countries wishing to remain competitive.

Depending on the location of manufacture and distance to the place of sale, factories can implement different techniques of process upgrading. Those tasked with producing items intent on being sold near the place of production often employ JIT (Just in Time) production techniques, wherein small batches are produced as needed rather than in abundance to be sold for months to come. This in turn allows a ready supply of capital as well as a quick turnaround period and reduced wastage and transport costs. On the downside, as production must take place near the place of sale, labour costs are often higher. Where this is paired with other forms of process

upgrading¹ or specific economic conditions², however, it can be an extremely beneficial technique so much so that some brands will relocate their place of manufacture just so that they can utilize it. Where manufacture occurs at quite a distance to its endpoints of sale, traditional production lines are a much more viable option. These can then be employed using upgraded machinery or sewing techniques that allow for the product to be made more efficiently.

While process upgrading has indeed demonstrated ways to reduce overheads, increase profit margins, and the possibility of moving production closer to home it does not necessarily demonstrate facilitation of ethical upgrading. JIT production requires localized production, therefore encouraging production in both domestic locations and the surrounding area. However, while moving production closer to its saleable destination and into developed countries does create an illusion of ethicalness in the consumer, it does not guarantee that the factories used are ethical³ nor does it provide an alternative to the workers in the semi-

¹ For Australian label Bonds, many thought that the reduction of import tariffs in 1989s would mark the immediate end of the local industry, however, it wasn't until 2010 that the final Bonds factory closed down (Thom, 2007). Through the implementation of process upgrading, JIT (Just In Time), quick response lines, selective manufacture and tailored machinery, even when the final factory closed its doors it had still produced a profit that year. This was as the use of these different strategies allowed for reduced wastage and freer capital (JIT) as well as more efficient production of low-risk items (quick response lines). Finally, to remain competitive, the companies made the executive decision that the more advanced and time consuming garments would be produced overseas in China while their more simplistic styles would remain in Australia (Coucke, 2011; Thom, 2007). These remaining items required the same machine set up meaning that there were no time lost altering machines between garments. As they were the most simplistic, they also required the least skill and were the fastest to produce so that the amounts that were produced per hour levelled out with how much the ladies were being paid per hour to an acceptable rate. In fact, Bond's final relocation of all production offshore was only to help offset the lack of profits that the other brands owned by the same parent company had failed to produce, demonstrating the benefits and potential of process-based upgrading.

² Like Bonds, Spain's Zara also implemented JIT production techniques which it then combined with specific economic conditions and spatial fixes (Tokatli, 2007a). Basing their production in Spain and Portugal when the company first opened and only retailing within Europe, these modes of production allowed for greater flexibility, smaller lead times, reduced overheads, reduced wastage and consequentially high profit margins despite its European location of production. While changing economic condition meant that Zara had to disperse its production to other locations it taught a valuable lesson to other buyers. Transport costs are also a significant percentage of the cost of the manufacturing process so a balance of reduced transport cost and comparatively low wages are becoming more sort after than just simply the cheapest labour possible and hence why manufacture in countries such as Turkey is becoming more desirable as a location of manufacture than China for brands sold in Europe (Bruce et al., 2006; Hassler, 2004).

³ While a European label creates a sense of security through ethical association for consumers, Italy has a strong fast fashion industry (pronto moda) primarily produced by Chinese owned and operated factories (Bressán & Arcos, 2017; Hauge, Malmberg, & Power, 2009). As a large percentage of the workers there are illegal immigrants, their subpar wages and extreme work hours are not contested out of fear of

industrialized countries who find themselves without an income as a result. Workers within upgraded factories also often found that while their factory may have benefited from the upgrades, they did not and instead found that the work environment became intensified (Coe & Hess, 2013; Knorringer & Pegler, 2006; Merk, 2011).

The second mode of upgrading is 'product upgrading' where higher quality and valued products are produced, allowing them to be sold for a higher profit margin. This type of upgrading is typically buyer-driven and used in the production of all types of clothing by brands wanting to sell at different levels of the market. As such it does not itself facilitate improved labour conditions but instead, its effects on such conditions are dependent on who or why it is being implemented. When factories in Sri Lanka, for example, began moving towards ethical production product upgrading was implemented. Workers were then trained in more specialized and difficult sewing techniques so that they could produce lingerie whose more demanding production allowed buyers to rationalize spending the higher production costs (Ruwanpura & Wrigley, 2010). This approach is one that consumers are often responsive to as well. Where ethical goods are produced to high quality, consumers find their comparatively high price tag more justifiable (Goodman, 2010). Of course, without a brand first having an invested interest in ethical production this type of upgrading alone does nothing to help labourers. Instead, the responsibilities and education needed to implement product upgrading often fall on the manufacturers (Dooren, 2006).

Finally, the last form of upgrading is referred to as 'functional upgrading'. This is where the manufacturing company either branches off into a higher socially ranked area such as design or brand ownership or converts their company into one that only participates in a higher socially ranked level. Although process upgrading is much more common, functional upgrading is often portrayed as the most beneficial to factory owners (Aspers, 2009). While process upgrading allows manufacturers to produce higher quality garments with shorter lead times, therefore, making their factories more attractive to buyers and leading to a greater income for the factories, the manufacturers remain socially and economically below the buyers. This is because the factory owners are still completely beholden to the brands employing them. Functional upgrading, conversely, allows manufacturers to alter this power dynamic, rising to the level of the buyers by effectively filling this role while still continuing to manufacture their clothes themselves (Tokatli, 2006). As such functional upgrading can be referred to as upgrading by design.

While it may be a desirable outcome for factories, functional upgrading is not one that is easy to execute. This is as the transition phase from manufacturer to brand owner and manufacturer places the manufacturers in a precarious situation. Manufacturers learn design processes through their interactions with buyers who, if the factory decides to fully transition to their own brand, will potentially become competition for the manufacturers later on. While a full transition into brand and manufacturer is often undesirable to buyers, the intermediary stage

deportation or loss of their job which in turn is not helped by local unions of whom will themselves often refuse to help the illegal immigrants (Lan, 2015).

of learning design processes can be as it allows the buyers to transfer some of the design and patternmaking requirements to the factories, 'passing the cost and risks of design onto the suppliers' (Merk, 2009; Tokatli, Wrigley, & Kizilgun, 2008, p. 277). This knowledge of design must then be paired with contextual knowledge of the target market so that local context and international trends can be paired producing successful designs as well as favourable social and economic conditions (Aspers, 2009; Bair & Gereffi, 2003; Tokatli, 2006). The more responsibilities that factories undertake, the more they can learn about the buyer's side of the industry and the greater the chance for them to be able to upgrade (Tokatli, 2007b). Generally, buyers are wary of such a business relationship that provides factories with the means to transform themselves into their own brand of clothing, though. To truly alter the power dynamics, manufacturers must eventually separate themselves from their buyers, becoming their own design and manufacturing company (Tokatli et al., 2008). This then often results in the manufacturers becoming competitors of their previous buyers, hence why it is so often discouraged by them (Tokatli, 2012).

Full functional upgrading is an exceptionally difficult task to undertake. Attempting such upgrading can result in the manufacturers holding a more subservient position than before. While it is theorized that factories able to make this upgrade will become more ethical due to their shifted power dynamic there is no guarantee that factory owners will pass this newfound agency onto the workers. Rather, the contributing factors for improved labour conditions often have very little to do with those necessary for functional upgrading (Knorringer & Pegler, 2006). While functional upgrading can provide opportunities for workers to learn new skills and move up within the company this must then be paired with welcoming access to local and global unions and a focus on ethical sourcing of materials for real changes of labour conditions to appear.

Given the uneven power relationship between factory owners, buyers, and workers, and the lack of movement within these relations by actions of the first two, some academics theorise that any shift in power relations must be actioned by the workers themselves, preferably through unionisation (Wad, 2013; Wells, 2009). Most workers are, however, often discouraged from forming unions out of fear of loss of employment, while others found approaching labour conditions as a single employee more effective than through a union in terms of individual gain (Bressán & Arcos, 2017; Carswell & De Neve, 2013; Lan, 2015; Merk, 2009; Traub-Werner & Cravey, 2002). In the small number of cases where workers have managed to collectively affect widespread change, they needed the support of overseas organisations that utilised TANs (transnational advocacy networks) (Merk, 2009; Wells, 2009). These organisations can only help a fraction of the factories and usually will target those whose conditions are regarded as 'shockingly terrible', rather than simply 'bad' (Traub-Werner & Cravey, 2002). While TAN's can be effective for those factories that are selected, they focus only on solving problems, rather than preventing them. TAN's rarely provide a permanent solution to poor labour conditions. This is due to their reliance on the consumers who must be convinced to boycott the brands until better ethical conditions are presented to the workers in the factories. At the same time as demanding that working conditions improve, however, consumers still have an invested interest in spending the least amount of money for the quality of garment that they desire (Hassler,

2004). For conditions to become more ethical, however, clothing prices must rise resulting in the brands losing their competitive edge. This leaves the targeted factories in a vulnerable position as often they are not owned by the clothing brands themselves (Dooren, 2006). The clothing brands can then deny any responsibility for the situation and while working conditions may improve initially, often the buyers will quickly change supplier, ridding themselves of their negative image (Tokatli et al., 2008). This allows the brands to retain clean images while keeping their manufacturing cost low and subsequently keeping their competitive edge. Of the workers who were supposed to be helped, many will now lose their jobs or in some cases, the entire factory will close; a common outcome that discourages many workers from trying to start unions in the first place (Bressán & Arcos, 2017; Kabeer, 2004). In the few cases where the factories were able to access and retain better work conditions, their success was due to a maintained interest in both the brand and factory which did not diminish as time went on (Traub-Werner & Cravey, 2002) a scenario is not realistic for consumers to have for every clothing brand they buy from.

While it is not the norm, scenarios of ethical consumption do exist on an ongoing basis by consumers. The issue here however is why consumers are choosing to consume these particular ethical garments. Brands like Aarong, a popular Bangladeshi label, have managed to acquire a strong customer base while being an ethical brand. The main reasoning for this is how Aarong is marketed to the public. Rather than have their advertising focus solely on their ethical production, Aarong is also marketed as a stylish middle-class brand that incorporates Bangladeshi culture into its designs (Gregson & Ferdous, 2015). While the purchase of this brand means that ethical consumption is taking place, it is not simply because it is ethical, which has not gone unnoticed by the advertising industry. Since the 1920s commodities have favoured an advertising approach that targets the consumers' desires rather than the function or production of the commodity. The marketing of ethical goods however is traditionally approached through promoting social responsibility whereby consumers build connections with workers who produced the items of purchase (Gregson & Ferdous, 2015). With the acknowledgment that ethical marketing is not as effective as traditional marketing styles, brands are turning towards the use of celebrities to garner consumer participation (Goodman, 2010). With the use of these celebrity campaigns, consumers purchase the advertised fair-trade goods because of their relation to the celebrity figures, who make goods appear desirable through their connection to the celebrities' status and lifestyle.

While this mode of advertising does allow for ethical brands to enjoy success, it does not remove the potential for unethical labour practices, instead, it further shows, as Brooks (2015b) notes, that 'people do not get paid for making jeans, but making them into a commodity'. While buyers dictate labour conditions, it is the consumers whose attention the buyers are striving for. Without consumer demand for ethical clothing, it is unlikely for the industry to ever fully change. Acknowledging this it is then not surprising that academic debate surrounding ethical consumption and its marketing has tended to focus on a need for it to be placed within a consumer responsibility framework. Otherwise, consumers will continue to help fuel sweatshop conditions (Goodman, 2010; Gregson & Ferdous, 2015; Jang, Ko, Chun, & Lee, 2012). This places the topic of reforming the fashion industry in a difficult situation; on one hand, we know that

ethical production needs to be dictated by consumers for brands to be able to warrant the change profitable and viable in the global market. On the other hand, consumers do not respond well to marketing based on ethical issues alone, and instead continue to favour quicker and cheaper clothing despite claiming otherwise (Hassler, 2004; Shaw et al., 2006). A change in the perception of the consumer is needed for eco-friendly brands to excel. Without this, consumers will continue to weigh their own possible benefits alongside that of the environmental and manufacturers' benefits with the emphasis being placed on their own (Jang et al., 2012). Regardless of vocal stance, it appears that consumers' desire for consumption is greater than their desire for ethical production.

How is it that we are then supposed to go about reforming the fashion industry so that it is more ethical and supportive of human rights? Brooks (2015a, p. 244) offers a solution, that we must 'defetishize' the fashion industry. By reducing the inherent need for continual clothing consumption, consumers would have more money to spend on each garment and not be so plagued by the need to renew their wardrobes so often, ideally allowing for the factory workers to be paid more while allowing slower construction times, less overtime and relaxed working conditions. Such a 'solution', however, calls for a reduction of our desire for fashion, which is a concept that requires further inquiry. Additionally, even with a reduced interest in fashion, this 'solution' would not guarantee consumers being more open to spending more for the clothes that they do purchase. The alternative push towards slow fashion does little to illuminate this dynamic either as, I would argue, it does not so much defetishize fashion, but simply replaces the fetishization of fast fashion with the fetishization of slow fashion. In doing so it provides us with a poorly posed problem and the correlated 'solution' that a poorly posed problem deserves. Even if we were somehow able to relinquish high levels of consumption, the pressures on business owners for-profit and the desire for consumers to consume would remain. As such it becomes necessary to question the means by which we approach the concept of fashion. As Louise Crewe (2017, p. 2) discerns, to begin to understand fashion we should not reduce our conception of it to 'an object, commodity, concept, or idea but as an active and ongoing set of practices that are co-negotiated between people and communities in space.' Furthermore, Crewe (2017, p. 2) continues that, '[a]ctions are intertwined with people's everyday practices and the structure of cultural communities in complex ways. Passivity, predictability, and rationality are poor descriptors of contemporary consumption practices.' With this in mind, it becomes apparent that rather than continuing to try to force drastic change on the industry by trial and error, a more prudent approach would be to better understand the forces that contribute to consumers' desire for fashion and to understand the role that these forces play in the production and consumption of fashion.

Section 1.2 Theorizing Fashion Through the Decades

Delving deeper into fashion's status as both a practice and a cultural object becomes increasingly difficult past this point within the context of geography-based literature due to its focus being that of its economic, environmental, and moral implications. However, while most geographers

have tended to focus on the economic and spatial ties fashion retains⁴, other social theorists have delved deeper into the interpersonal relations that people have with clothing and its creation. While these studies are not necessarily focused on the geography of fashion they do inform how and why fashion has been thought and theorized in the way it has. They are thus able to inform us as to why disciplines like geography have tended to approach the issue of ethical consumption from a point of view that excludes the consumer and what approaches might be available that do not leave us in the same position.

As Elizabeth Wilson (1987, pp. 49-50) writes, 'It was easy to believe that the function of fashion stemmed from capitalism's need for perpetual expansion, which encouraged consumption. At its crudest, this kind of explanation assumes that changes in fashion are foisted upon us, especially on women, in a conspiracy to persuade us to consume far more than we 'need' to. Without this disease of 'consumerism,' capitalism would collapse.' Yet as Wilson, and the other theorist that I engage with below, point out fashion exists as much more than a manifestation of capitalism's need for perpetual growth. Accepting this viewpoint only echoes the sentiment that while a link between consumers and the status of the industry is apparent, consumers themselves are currently unactable in fashion production's reform. As such, in this next section, I will outline some of the key influential thinkers in fashion theory, their key contributions to the literature, and how their theories have influenced our perception of the fashion to consumer relationship. Finally, I will then utilise this knowledge to inform the progression of my thesis.

As three of the first theorists to actively write on the topic of fashion, Georg Simmel, Quentin Bell, and Roland Barthes' ideas have continued to be some of the most influential in how fashion is theorized today. Simmel's most notable texts on fashion are from two texts, one aptly named 'Fashion' (1904, 1957) and another named 'Adornment' (1905, 1950). In the article 'Fashion', the more widely read of the two, Simmel introduces his theory of fashion that ultimately has become known today as the 'trickle-down effect', though Simmel himself never used this term. This theory of fashion's adoption and diffusion was based on Simmel's claim that fashion only exists within hierarchical society as it is used as a form of 'social equalization' (Simmel, 1957, p. 543). With this portrayal of fashion, the lower class is constantly striving to imitate the upper class, while in turn said upper class continues to alter their dominant style whenever the lower class is nearing their threshold of style (Wilson, 1987, p. 50). Despite being less well known, Simmel's writing on adornment is, in my opinion, more inspired. Here Simmel pushes his established understanding of fashion such that fashion, and all forms of bodily adornment, produce in the wearer a pleasure that is a will-to-power for the individual wearer (Simmel, 1950, p. 338). This will-to-power for Simmel presents itself through the consumer's wearing and intimate relation with aesthetic means of adornment while interacting with observers. In this interaction, 'every individual is surrounded by a larger or smaller sphere of significance radiating

⁴ In the wake of my thesis submission the interest in fashion studies has greatly increased within the cultural geography scene. With this, while traditional spatial and environmental ties are still an interest for some, there has been a growing interest in the affective dimension of fashion. For notable papers that might be of interest to the reader see Nina Williams (2021), Nina Williams and Carole Collet (2021), Merle Patchett (2021), Bethan Bide (2021), Ivan Marković (2021), Sage Brice (2021), and Delacey Tedesco (2021).

from him; and everybody else, who deals with him, is immersed in this sphere,' and this sphere Simmel speaks of, 'is an inextricable mixture of physiological and psychic elements,' (Simmel, 1950, p. 339). Through the intimate relationship with the adornments, this 'sphere' receives an intensification of their subjective reality (Simmel, 1950, p. 340).

Similar to Simmel's work on fashion Bell's (1978) writing, originally published in 1948, focused on unpacking fashion's place within society. Unlike Simmel however, who observed fashion from an outward perspective when discussing its relation to the economy, Bell's focus was more on the intimate experience of fashion and how in turn this affected its adoption and continued evolution. For Bell, fashion was not just a means of class association, but an extension of self, wherein a sartorial faux pas of even of the smallest degree would result in reprimanding of the guilty party (Bell, 1978, p. 14). This moral obligation to adhere to certain types of dress for Bell was not only class-specific nor utilized for class ascension, but, rather habitual such that even those isolated from general society, such as those in a prison, would try to retain them. It is valuable to note that Bell's (1978) work on fashion was primarily done as a critique of Veblen's 'Theory of the Leisure Class' who saw fashion, like Simmel, as a function of society. While Simmel's theory of fashion (1957) is more commonly utilized by today's theorists, due to the emergence of fast fashion and its relation to high fashion, at the time of Bell writing it was Veblen whose influence was felt strongly concerning how fashion was viewed and understood by the public.

For Veblen, fashion choices were always tied to a mixture of moral obligations placed by society and hedonistic wants of the individual so that they might better their social standing. In this way, Veblen's understanding of fashion was primarily negative. Bell's critique of this does not refute the conspicuous extravagance and wastefulness of fashion but rather acknowledges that fashion must have a positive side to it for it to produce as it does. Through Veblen Bell then forms an understanding of the production of the fashion economy that far exceeds Simmel's analysis in 1904. Bell (1978, p. 17) writes, 'Dress has ever been the despair of the political economist and the administrator. The fashions are condemned because of their extravagance because they create industries only to destroy them, because they take money out of the country, because they refuse to obey any reasonable laws of supply and demand because they are inexplicable in terms of enlightened self-interest.' As Bell points out what makes fashion be viewed as primarily negative by Veblen is in part because fashion does not function in society as society morally expects it to. In addition, consumers, whether they actively participate in fashion or not, are all caught inexplicitly in fashion's own economy (Bell, 1978, p. 38; Wilson, 1987, p. 228). On a more micro level, the dressing of consumers also does not follow what some might deem 'rational' behaviour, as when people dress up it is not uncommon for them to do so in a way that causes discomfort or pain yet still, 'We expect a garment to justify its shape and style in terms of moral and intellectual criteria we do not normally apply to other artistic form,' (Wilson, 1987, p. 49). Through his reading of Veblen, Bell finds the absurdity of the normal; how irrational, rational economic behaviour is when removed and obscured from afar. For Bell fashion creation and purchases were not solely based on rational moral decisions as fashion itself did not function nor produce itself under such conditions. This perspective of Bell's is particularly notable as it conflicts greatly with more moral understandings of fashion. For example, Veblen, and similarly

Simmel, fashion's perpetual changing was perceived as, 'a wish, forever frustrated, finally to escape the tyranny of irrational change and perpetual ugliness,' (Wilson, 1987, p. 51). Bell in contrast observed fashion's acceptance into normal dress as the moment of its dissipation rather than its goal. As he wrote, 'Fashionable exposure begins by shocking the vulgar, but it ends by establishing itself as a custom and thus ceasing to shock; its failure is implicit in its success,' (Bell, 1978, p. 34). Unsurprisingly then, for Bell, fashion was, 'more complex than just the mutation of a garment,' (Bell, 1978, p. 45) and he saw it as necessary to examine in order to understand human behaviour.

This sentiment of Bell's was something that was carried forth by Roland Barthes. As a semiotician, Barthes' focus of his work in 'The Fashion System' was to understand the constitution, application, and acceptance of a system of meaning within fashion. From the very start of his thesis, however, despite his intention to carry out this analysis with real garments, Barthes had to concede to working solely with the written descriptions of garments from fashion magazines. This decision was attributed to Barthes' acknowledgment of the social complexities of real clothes as a result of the moral framing of dress. In contrast, the 'written clothing has no practical or aesthetic function: it is entirely constituted with a view to a signification,' (Barthes, 1985, p. 8). Barthes did not view his substitution of the written garment over real clothing as a simpler means to arrive at the same conclusion, however. By his own admission, he saw that written and image clothing⁵ was not reducible to real garments even when viewed in tandem, as real garments could not be attributed to a static identity. He did, however, note the importance of the written garments for the cultural and social status of real clothing. As Rocamora and Smelik (2016, p. 18) write, 'At the heart of Barthes's inquiry is the hypothesis that real clothing – what we wear in our everyday existence – is secondary to the ways in which it can be articulated in the verbal and visual rhetoric of fashion editorials and fashion spreads: "Without discourse, there is no total Fashion, no essential Fashion".' The circulation of real garments is transmitted through and accepted by society by being 'transformed into "representations",' such that, 'by passing through written communication,' and images as well, '[f]ashion becomes an autonomous cultural object, with its own structure,' (Barthes, 1985, pp. 6, 227). While written and verbal communication of fashion objects may indeed be vital for its permutation into widespread popular society, the conclusion that can be drawn from Barthes' work that interests me the most, is that the static representations that are attributed to garments are always changing, even if only slightly, and that these representations do not come close to fully encapsulating the entirety of the real garment. The fashion garment is always more than can be perceived by the eye and described in a verbal or written exchange.

Unlike the influential work of Veblen, Barthes', 'theory depends on the belief that fashion has no function. Yet, like Veblen, he does see fashion as morally absurd, as in some way objectionable, and this leads him to argue that at another, ideological, level, fashion does have exactly the conspiratorial function assigned to it by Veblen' (Wilson, 1987, p. 58). Here we find that rather than attempting to shake off or push past the representational endowment

⁵ By written clothing Barthes refers to the written descriptions of clothing found in magazines, while by image clothing Barthes refers to photographs and illustrations of garments.

attributed by language to fashion, Barthes' analysis relishes in them. For Barthes' then, 'The very way in which fashion constantly changes actually serves to fix the idea of the body as unchanging and eternal. And fashion not only protects us from reminders of decay; it is also a mirror held up to fix the shaky boundaries of the psychological self. It glazes the shifty identity, freezing it into the certainty of image' (Wilson, 1987, pp. 59-60). While Barthes' view of fashion as a tool for strengthening the psychological self is notable, as it is in some ways remnant of Simmel's attributing of dress as a means of a will-to-power, we must be careful to not fall into the trap of the concept of identity. When we assign an identity to a particular form, it seeks to classify and halt the production of what it encounters rather than understand and relish in its continuous change. So, 'although dress is, among other things, a language, it is not enough to assume that our choice of dress makes unintended statements about self-image and social aspiration' (Wilson, 1987, p. 57).

This acknowledgment of fashion's ability to act as a carrier of meaning is at the heart of its misconception. Firstly, it is easy to take this knowledge and frame it within a purely representational scheme wherein it becomes reducible to a mundane commodity of binary attributes that only function to classify by working through comparisons, for example, 'athletic' so not 'dressy'. With this in mind, the 'irrationality' of some clothing decisions, coupled with the knowledge of its often-exploitative production practices, leads down a path wherein its consumption can only be framed through either a moralistic or hedonist lens. Through the moralist lens, fashion is a tool for appearing appropriate for social situations, for covering and sheltering the body from both the elements and the gaze. Those that participate in fashion's consumption above these moralist conditionings are viewed as hedonistic, wherein fashion becomes the tool of selfish pleasure. As Wilson (1987, p. 234) acknowledges, however, '[n]either a puritanical moralism nor a hedonism that supports any practice in the name of 'freedom' is an adequate politics of popular culture'. Furthermore, Wilson details where this framing of fashion originated. 'The body of theory, or ideology, that I have called 'utilitarianism' contributed to the construction of this impasse with the unacknowledged, and unrecognized, influence of its machine philosophy, its glorification of the work ethic, and its inability to grant pleasure a proper place in human culture - the influence of Veblen. Later nineteenth-century feminism was marked by this Fabian spirit which posed use against beauty; the same utilitarianism marks it today. The logic of this view is ultimately that the only justification for clothing is function - utility' (Wilson, 1987, p. 234). The moral status of society has imbued a disdain for sartorial pleasure in the individual. 'To care about dress and our appearance is oppressive, this argument goes, and our love of clothes is a form of false consciousness - yet, since we do love them, we are locked in a contradiction. The best we can then do, according to this scenario, is to try to find some form of reasonably attractive dress that will avoid the worst pitfalls of extravagance, self-objectification and snobbery, while avoiding also becoming 'platform women in dingy black' (Wilson, 1987, p. 232).

The fashion industry does not only exist through clothing's utilitarian attributes, however, and all clothing choices cannot be such calculated decisions. The variations of style and exploitation of labour in the fashion industry are reason enough for this, as with the moral framing of the industry the consumers would not seek out new and cheap designs, but rather aim to wear non-

exploitative and basic styles accepted by the public body. It is not that consumers are all selfish and self-centred hedonists either, but rather that the fashion and consumer relationship is more complex. As Lipovetsky (1987, p. 133) notes, 'consumer society entails the programming of everyday life; it manipulates and regulates individual and social life rationally in all its aspects; everything becomes artifice and illusion in the service of capitalist profit and the dominant classes.' Under the capitalist rule, consumers do not simply make free choices about what they are going to buy and wear, yet these decisions are not thrust upon the consumers either. As Wilson (1987, p. 237) writes, "'free choice' is really a myth, and is inconsistent with the belief, to which all feminists pay at least lip service, that human beings are 'socially constructed'." For Wilson, she does not deny the belief that people are socially constructed, but rather notes that by being socially constructed human beings cannot possibly retain true free choice. By the time an individual reaches adulthood they have already been constructed within a world that will greatly influence and limit what choices they make. Cultural, socioeconomic, and biological factors will act on and influence the individual from the beginning, even before the individual has become more set in their ways, they will never truly be able to have made a choice completely free from external influences. If people were to actually make free choices about the way they dressed, then it would also raise the question of why most people tend to follow a dominant style and adhere to strict social rules surrounding acceptable dress. Indeed, designers themselves would also produce more drastically distinctive styles from each other for the consumers to purchase. Yet this is not the case. 'In the realm of aesthetics, the very idea of 'free choice' is inappropriate; styles of dress are not dictated simply by economics or sexist ideology but are... intrinsically related to contemporary art styles,' (Wilson, 1987, p. 240). For designers, themselves are also caught up in the same dynamic as the consumer who only purchases and wears clothes. This sentiment is further highlighted by Lipovetsky (1987, p. 134) who commenting on fashion's relation to the concept of social construction and consumers notes that it is, 'the generalization of the fashion process,' that, 'defines consumer society in properly structural terms. A society that hinges on the expansion of needs is above all a society that reorganizes mass production and consumption according to the law of obsolescence, seduction, and diversification; this is the law that tilts the economy into the orbit of the fashion form.' So, while fashion is itself more complex, the framing of fashion under the simplistic bifurcation of moralism and hedonism has acted as a force to perpetuate fashion itself and the involvement of its participants, whether pure consumers or dual consumers and producers.

To reiterate, to think of consumers as slaves of consumer society is something that both Wilson and Lipovetsky stand strongly against. While we may not have precise autonomy over a decision it does not mean that we are mindless puppets. Assuming that consumers simply purchase what they are told to does not account for the saturation of highly similar items in the market, which the various consumers have to discern between and will not necessarily gravitate to the same product. Just because a product is deemed highly desirable by the media does not assure that all consumers will purchase the same product. For some, even if a product appears desirable at first, the consumer's inherent lifestyle may not fit the product. For example, a department worker that spends a large portion of the day on her feet might choose to not purchase 6-inch heels, despite them looking nice, due to the pain they may inflict on the wearer by the end of the day. As Lipovetsky (1987, p. 136) writes on this matter, 'Consumers are less dazzled by the

pretension of utensils; they are better informed about product quality; they compare advantages and disadvantages; they look for optimal use-value. Consumption does not rule out a heightened desire for functionality and individual independence.' So, while the fashion media may popularise a particular style, its public adoption and registered want for the item is much more complex. We do not simply purchase items because we are told to, but because of what they afford the buyers. Furthermore, Wilson (1987, p. 244) believes that it is a mistake to think of fashion as only a commodity of capitalism as, '[s]ocially determined we may be, yet we consistently search for the crevices in culture that open to us moments of freedom. Precisely because fashion is at one level a game (although it is not just a game), it can be played for pleasure.'

Rather than being a mark of inauthenticity and oppression through societies prescribing purchase behaviour onto consumers Wilson (1987, p. 245) writes, 'on the contrary, fashion is one among many forms of aesthetic creativity which make possible the exploration of alternatives. For, after all, fashion is more than a game; it is an art form and a symbolic social system.' Wilson's analysis here shows her acknowledgment that fashion is much more than a reflection of society's economic and moral status, it is a medium of pleasure and expression that has the ability to open us up to the world. Wilson (1987, p. 273) furthers this by recognising that, '[t]o follow fashion is to participate 'in a complex process of self-determination' which Joanne Entwistle (2015, p. 35) furthers in her acknowledgment of fashion as, 'a visual form of our intentions'. It appears that Wilson sees fashion as a productive medium. However, with her theoretical basis in psychoanalysis, her framing of fashion is still reduced to a reductive one when incorporating an understanding of our desire for fashion consumption. As Wilson (1987, p. 273) writes, '[i]tems of clothing are objects of desire that hold the promise of completion, the last piece necessary to close the gap; but because they are inherently condemned to failure, the subject's desire turns to another piece, a new object to fulfil that desire'. Through a psychoanalytical viewpoint desire takes form as a manifestation of a lack that must be endlessly fulfilled. In this way, the desire for and pleasure received from the interaction with fashion goods becomes a reductive and negative relation for the consumer, despite Wilson's own acknowledgment of fashion as productive.

The work of Gilles Deleuze is important to this thesis in that it offers a sustained critique of an Oedipally-centred psychoanalysis (Deleuze & Guattari, 2008; Deleuze & Sacher-Masoch, 1989) and thus provides an alternative theorisation of desire. Complementing this Gilbert Simondon's insights into the process of production that goes beyond the dominant hylomorphic understanding is also heavily used throughout the thesis. Simondon's work was utilised by (Deleuze, 2004a, p. 86) himself to formulate his own ideas. Jointly the philosophy of Deleuze and Simondon offers an alternative understanding of desire and consumption wherein desire is viewed as a wholly productive process and the interaction with aesthetic milieus lead us to states of a more joyful and productive life (Lapworth, 2016; Schuster, 2016, p. 97; Smith, 2007). Despite this alternative approach offering a more positive understanding of the fashion and consumer relationship, which does not reduce our interactions with fashion to an inflicted lack nor a dichotomy between moralism and hedonism, Deleuze and especially Simondon have only recently been acknowledged within fashion theory. Lucia Ruggerone (2017, p. 586) in particular

notes that the psychoanalytical approach, which has been applied to understanding the embodied experience of fashion, 'is searching for deep-seated subjective dispositions that impact on our behaviour recurrently (and can be laboriously changed only through therapy), and especially dispositions that won't change with our bodily changes.' With the body having more unwavering implications on fashion it would push a narrative wherein a universal rule would be able to be applied to understand particular clothing purchases, as all bodies would be assumed to impart the same set of ideals onto the clothing. Similarly, as the body's status of ideal would be thought to remain relatively constant without therapy it would not account for why tastes in clothing and styles change, and as such would perpetuate why the body is so often not acknowledged in fashion scholarship (Entwistle, 2015, p. 40). The acknowledgment of the body as significant in the clothing purchase is one that Entwistle (2015, p. 247) noted in her own work as significantly lacking but also necessary for understanding the relationship of clothing and consumer as she views dress as a 'situated bodily practice,' a sentiment also held by Ruggerone (2017, p. 586) who views clothing adoption as 'situational' or 'unpredictable'. Using the work of Deleuze and Spinoza to inform her work Ruggerone (2017, p. 580) finds the non-representational theoretical basis that these two philosophers offer an understanding wherein, 'the power of clothing (every day or fashionable) to transform the wearers is pushed to the fore and the event of selecting and wearing clothes can thus be interpreted as an encounter between a human body and objects that initiates a process of mutual becoming with either a positive or a negative outcome'. To provide a basis for this Ruggerone (2017) utilises the example of being captivated by a dress only to find it unflattering or unsuitable once placed on the body. Rather than simply concluding the dress to be unsuitable, Ruggerone asserts a dual failing wherein the dress failed to enhance her power to act and in turn, her body failed to enhance the beauty of the dress. Ruggerone's perspective was particularly of intrigue to me as non-representational theory is a theoretical stance that has been gathering increased interest in Cultural Geography over the last couple of decades. While Ruggerone's (2017) example in her paper focuses primarily on the emotional processes occurring, this act of transference and potential amplification of participant's state assume a set of many more subtle forces at play, both human and non-human.

The status of the body, as discussed previously, has been noted as significant for understanding the fashion and consumer relationship in recent scholarship on the subject however the acknowledgment of the significance of the cloth and other fashion items is less so. Anneke Smelik (2014) is one of the few writers to acknowledge not only this notion of the symbiotic relationship between dress and body but the individuating potential held within the fabric itself, which imparts its own level of change on the wearer rather than being viewed as a banal object of dumb matter. Utilising Deleuzian thought Smelik (2014, p. 54) offers an understanding of fashion garments wherein the very folds of fabric contain, 'an expansive movement, a line of flight, which opens the subject up to a spiralling process of creative becoming' through their, 'folding, unfolding, refolding' movements that envelope the body. As recognised by Simondon (2009) the body is always in a continual state of becoming, but through fashion, this continual state of individuation can be accelerated leading to a more active or joyful life. Fashion consumption then requires an acknowledgment that goes beyond basic social dynamics and instead acknowledges the intimate forces at play that attend to individuating movements.

Through this understanding fashion garments are in themselves as responsible and important in understanding the fashion and consumer relationship, and as such must be acknowledged if we are to more thoroughly understand the manner in which people consume clothes.

This brings me to the question of how to investigate such a relationship. As the relationship between the consumer and fashion object is in part at the heart of the investigation, it might appear pointed to directly observe consumers, their buying behaviour, and experience of being dressed. However, Smelik's (2014) own insight into fashion's participation in the process of becoming offers a very different approach. In observing how garments of high fashion might contribute to an individuating movement within consumers, Smelik (2014, p. 53) suggests that in addition to wearing garments, by observing fashion shows and editorials the consumer is able to imagine the designs on themselves and therefore, '[f]ashion functions in-between, because the potential consumer moves in-between looking at a design and imagining wearing it.' While it might be in the consumer's relation to fashion that we find the often-depicted struggle between moralism and hedonism that haunts fashion, it is at the level of the designer in the process of fashion's creation and subsequent display that the conditions for consumers' individuating movements are created. In other words, it is the, 'fashion designers [who] create conditions to actualize multiple becomings,' (Smelik, 2014, p. 53). Subsequently, it is with the designer and their engagement with the process of fashion production that I choose to begin my investigation in order to more thoroughly explore fashion's power and potential as a medium of actualisation and the minutiae inherent in all acts of consumption.

Through this investigation of minute forces and acts of actualisation I will endeavour to better understand:

What is fashion?

How our drives and desires for fashion are formulated?

How we can reposition our desires for fast fashion to encompass ethical fashion?

1.3 Trajectory of The Thesis

This thesis examines fashion, its production, and relation to consumers within a non-representational framework. As such, the thesis is a theoretically informed study of the creative process of fashion designers. Empirically, in-depth interviews and participant observation of the processes of fashion designers mobilise this theoretical development, in order to elucidate the affective forces and materialities that contribute to the desire for fashion. Deploying particularly the work of Gilles Deleuze and Gilbert Simondon, my attempted understanding of fashion refuses the reductive blackmail, of embracing hedonism or adhering to moralism. To place fashion under this lens, however, requires an understanding of where these more traditionally accepted views of fashion have originated. As such Chapter 2 and 3 will examine the theoretical framing of fashion, examining what limitations have arisen from its traditional framing and what

a non-representational outline affords the understanding of the fashion and consumer relationship. Within a Deleuzian understanding of desire, production itself is also inherently linked to desire. Hence, in order to understand the desire for fashion, it is necessary to understand how fashion itself is produced, and so it is here that I will begin my thesis.

Specifically, in Section 2.1, I dissect the manner in which production has been conceived with its roots in Platonism. Through Platonic thought, historically production has been placed within a hylomorphic model. Under this model, production is understood as the coming together of matter and form, wherein form is privileged over matter, which assumes the form dictated to it. Such an understanding not only maintains fashion in a form where it can only be thought of as a commodity but also places fashion within a representational scheme, whereby its novelty is only that of the banalest kind. However, this reductive take on fashion has far greater consequences than simply a dismissal of fashion's aesthetic qualities, as it also creates a false sense of accountability when approaching the questions of responsibility for unethical production and consumption.

In Section 2.2 the hylomorphic model is problematized through Gilbert Simondon who offers an alternative to the hylomorphic model which he refers to as transductive modulation (Sauvagnargues, 2012). Under this scheme, the process of individuation is approached wherein beings are not seen to contain static identities or ever reach a fully constituted state. Instead, beings both living and non-living, are continually within a phase of becoming, never reaching a fully formed status throughout their entire existence. These individuations that occur in our state of becoming occur as the result of a resolution of tension between disparate terms, often resulting from our encounter with micro-perceptual data within a pre-individual milieu. Unlike in the hylomorphic scheme, there is no privileging of matter over form, but rather a symbiosis between all material and immaterial forces as they act to form and inform each other.

Returning to the context of fashion, Section 2.3 demonstrates how transductive modulation paints a vastly different picture of the consumer/ fashion relationship. If all production is done through a co-informative process wherein both the material and designer undergo a transformation facilitated by the other, then the designer is no longer the sole dictator of a fashion object's outcome. As such, there is no longer a clear receptor responsible for fashion's shortcomings. More importantly for the consumer, any engagements with fashion objects are now understood to possess the possibility of producing new subjective realities through individuating movements leading to a more active and joyful existence for those participating in the fashion economy (Grosz, 2008, pp. 82-83). During the process of fashion production, the designers who are also produced co-extensively are themselves creating more joyful and productive states of life for themselves as well. Taking this into account an examination of the fast fashion industry's design production can be theorised to assist in understanding why some designers may choose to work for companies within the most negatively associated level of the industry.

Chapter 3 turns its focus from the production of the individual fashion object to the production of the collective economy and the desire that we feel for fashion objects. In Section 3.1 I recount the representational scheme that fashion has traditionally been placed in and how this has been thought to interact with society. A hylomorphic reading of fashion propagates a master and slave relation wherein the consumers are abstracted from the producers, consuming objects of their desires, and producers face an alienation, wherein where they would have seen their objects of creation as placing them in and of this world, instead they are disassociated (Jenkins, 2009). Through this understanding, producers are also removed from their ability to transcend class levels. Objects produced under this mode of thought produce a wholly negative understanding of desire and objects involved in its production. Deleuze and Guattari (2008) offer an alternative understanding of desire and its place within the capitalist economy. Utilizing their theory of social and desiring-machines, the fashion economy takes form as a powerful desiring-machine wherein its incessant production and differentiation is not the result of an unfillable lack, nor a failing, but rather the correct functioning of the capitalist machine that requires the continual production of desire for the propagation of the social economy.

Under the Deleuzian understanding of desire, consumers' relation to desire is also not framed in a wholly negative light that would see consumers as never being able to quell their desire for new fashions as they are always left feeling dissociated and empty rather than any fulfillment from their purchases. Consumers experience a sense of joy from the shopping and wearing of fashion, so it is unreasonable to place the consumer's relation to fashion in wholly negative terms. It is from here that in Section 3.2 I focus on the pleasure that consumers receive from their interactions with fashion. Rather than being viewed as negative, pleasure is depicted by Deleuze as a restorative process that is indicative of a phase of becoming having been completed. Furthermore, the sensation produced by aesthetic objects acts as a means to proliferate the individuating process. As such, fashion objects are shown as commodities capable of assisting in the facilitation of an individual's productive becoming.

Section 3.3 expands on this point whilst examining it in relation to not only the individual but also the collective. Typically, fashion objects are thought to help create the social economy through consumers' use of them to show a sense of belonging (e.g., to a group or culture). People then consume these objects as a way of feeling in and of this world. Simondon instead believes that the collective is not created through simple group interaction, or for the purpose of belonging, but rather through the creation of a network of relations that takes form as a further stage of individuation. This process of collective individuation can be psychologically challenging for the individual who becomes aware of pre-individual excess of affects not individuated into the subjective reality of the individual. This awareness of pre-individual excess is thereby perceived by the individual through the feeling of anxiety. While all commodities contribute to this processual becoming, I discuss that fashion with its aesthetic qualities and immediately visible state, provides individuals with a means to more readily overcome the anxiety of this process. Fashion consumption then not only allows for the creation of new subjective realities but also allows for a greater productive state of reality by allowing the consumer to resonate and produce a productive collective with others in society.

With this theoretical basis, Chapter 4 details my methodological approach for acquiring and evaluating my research on fashion design within a non-representational framework. In Section 4.1, I briefly discuss methodological approaches that have been applied to the fashion industry, which are primarily a combination of object-based research and theoretical-based research, and I problematize these approaches. In particular, I acknowledge that most fashion research occurs within a representational framework and provide reasoning for utilising a non-representational perspective through the theoretical arguments introduced in chapters 2 and 3.

This leads Section 4.2 to raise the question of speculative research. Too often the methods of research are positioned to refrain the researcher from error, but in doing so do not fully acknowledge the uncertainty of the future. Speculative research however seeks to provide alternative approaches through more creative approaches that account for more than just 'logically' derived preconceived notions (Savransky, Wilkie, & Rosengarten, 2017, p. 2). With this mode of research, it allows for an inquiry into subjects beyond representational states, while also detailing the benefit of qualitative research as informing potential insights rather than trying to classify as quantitative research can. Speaking more specifically to this thesis, I utilise both Deleuzian and Bergsonian thought to formulate an approach for problematization that does not immediately remove the problem from its capacity for adequate solutions, while also developing a framework for how my research will be conducted. In particular, I examine methods to conduct my research that acknowledges the precarious positioning that arises when attempting to conduct research and analysis within the field of non-representational theory, and how I will traverse this line so as to not allow my fieldwork to fall into the trap of representation. Using this as a framework, Section 4.3 discusses the exact approach used, detailing my conduct of in-depth interviews, data collection, and analyses.

Chapters 5 and 6 examine transcripts recorded and acquired through my in-depth interviews depicting the ways in which designers both produce and consume fashion and what this relationship entails. Chapter 5 demonstrates the relation between fashion design, art, and capital, beginning with Section 5.1 displaying fashion's situation within a capitalist model and how this is observed by the designers as inhibiting the creative process. While designing for a particular consumer group can limit the creative process, as it already reduces the capacity of what can be created, capitalism has also liberated designers' creative ability by giving access to cheaper and more varying fabrics, consumers, and manufacturing machinery. Where the true inhibition appears to arise is in the design process itself, which is altered when working with a client, abstracting it from a three-dimensional creative process to a two-dimensional process, which as one participant noted, 'A body is not 2 dimensions...and you see it.'

Section 5.2 further explores this point demonstrating how when the designers allow the creative process to develop organically, it is able to produce more creative solutions. Rather than beginning with a sketch, the designers allow the fabric and shape of the body to dictate the form the garment will take, removing the designer from their position of autonomous leadership. This process itself was expressed by the participants with feelings of joy and pleasure, bringing insight into the matter that not only the wearing of fashion can be a place for joyful becomings that enhance our capacity to act, but also in fashion's production process (Grosz, 2017, p. 83). Section

5.3 then details how the very fabrication, body, and intended use of the garment being created, each contribute to the creation of the garment in tandem with the designer itself through a process of *transductive modulation* as described by Simondon (Sauvagnargues, 2012). Here it is only when the designer relinquishes a level of control that the designs and clothes created are able to proliferate and grow, not only feeding the ideas for the current design creation but also for all future creations.

Chapter 6 moves from the individual experience of the creation of singular fashion objects to the experience and differentiation between different fashion company models. Section 6.1 examines the various fashion company models and how they experience the perceived tension between ethics and capital. In particular, the company models examined are not-for-profit, for-profit (eco), and for-profit (capital). While the capitalist machine does indeed promote the exploitation of labour, to say that it is a purely negative force would not only be an oversimplification but incorrect. Here the fashion industry's exploitative practices are not disputed, but light is also shed on the positive attributes it can afford designers and well as its interactions with the creative process.

With an understanding of fashion's ability to affect those that interact with it, Section 6.2 examines which components of the fashion garments are perceived to contribute most readily to a positive consumer experience, and which components the participants understood as most necessary for a positive saleable garment (fabrication, fit and wearability over more aesthetic qualities). This raises the question of the importance of aesthetics for fashion. Examined in tandem with the dual acknowledgment that aesthetics enable more productive possibilities (Grosz, 2008, p. 62) and a more active existence is preferential (Smith, 2007) I detail how the social dynamic appears to limit aesthetic interactions through moral implications, while also demonstrating the absurdity of the fashion industry and highlighting its functioning at the edge of the chaotic reality of the social machine. Returning to the importance of aesthetics for individuating experience, Section 6.3 highlights the ways in which the fashion industry utilises aesthetics for promoting fashion for the consumer, the importance of these interactions as conditioning for human and non-human becomings, and their subsequent production of subjective experience. In particular, the concept of the fashion show is examined detailing its use of *aesthetic integration*. Finally, this is then raised in regards to the question of ethical fashion and how the integration of aesthetics can assist in reducing the ethical and capital dissonance.

To conclude the thesis Chapter 7 begins by summarising the motivation of the thesis, recounting the issues raised in chapter 1 as well as the theoretical directions, and implications of chapters 2 and 3 that oriented the mode of fieldwork and analysis undertaken. Section 7.2 then examines the findings of chapters 5 and 6 whose implications are recounted alongside a return to the initial issues of ethical production and consumption in the fashion industry. In particular, this entails a demonstration, through the empirical findings, for understanding fashion production as a continuous and contemporaneous process arising through the resolution of disparate forces. This in turn reveals the designer to not be a sovereign subject in the production process, but rather as a co-contributor and vessel for actualising the potential in the fabric of garments.

In providing a basis for production as a dynamic process, through the presence of material and immaterial forces, and their respective milieu, I demonstrate the hypocrisy of the hedonistic and moralistic dichotomy perceived to be inherent in the fashion industry. With this dichotomy refuted, fashion's productive nature is revealed allowing the reader to understand both the consumer's drive for fashion consumption as well as possibilities for reducing the unethical practices that occur in this industry.

To conclude my thesis, Section 7.3 discusses the broader impact of my research. This is achieved through the theoretical contribution my thesis makes to the field of Cultural Geography in the continued exposure of non-representational theory and in particular in the work of Gilbert Simondon. This is exhibited through outlining the utilisation of Simondon by other notable geographers (Andrew Lapworth, Tom Roberts, Thomas Keating, Sage Brice, James Ash, and Anne Alombert) and how my thesis contributes to the scholarship they raise. Furthering on from this, I illustrate my contribution through the explication of a Simondonian understanding of an ethics that he himself hinted at but never fully articulated. With this, I finally demonstrate through an exposition into the practice of 'fashion thinking,' how the theoretical findings of this thesis can have impacting real-world applications outside its immediate application, and this offers an alternative for a less exploitive commercial industry.

Chapter 2

Production as Consumption

In this chapter, I theorise the very bodily and material act of producing fashion. This encompasses how fashion has been traditionally theorised, within a theory of imitation. With this in mind, I examine the limitations of this traditional framing and how fashion might be thought of differently, such that an understanding of production is formed that is amplifying rather than reductive. I acknowledge the minute processual forces whose interactions subtly act to influence the production process and create new dynamic forces.

Section 2.1 Unpacking the production-consumption dichotomy

Understanding the consumers' relation to fashion requires an adequate understanding of the nature of fashion itself. When trying to define what fashion is, however, we are already in complex territory. Both theorists of fashion and designers themselves have long debated where the concept of fashion should be placed; its aesthetic and artistic appeal leaving some to place it wholly in the realm of art, while others see it as a craft or even a commodity. Still, others place it in a confused position between the two poles of art object and commodity (Crane, 2014). While this distinction between art and commodity may appear irrelevant to understanding the consumers' relation to fashion, it dictates how fashion's production is perceived and how it can be theorised, as well as the privileges or restrictions placed on the concept of fashion when investigating its relationship with its context. With such a conflicted understanding of what fashion *is*, it then becomes near impossible to undertake a clear and concise analysis of it. With this in mind, I will attempt to clarify how fashion is understood in this thesis, with a focus on its relation to art and the origins of the distinction between art and consumer product in the history of fashion.

When fashion is described in terms that acknowledge its aesthetic nature, it inherits a particular sense of art as that which is created for purely aesthetic, rather than functional, purposes (Crane, 2014, p. 101; Kim, 1998). According to this idea, fashion as art requires the point of creation to represent a production in which stylistic and artistic considerations are more important than practicality and use. Additionally, art's relation to endurance requires a portrayal of fashion that supposedly 'stands the test of time' and thus, if it is an important enough artistic gesture, does not go out of 'fashion', so to speak (Tseëlon, 2014, p. 112). These requirements thrust upon fashion, however, represent an oversimplification of what art is. When fashion theorists talk of art and its relation to fashion, many turn, problematically I would suggest, to a generalised portrayal of art, and examples such as fine oil painting or Greek sculpture, are used as a point of reference. This is exemplified in Anne Hollander's (1978) work. Such references employ the most conventional theories of art through their strong ties to this imagery. As Dickie (2019, p. 15) notes, 'traditional theories of art place works of art within simple and narrowly

focused networks of relations' and are characteristically grounded in the form of imitation theory. Such a theory encompasses not only the necessity of art to mimic that which exists around it, but also acts as a gatekeeper for what art can be, through a state of resemblance. To be more precise, while not all pieces of art (A, B, and C) must resemble each other, 'an object becomes a work of art by sufficiently resembling a prior-established work of art' such that 'work of art A resembles work of art B and work of art B resembles work of art C, but A does not have to resemble C' (Dickie, 2019, p. 16). As Dickie (2019, p. 16) notes such a theory of art cannot hold true as it does not account for the originating piece of art that all others' genesis would be conditional on. Despite imitation theory being easily challenged its linking of art with a representational form through its theory of resemblance has had lasting effects. This is as once we give art a representational body it becomes difficult to think outside the strict classification depicted as art, the inanimate object that decorates a surface of a room.

The implications of imitation theory are displayed the relationship between fashion and art. For Tseëlon (2014) and Crane (2014), the discrepancies that they find between art and fashion are so great that they hardly see a possibility for reconciliation. For instance, concerning its means of display, Anne Hollander argues that 'art is not wearable...(but)...rather the designer borrows perceptual images from contemporary art' (cited by Maynard, 2014, p. 152). The mere fact that fashion takes the body as its canvas or place of display is sufficient for some to dismiss the idea of it as a form of art. In Tseëlon's (2014, p. 118) case, fashion's connection to the body is troubling in the sense that the moment the body is lost from fashion, fashion too loses a piece of its beauty and becomes 'mournful'. Clothes, for Tseëlon, are meant to be worn and appear incomplete without a body encased in them, reminding us of what they are missing (Tseëlon, 2014, pp. 117-118). Interestingly, this is demonstrated by the notion of 'hanger appeal'. 'Hanger appeal'⁶ is a well-known concept in the fashion industry and is often used to determine how garments should be displayed in the store. Clothes that have low hanger appeal, but still high aesthetic appeal, are able to demonstrate the latter through enclosing the 'body' of the mannequin. However, utilising the materiality of the body as a way to refuse fashion the status of art, is somewhat problematic. Indeed, the neglect of the body has been noted to be a broader lacuna in the social scientific study of fashion (Ruggerone, 2017).

Walter Benjamin (2008) raises a distinction here that offers an understanding of fashion's exclusion from the status of art through its connection to the body. With the introduction of modern art, Benjamin (2008, p. 25) notes that art displays itself caught between two poles that determine its status: exhibition value and cult value. This cult value is the aura of authenticity

⁶ Hanger appeal refers to how attractive a garment is to the customer when viewed in store and therefore how likely they are to try it on. Garments with lots of hanger appeal generally allow the customer to envision what they will look like on while still on the hanger whereas garments with low hanger appeal require a body to wear them to be able to show how they will look. A good example of low hanger appeal are bias-cut dresses which gracefully hang over the figure, flowing beautifully past the waist when worn. On a hanger, however, they look terrible, collapsing in on themselves and holding no shape. As such bias-cut dresses are often displayed on mannequins so that their potential as garments can be realised by the consumers who will otherwise often pass over them in the store.

and has 'its basis in ritual' or the sacred (Benjamin, 2008, p. 24). This eternal value of the authentic is aligned with traditional art and appears to Benjamin (2008, p. 27) to arise through the inability to reproduce objects in the manner that technology now allows. As an example of this Benjamin (2008, p. 27) looked to the Greeks who did not have the technology to reproduce large numbers of a single object by stating that this was the reason why their art 'had to be made for all eternity'. With technological advancement, however, machine reproductions became possible and this 'emancipate[d] the work of art from its parasitic subservience to ritual' (Benjamin, 2008, p. 24). With the rejection of cult value, art altered its nature to a reliance on exhibition value. '[C]ult value does not give way without resistance' however, demonstrating the potential dedication of some academics to keep the title of art reserved for paintings and sculptures (Benjamin, 2008, p. 27). This tension between the traditional nature of art through cult value and the modern nature of art through exhibition value demonstrates the tension that fashion finds in trying to assert itself as a form of art. Fashion garments thrive on exhibition value and they are most able to exhibit themselves when placed on the body. When removed and placed on a hanger, fashion that does not have a strong connection to cult value, finds its effects dwindling. While Benjamin (2008, p. 36) notes a distinction in the number of viewers between art through cult value and art through exhibition value, the modern status of art cannot be taken simply through this measure. Instead, the entire experience of exhibition must be accounted for. A painting leaning against a cabinet would not enable the viewer to take in its whole effect in the way that hanging it on a wall or allowing optimal distance would. For both fashion garments and paintings, the removal from their respective milieu, whether this is a body or place, diminishes their effect. This question of the importance of the milieu is one that modern art, and specifically mundane art, has famously brought to the fore.

Andy Warhol's Brillo Boxes (1964) are materially exact copies of the real-life product, begging the question of why they have been deemed art while the genuine product is not. Danto (2019, p. 12) asserts that it is the method of display that holds the means of transformation; 'a stockroom is not an art gallery, and we cannot readily separate the Brillo cartons from the gallery they are in...Outside the gallery, they are pasteboard cartons.' In fashion, it is the work of Issey Miyake that has come closest to being accepted as art (Svendsen, 2006, p. 98). Unlike other designers who rely on the runway and fashion editorials as the means of exhibiting their work, Miyake's collections have at times utilised museum space as their means of display, such as A-POC (Miyake & Dai, 1997), and have been highlighted within the pages of art publications like *Artforum* (Miyake, 1982). However, this does not fully account for the difference between art and commodity; in the Brillo Boxes' case, the status of the object continues to diverge sharply to the extent that it is placed in a patron's home rather than a gallery space. In a similar comparison of Duchamp's fountain to an ordinary urinal, Dickie (2019, p. 18) writes, 'the fact that the first element of each pair is a work of art and the second element is not although the elements of each pair are visually indistinguishable shows that the first object in each pair must be enmeshed in some sort of framework or network of relations in which the second element is not.' For Dickie (2019) this network of relations is the 'Artworld'.

This 'Artworld' is a set of relational predicates of representational and expressional terms, which are governed by a public forum educated in historical art movements (Danto, 2019, p. 12; Dickie,

2019, p. 20). What dictates the addition or subtraction of such predicates and thus determines the evolving nature of art is characteristically left unexplained. Whenever there is a drastic shift in the Artworld, a dramatic change of the requirements for an object to be classed as art is also necessitated. The toing and froing that characterises theories focused in this way on the Artworld is likewise experienced in the realm of fashion, adding to the confusion over fashion's relation to art. For fashion, the relationship between itself and the Artworld has always been asymmetrical; 'fashion has always wanted to be loved by art, while art has always been more ambivalent, sometimes embracing fashion only to thrust it away again' (Svendsen, 2006, p. 97). This ambivalence towards fashion is significant. Through the ambivalent stance of the Artworld the complex relationship between art and fashion, are unlikely to be understood within the bounds of a classically representational view of the art object.

Neither the art object nor fashion can be adequately understood by representationalism, insofar as it contributes little to an understanding of the immanent qualities of these forms or the mode of thought that is at the heart of their production. Social scientific efforts to think beyond representationalism are largely inspired by the work of Deleuze; of significance here is his claim that art is a form of thinking that is less about appearances or an eternal idea than it is a specific mode of actualising the chaotic forces of the world (Wolodźko, 2015, p. 170). What distinguishes the way art 'thinks', according to Deleuze, is its emission of vibrations in the form of pure sensations and affects⁷, which disrupt the given and lead to rupture and novelty. I will explore the implications of this in detail later in this chapter. At this point, it is important to acknowledge that this non-representational understanding of art provides insight into the vexing question of what defines what is, and is not art.

In this respect, Maria Hynes' Hynes (2016) examination of the performance piece 'The Artist is Present' by Marina Abramovic is instructive. For this piece, Marina Abramovic sat wordlessly at the Museum of Modern Art on a wooden chair across from an empty chair that audience members could inhabit for as long as they wished (Hynes, 2016)). Unlike Dickie, Hynes's explanation of the placement of the work within the gallery goes beyond a focus on the external set of established rules that function within the social context of the Artworld. Instead, Hynes (2016, p. 810) argues that 'through making a work of the gift of her time and presence, Abramovic opened up to an economy of force that ultimately exceeds life's actualization in the personal form (the gift of my presence, to you)'. Therefore, what differentiated Abramovic seated in the gallery from her seated anywhere else was not that the space specifically allowed the attribution of certain rules or relational predicates pertaining to the Artworld to function. Rather, the placing of this mundane activity into an unnatural setting allowed the artist's presence to foreground the production of sensation. The primary difference between art and the mundane cannot be attributed to the mere physicality of an object or experience and its placement in and outside the gallery. Rather, it is a question of what this placement allows, the

⁷ An affect might be understood to be an expression, a modal expression, which, rather than coming from an inside and moving out, is both caused by what is external and becomes involved with the nature of the person through whom it is expressed (not as something which is simply "internal" to that person, but which, in effect, allows that person to perceive their self) (Uhlmann, 2011, p. 158).

economy of forces it enables to be felt, and its capacity to engage in the production of new concepts. Such complex forces do not exist solely within the social context, any more than they exist merely within the idea that is realised in the object but relates to the forces immanent to matter. To understand this turn towards immanent forces calls for a thinking beyond traditional understandings of materiality. Coole and Frost (2010) offer this through their concept of new materialism. Here, new materialism 'conceives of matter itself as lively or exhibiting agency' (Coole & Frost, 2010, p. 7). By conceiving matter as a vibrant material, the role of agency in the production of objects and experiences is brought into question. No longer can individuals be attributed as the sole actors for production or social change. For fashion, in particular, this 'perspective helps to understand fashion as materially embedded in a network of human and non-human actors. It decentres the human subject, expanding fashion beyond the frame of the human body and human identity to the non-human world of technology and ecology' (Smelik, 2018, p. 34). In acknowledging this new materialist approach, the engagement between matter, environment, and other bodies in the pursuit of production, must occur through dynamic forces immanent to each factor.

To grasp the full significance of this, it is necessary to go beyond the representational notion that the essence of art is to be found in its form or in the idea that it supposedly materialises. Given that this dominant representational view of art has its origins in Platonism (Dickie, 2019, p. 16), I will briefly explore the foundations of a Platonic view of art to challenge some of its assumptions. Plato's portrayal of art can be viewed as distinctly negative, with him seeing art as a potentially dangerous pastime (Omuaru, Orubu, & Chinwendu-Nwogu, 2018; Zepke, 2005, p. 25). This stance of Plato's is a result of his philosophy that sees an existence of essential forms whose omnipotent positions see all that is created in a reflection of them as they 'serve as the foundations for the true nature of objects and qualities' (Patton, 1994, p. 147). It is as such that all that exists is produced not only in imitation of a Form's appearance but in its nature too. The closer one can perfectly replicate one of the forms, the better and more authentic its status. For art, this stance limits it to a lesser status regardless of its final state, as art, for Plato, is not directly a copy of the essential forms but rather a copy of the events and of objects of reality that in turn mimic the essential forms; 'a copy of a copy of a form' (Clowney, 2018).

While Plato holds art in a negative light, it is not only due to its double copy status but rather its ability to move people. Plato acknowledges that aesthetic practices, despite being produced as no more than illusions of society in his eyes, hold power over the people who come into contact with them, a power that has the ability to alter the stable reality he so greatly favours. This is as Plato's philosophy dictates a world of detached stable reason (Rejimon, 2018). All that resides within it should not aspire to increase its capacity or grow, but rather to remain the same, at ease and notably to be as 'authentic', or as close in replication to the forms, as possible (Altamirano, 2015). Difference is therefore placed below identity and representation, as it is viewed wholly as a marker of imperfection and deviation. Copies themselves, whilst necessary, are never able to fully grasp an exact replication of what they choose to repeat, leading to the subordination of copies or imitations to the original, Real, or the Form on which they are based. For art then, the most prestigious product is that which accurately mimics life around it, not adding anything to it and thus remaining a banal object. Today this stance on art is flipped: rather

than the banal, it is the captivating pieces of work, those that Plato would have deemed dangerous, that modern art strives to create (Danto, 2019; Patton, 1994, p. 8). Despite Plato's portrayal of good versus bad art, his scholarship on this subject remains influential, not only in the subordination of the copy to the original but the viewing of art through a representational framing.

For fashion, as with many other aesthetic commodities, it is this view of the subordination of the imitation to the original that often hinders its ability to be taken seriously in the world of art (Crane, 2014, p. 103). If we view fashion from a wholly Platonic view, fashion itself is more true. Viewed as a crafted object⁸, fashion is only a copy of a form compared to art, which is an imitation of a copy of a form (Omuaru et al., 2018), so while some might champion the status of originality as a requirement of art, a closer look reveals this requirement as contradictory. Most important however is that Plato's theory of art contradicts art's, and similarly fashion's, ability to develop and change into the modern conception we have of it today. For Plato, while the original and authentic are favoured, these titles are only available to the essential forms which are already all-encompassing to what exists. It is not the act of copying that Plato looks down upon, but rather that no copy is ever able to exactly imitate the essence of the original (Omuaru et al., 2018). An aspect of difference is always introduced with each repetition, and it is this difference and search for new ideas that Plato criticizes. His understanding of the world asserts that all which has and will be created already exists, not necessarily in actuality but in virtuality. With this understanding, however, it would not be possible for truly new art movements to appear, and creative exploration would be no more than grasping at ready-made solutions of the virtual realm that may be actualised. More succinctly, true creativity would not exist, as nothing new would be able to be produced that did not already exist in the essential forms. Yet we know this to not be the case. In addition, art has made little attempt to remain as attached to its source material as possible, casting away its need to be as close a depiction of the objects and events of life that Plato viewed it as. With the exception of the realist movement of the 19th century, modern trajectories in art have favoured an approach that exaggerates and distorts its subjects of choice. Rather than painstakingly dry and accurate depictions of people and landscapes, the developing art movements have been marked by their ever-evolving ability to capture and invoke strong emotion in their viewers. The focus is no longer on perfect mimicry and concepts, but rather on sensation and production. The 'bad' copies that Plato looked down upon are the masterwork of the modern artist.

This acknowledgment of difference rather than identity and representation is aptly in contrast to Plato's stable reality, as this focus on difference allows for the ability to create new realities, to be productive and active. Through the myriad of ways that Deleuze shows this, particularly with his work on the image without thought, his dealings with Modern Art are often the focus of attention (Massumi, 1987; Patton, 1994). This is as the modernization of art has moved from

⁸ Plato understands that which we see around us, such as nature, people and inanimate objects as being copies of Ideal Form that only exist in virtuality. Art takes this a step further. For Plato art differs from everyday objects. Rather than being produced in imitation of an Ideal Form, art is produced in imitation of another organic or inorganic body.

attempting to imitate exactly what is around it; from producing copies inadequate to the originals to rather producing something more than itself, something new.

'Modern art has come to see its task not as the representation of appearances, but as their repetition; not as the production of copies, but as the production of simulacra.' (Patton, 1994, p. 143)

With every repetition or reproduction, difference is always created; not just in the small discrepancies that will occur, but in the characterization of the creation as a copy. Patton (1994, p. 149) writes, 'copies already internalize a difference between themselves and the object copied, necessarily so if they are to remain copies or imitations'. If they did not, then they would simply replace that with which they are copying. However, even with this internalized acknowledgment of the copy as a copy, it still must strive for complete sameness under Platonic thought. A copy that perfectly imitates its source material, not only in appearance but in essence, is praised by Plato. It is the simulacra or that which only imitates appearance but not the essence that is rejected. Unlike in Platonic thought though, the simulacra is championed by Deleuze, as the simulacra does not just contain an internalized difference, it is born of it. While it may appear in resemblance to its source when viewed from a distorted angle, it fails to do so when viewed 'correctly'. This distorted viewing angle becomes internalized therefore into the simulated object, marking a point of difference and departure from the original, rather than attempting to create a true copy, it only ever creates the illusion of a copy. For a physical example of this Patton (1994, p. 150) describes large statues that are constructed proportionally incorrect, yet when viewed from ground level appear anatomically correct. This alteration of imitation to simulacra is not one philosophically imposed on art, but an alteration that art took upon itself. For art to break away from its traditional depictions and move towards a focus of the production of sensation that modern art does so well, artists had to forgo attempts to imitate the essences of their depictions. 'Without essence as its transcendent determination, the simulacrum is free to continually become something else' (Zepke, 2005, p. 27), and it was with essence's abandonment that modern art thrives.

When modern art turned towards simulacra the repercussions were widespread. For artists to simply make the distinction and change what they produced was one thing, but for the public to look upon these new artworks and accept them as art required an unravelling and reforming of the Artworld itself. As Danto (2019, p. 8) writes in relation to the introduction of the post-impressionist movement:

'In terms of the prevailing artistic theory (IT⁹), it was impossible to accept these as art unless inept art: otherwise, they could be discounted as hoaxes, self-advertisements, or the visual counterparts of madmen's ravings. So, to get them accepted as art, on a footing with the Transfiguration (not to speak

⁹ Imitation Theory

of a Landseer stag), required not so much a revolution in taste as a theoretical revision of rather considerable proportions, involving not only the artistic enfranchisement of these objects, but an emphasis upon newly significant features of accepted artworks, so that quite different accounts of their status as artworks would now have to be given. As a result of the new theory's acceptance, not only were post-impressionist paintings taken up as art, but numbers of objects (masks, weapons, etc.) were transferred from anthropological museums (and heterogeneous other places) to musées des beaux arts.' (Danto, 2019, p. 8)

This observation of Danto's has two important implications. Firstly, his observation highlights the cultural and socio-political aspect of the Artworld that governs what the public domain is allowed to claim as art. Secondly, and not so transparent, is what this act of governance means for the definition of art and its ambivalent relation to fashion, as it demonstrates that at least part of the separation of the two is due to socio-political distinction by the Artworld rather than necessarily a definable difference. Taking Gillies Deleuze and Felix Guattari's (1994, p. 164) definition of art seriously, a 'work of art is a being of sensation and nothing else: it exists in itself'. There is no defining medium that must be utilised for it to be considered art, just that it is a producer of sensate forces. Fashion has unsurprisingly then been accepted at times as art, with fashion designers, such as Charles Worth, being depicted as artists whose medium just happened to be fabric and their canvas the female form.

The Artworld's changing landscape works in two ways, however, wherein it must expand its territory to allow for new art movements to formulate while also retracting to fulfill its need for exclusivity and superiority. As Wilson (1987, p. 48) writes, 'art history has also tended to preserve the elitist distinction between high art and popular art. Fashion then becomes essentially haute couture, and the disintegration of this tradition, the decline of the Dress Designer as Artist, together with the ascendancy of the mass clothing industry, are alleged to have brought about the end of 'true' fashion.' Of course, this does not explain why fashion is so often met with exclusion, while aesthetic practices such as architecture, set design, textile installations, etc. are so often accepted. Wilson sheds light on this issue, noting that the Artworld and subsequently critics of art have 'shared a widespread hostility to fashion. This hostility was massively fuelled by knowledge of the fashion industry, for as soon as we investigate the material base of fashion, we enter a world that is undeniably and inescapably one of cruelty'¹⁰

¹⁰ This cruelty of fashion not only relate to its production but also to its wearing. This was displayed readily during the Dress Reform in 1850-1920s. Wishing to introduce and popularise a less constricting form of dress for women supporters worked hard to alter the public perception of the accepted fashion of the time due to health and hygiene concerns (Benton, 2012, p. 8). In order to enact this the dress reformers introduced what they labelled as 'aesthetic dress', a lightweight garment inspired by Ancient Grecian dress that would accentuate the natural curves of the women rather than distort them. While these dresses drew heavily from classical art depictions their allowance to be thought of as artistic rather than fashion was due to the freedom of movement they afforded the wearer which displayed their bodies in

and exploitation' (Wilson, 1987, p. 66). The knowledge of fashion's immoral ties has left it to be segregated by the Artworld, not wanting its own prestige to be tarnished by association with fashion's reputation. Thus, fashion's desertion by art is less about its supposed lack of aesthetic essence or ability to produce a symphony of forces, and more to do with the Artworld's wish to distance itself from public negativities or moral dilemmas by exerting dominance over fashion.

This separation is important, as fashion's permeation by moral thought runs deep and in a way that fashion does not necessarily benefit from. As Bell (1978, p. 19) notes, 'There is indeed a whole system of morality attached to clothes and especially to fashion.' All forms of art could be dissected in regards to morality if one chose to do so, however, it is fashion that we expect 'to justify its shape and style in terms of moral and intellectual criteria that we do not normally apply to other artistic forms' (Wilson, 1987, p. 49). Wilson (1987, p. 49) theorises that this is due to fashion's direct contact with the human body that other forms of art do not have. Due to this contact, we assume fashion's wearing must relate to a biological need, and given our sometimes-assumed irrationality of dress, wherein the wearer chooses to clothe themselves in a restrictive or uncomfortable garment, fashion adoption requires explaining and justification that is not demanded of other art forms. In contrast, other aesthetic arts are portrayed in a social context as 'that which can teach moral lessons, while entertaining us' (Uhlmann, 2011, p. 156). This mode of thought pertaining to art's relation to morality derives from its history of being associated with imitation theory. As Uhlmann (2011, p. 155) writes 'in art, it involves the idea that art imitates nature; in moral philosophy the idea that morality involves imitating set modes of behaviour'. We expect art in other words to imitate 'correct' behaviours or otherwise act as a vehicle for teaching 'moral and social lessons' (Uhlmann, 2011, p. 156). Fashion in contrast does not attempt to teach moral behaviours, but rather to continually push the boundaries of acceptable dress. Of course, to take the socially constructed understanding of art by the Artworld as the only truth, as I have argued earlier, does not fully encapsulate all that art is. If we take this 'assumption that this is all that art might be [it] narrows considerably the potentials for creation which art might effect, and the real effects it might have on our understanding of our conditions of being' (Uhlmann, 2011, p. 156).

While the social understanding of art is endowed with a framework of morality, its living state, and creation function on another level just as fashion does. The only difference is that fashion is less apologetic about doing so. This other framework that I speak of concerns Deleuze's differentiation between ethics and morality. Through Deleuze's ethical framework, rather than understanding the world through a lens of good and evil, it is separated into good and bad such that '[w]hen a body that agrees with one's nature is joined with one, it increases one's power and this is good' (Uhlmann, 2011, p. 157). This Deleuzian distinction between ethics and morality is derived from Spinozian theory which asserts that '[w]hen a body "encounters" another body,

more natural dimensions compared to the highly corseted fashions of their time of introduction. Indeed due to the emphasis on the natural female form and the need for these dresses to encounter it harmoniously some thought that it should be artists producing these garments rather than designers as artists were thought to have a more masterful understanding of the female figure (Benton, 2012, p. 13).

or an idea another idea, it happens that the two relations sometimes combine to form a more powerful whole, and sometimes one decomposes the other, destroying the cohesion of its parts' (Deleuze, 1988b, p. 19). Therefore, there is always an implicit play between forces at a level beyond that of its moral distinction, one that retains an ability to enhance or inhibit one's capacity for life. In fashion, this can be seen in its play with the body as Hollander (1978, p. 236) writes, '[i]n art the body without its clothes is a pale shadow of its clothed self'. So, while at a social level we assert aesthetic practices to function within a moral framework, they are coextensively caught up in an implicit relation of dynamic forces that pertain to the capacity of the individual they are interacting with.

To summarise, art at its core is sensation. A work of art is that which places the audience member in contact with this realm of vibrational qualities. All aesthetic practices that produce sensation are art despite answering to different names or using different mediums. The painter who uses lines and colour, the poet who uses words, or the designer who uses fabric are each artists in their own right. What differs is how they are perceived within the social economy. Due to the traditional framing of the production of art through imitation theory, art has been framed and perceived in the public eye in such a way that it adopts a particular sense of morality. Those aesthetic practices that appear to challenge this prescribed morality are consequentially seen as less than in terms of prestige. Fashion, in contrast to other aesthetic practices, challenges this assumed moral framework of art more publicly. Especially in the age of fast fashion, public knowledge of immoral production practices is widespread, so the lack of action by consumers on this topic has consequently left fashion to be cast out from the Artworld. With knowledge of our misplaced understanding of art being attributed to Platonism and imitation theory, it becomes necessary to examine art production through a means that acknowledges the minutiae of micro-perceptible forces. Through examining the production process in a way that accepts the economy of forces present in everyday life and amplified by art, an understanding of fashion should be able to be formed that does not return us to one of reductive reasoning, and thus allows us to better understand the capacity of fashion itself.

Section 2.2 Production Beyond Hylomorphism

While Plato's depiction of production and art has affirmed art's definition concerning authenticity and physical appearance in the public's eyes, how we understand the process of creation of art is more heavily influenced by his student Aristotle. More specifically it should be said that production, in general, has been greatly influenced by Aristotle's writings on the subject. However, despite its widespread acceptance, Aristotle's theory of production contains contradictions that limit and confuse attempts to understand the process of production, thus restricting progress in understanding concepts like fashion. Gilbert Simondon offers a critique of this mode of production. This critique, along with his theories of technology and the machine, have garnered Simondon a growing interest in Cultural Geography since his work first began to

be translated in 2009¹¹. However, before progressing to Simondon's more illuminating theory of production, it is important to understand Aristotle's portrayal of production. It is only through understanding his theory's shortcomings that we might understand the necessity of rethinking this theory and the implementation of new modes of thought.

Like Plato, Aristotle maintains a dualistic framing that subjects one component as subservient to the other. For Plato, this dualism segregates ideas from matter, while Aristotle differs slightly, separating form and matter. Both, however, commonly place matter, the materiality of that which is produced, as the subservient or passive component between the two. For Plato, we saw the failure of this dynamic as it disallows for matter to become anything more than an attempt at replication of one of his ideal forms. While Aristotle's philosophy does not pertain to Plato's ideal forms, his theory of matter and form falls into a similar trap that is similarly detrimental in understanding fashion's aesthetic nature. As I will show, taking matter as a wholly passive component leads to misconceptions surrounding fashion's constitution and status. Framed within a representational understanding of events, this Aristotelian understanding of production, herein referred to as hylomorphism, sees that which is produced through a coming together of matter (hylo) and form (morphic). Importantly in this matter and form relation, it is the form that assumes the dominant role of shaping or moulding passive matter (Simondon, 2009). At first glance, the hylomorphic schema has some obvious issues. Its privileging of form over matter, on a minor scale, promotes an uneven relationship between the two, as form retains an inexhaustible role compared to the passive matter, which is moulded and used up by the will of form. Within the macro scale of the social dynamic, this schema creates a framework for individuation that only aids in the proliferation of stagnant 'identities' and classifications. However, the most pressing issue to which Gilbert Simondon (2009) draws attention, is that when looking to examine an individual or an object's ontogenesis within this hylomorphic schema, the constituted individual, firstly, is always taken as a finished product and subsequently chosen as the starting point from which to work backward from to discover the process of individuation. The form dictating the matter's end state must already be predetermined before it begins the moulding process. By working backward from the constituted individual to the individuating factors, it places the constituted individual in a position outside of the system in which the *process* of individuation occurs, thus allowing the individual to assume a role that was dominant in its formation. It is as if the individual itself said 'this is what I want to be, make me like this' and it did. However, if the individual is created through the process of individuation, then it cannot pre-exist this process.

For fashion, a hylomorphic understanding of production thus privileges the designer in the creation process. This results in the reduction of each object created to that of a deliberate outcome for a set purpose, which in this case is a successfully saleable commodity in the form

¹¹ My primary interest in Simondon, for this thesis, has been for his theory of non-hylomorphic production, which I will explain later. For some particularly interesting articles that focus on Simondon's theories on technology and machines see Anne Alombert (2019), Andrew Lapworth (2020), and Tom Roberts (2017). Other additional areas of intrigue for Cultural Geographers interested in Simondon have been gender politics (Brice, 2020) and studies on migrant communities (Collins, 2021; Conradson, 2021; Tedeschi, 2021).

of bodily adornment. However, for two reasons this over-reliance on the designer is an unsatisfactory explanation. First, it assumes a 'faith in the will as the cause of effects' which as Nietzsche (1974, p. 183) writes is 'the faith in magically effective forces'. For what explains this 'will' of the designer and the capacity to create the new? The second reason we might be dissatisfied with is how the over-reliance of the designer in the creative process, relates to the first: how do we account for the creation of the new as new, rather than merely a re-development of the old? This latter question was one that motivated Deleuze's philosophy and accounts for his abiding interest in the work of Simondon. It is also a matter that centrally concerns this thesis.

This positioning of fashion as a deliberate realization of the designer also creates a sense of accountability in the designer, and therein a false sense of ease to overcome unethical production at this level. After all, if unethical production is a result of a deliberate act, all that needs to be done is that the designer chooses a different cause of action that does not result in unethical production. The consumers too would assume complete autonomy over fashion, making any unethical buying decisions simply manifestations of an obnoxious disposition. Yet when asked to contemplate the process of fashion's production, several images tend to arise: one may envisage a designer, pen in hand, drafting a creation onto a paper mannequin; a machinist guiding fabric through a machine; a magazine editor observing the latest collections in order to piece together the similarities between them and so on. Regardless of which comes to mind first, all carry one similarity: that of a person enacting some process onto an object for it to arise as a finished product, the fashion garment. While fashion does indeed require the assistance of a human participant, to privilege its entire coming into being to the human subject alone omits other crucial elements. As Bell (1978, p. 42) notes, '[f]ashions are never created, always they evolve'. While designers assist in the fashion object's form taking shape, they do not pull the concept of the object's form from thin air. That much is at least visible when examining the evolution of style and the resurgence of trends, which demonstrates there are some transference ideas. Modes of dress and dominant fashions are 'produced out of economic, political and technological conditions as well as shaped by social, cultural and aesthetic ideas' so it gives a reason that the production process of the designed object must be influenced by these same conditions in the initial production phase as much as the phase of public adoption (Entwistle, 2015, p. 111). The hylomorphic approach, however, does not account for these multiple factors in the design process, unless the designer has deliberately chosen to include them in their design. Also, the inert matter itself, or fabric that the garment is produced with, is not perceived to play an active role in the production of the fashion product.

Taking the hylomorphic approach as true, the designer must retain sovereignty over the design and fabric used in it. Yet, using a basic circle skirt as an example, for this to be true would assume that in the instance of a bias drop along the hemline, the designer not only is the cause of the stretch in the fabric but also is able to foresee its exact end appearance after such process had taken place. Yet, while from learned experience a designer can anticipate the drop in the fabric and even speculate the approximate amount, it is impossible to know the exact distance the fabric will stretch along the entirety of the hem. Instead, the designer or machinist must first create the initial shape of the skirt and then allow it to sit on a mannequin overnight while the

fabric adjusts itself. Once this process is complete, if a straight hem is desired, the hemline must be recut and finished as appropriate to the design and fabrication. The role the designer plays is important but is this role more important than the elasticity of the fabric, or indeed time as duration?

While utilising fabric in this way is not unheard of today, the unpredictability of the bias is such that until the 1900s, only embellishments were deliberately cut to utilise this potential within the fabric. In the early 1900s, Madeleine Vionnet challenged the modern conventions of pattern making by creating dresses cut completely on the bias. These bias-cut dresses were revolutionary due to their stark contrast to the highly tailored and fitted garments that dominated the social dress codes of the time, and while seen initially as anti-fashion, they became the height of haute couture by the 1920s (Cole & Deihl, 2015; Kennedy, Stoehrer, & Calderin, 2013, p. 344). Due to the way they were cut, Vionnet's dresses did not require fastenings thus allowing the women wearing them to dress without the assistance of another person. Unlike designs cut on the grain, these bias-cut dresses hung on the body in an already flattering style without the necessity for excessive fabric manipulation. They let the fabric express itself and display the potential inherent to it. Structured designs cut on the grain in comparison relied on extensive panelling to fit the figure appropriately and could easily leave the resulting design to appear tortured if overworked. By only pursuing the use of the grainline within designs, until this point, the true potential of the fabric was not allowed to speak and designers working with the fabric remained closed off to its possibilities. The designer and what was produced were constrained by how they had been told fabric was to be used and manipulated by them as designers, rather than through a more coextensive relationship. While utilising the bias of fabric goes against traditional modes of pattern design as the designer must acknowledge the fabric's agency, exploiting the fabric's weakness also allows it to sing. Approaching fashion production through Aristotle's conception of hylomorphic production actively suppresses what can be created by only accepting what has come before it.

Acknowledging this paradoxical understanding of coming into being, Simondon (2009) postulates his own theory of individuation, which he refers to as transductive modulation. '[I]ndividuation is here said to occur when heterogeneous realities that exceed the individual undergo a new relation and, in doing so, partially and relatively resolve this heterogeneity through an ongoing transformative event' (Keating, 2019, p. 216). We can say then that within this model of individuation, beings are not seen to contain static identities or ever reach a fully constituted state. Instead, we are always in a phase of becoming, never reaching a fully formed being and always continuing to individuate and change throughout our entire existence. As the individual is always in a state of becoming, it is not surprising that Simondon does not see the individual as complete. What is surprising, at least initially anyway, is that Simondon sees the pre-individual being to be complete. He sees the pre-individual being as 'more than a unity', as it does not only contain the unity of disparate terms that have been individuated, but also all of the terms that are contained within the virtual, the possibilities that have yet to have been realized and brought into reality. This does not mean that Simondon totally disregards the notion of unity or identity for the individual, but rather he acknowledges that these concepts only exist for a moment in time or a particular phase of the individuating being. This is why we

must be careful when we speak of identity; it changes with every individuation that we undergo. So, to take a particular identity as truth for an individual and use this to understand why certain people dress the way they do, should only be used at most to understand a snapshot of that moment of existence, rather than to dictate the social economy of the individuals being investigated (Roach-Higgins & Eicher, 1995, p. 11; Stone, 1962, p. 88).

These individuations in our state of becoming occur as the result of a resolution in a tension between disparate terms in us and our pre-individual milieu. Unlike in the hylomorphic scheme, there is no privileging of one term over the other, nor is there a possibility for exact replication. This is not because the terms are exhausted but rather that they must continue to exist in a disparate state for their resolution to also exist. To explain this further Simondon's use of the word *disparation* is extremely important here, not only in its implication of difference but also in its amplifying connotations. *Disparation* is a term used to describe binocular vision. Each eye has its own field of view, which differs from the other and provides the brain with slightly different images. When people see they do not notice this variation between each eye and instead only perceive a single unified vision. This is because the disparity between the two eyes has been resolved through a modulation of these problematic visions, whereby a new resolute dimension or vision has been created called depth perception or perspective (Sauvagnargues, 2016, p. 63). In other words, there has been an individuation or becoming of the senses. As stated before, *disparation* implies an act of amplification in order to reach a resolution. This is because the disparate terms must always remain, and remain in disparity for the resolution to also remain. If we think about vision again, once we close one of our eyes, there is no longer a disparity of terms and thus the resolute vision (perception of depth) no longer exists. For it to remain, the system of individuation must always be building on top, growing each step of the way, unlike the hylomorphic schema which is only ever reductive due to the exhaustion of its matter. To quote Sauvagnargues (2012), 'The solution does not stem from a resolution of the initial contradiction, but rather from the creation of a new dimension not contained in the initial problem.'

As a model of production through amplification and one that acknowledges limitless productive capacity, the directionality of creativity must be noted. Through the process of *disparation*, and once the problematic of the two terms have been resolved, a new problematic between this resolute term and another can start. This process is continuous and never-ending (Simondon, 2009). This is in stark contrast to the hylomorphic model, which sees beings as fully individuated and thus exhausted of potential in its act of individuation. Instead, Simondon's additional component –the pre-individual milieu that he poses – is one of metastability and, more importantly, one that the process of individuation does not exhaust in its act. This understanding of metastability, which was a relatively new conception at the time that Simondon was writing, was why he was able to formulate his notion of individuation the way that he does (Sauvagnargues, 2012; Simondon, 2009). While hylomorphism only speaks of form and matter, transductive modulation speaks of form, matter, and energy, which provides the basis for its model of amplification rather than reduction. Even though Simondon's productive model assumes a continual building, it would not be correct to think of this continually building and growing schema as though it was a game of Tetris or a brick wall. It does not grow in a single

linear direction, but rather every direction at once, portrayed as a crystalline spreading out in every direction at once, and what Simondon (2009) describes as transduction.

When speaking of Simondon's process of individuation, it is easy to focus only on its use in vital beings. However, this model applies to both the inorganic, such as cloths and the organic. Where this model of individuation differentiates between the two is in the metastable milieu. The metastability, that conditions the pre-individual, is maintained through a state of internal resonance. This internal resonance is achieved through the continual communication of the disparate terms, which as stated previously are not exhausted but rather remain as the condition of the individuation that they induce (Sauvagnargues, 2012; Simondon, 2009). With inorganic beings, however, an inexhaustible energetic state or a metastable state is not achievable. As such we can say that the primary point of difference between organic and inorganic for Simondon is in the way the amplification occurs in the act of individuation. This is because while inorganic beings cannot maintain an individuating state indefinitely, without external help, the act of taking terms that are at odds with each other and modifying the relations between them to bring the system to a state of equilibrium is entirely possible. To modify the internal structure of the inorganic beings through this act of individuation, however, requires the input of external organic beings (Ash, 2015; Simondon, 2016, p. 29). Just because the inorganic being relies on the organic being for its modification, however, does not privilege the organic being in the process of modification, nor in the resolution of each stage of becoming. As Ash (2015, p. 89) writes 'The affects' (produced through a phase of individuation that the) technical objects produce are informed by the intention of their designer and at the same time, the homeostasis of the object always has to exist alongside an associated milieu, which the designer or manufacturer has no control over'. For fashion then, regardless of how controlled the process of production, the designer will never have full control over what is produced. To assume this, would be to invoke the error of hylomorphism that dictates the endpoint exists before its conception, rather organic beings are simply additional components required for the process of individuation to occur.

In returning to the subject of aesthetic production, how does Simondon's theory of transductive modulation alter how we understand the production process? The production of art objects is one such area of inorganic individuation that demonstrates the continually building, transforming, and abstracting of disparate micro-perceptual data within the social dynamic. As heralds of creativity, the production of art objects is assumed to occur through limitless exploration without a defined end in mind that regardless still acquires a finished status (Bell, 2011, p. 12). In addition, as proponents of art, in the Deleuzian sense of the word, these art objects are that which contain a heightened ability to interact directly with the chaotic reality that extends often unnoticed by those within rationalised society. This is not to say that artistic objects only engage outside the realm of representation, but rather that those deemed 'good' do not simply end with it. To explain how this transductive process occurs for art objects I now turn to Deleuze who speaks more specifically on this subject. Rather than hylomorphism and Simondon's transductive modulation, however, Deleuze uses the language of the figural and figurative, as this allows him to compare the use of representation in art and that which extends beyond in its process of creation. 'The figurative (or representation),' Deleuze argues, 'implies

the relationship of an image to an object that it is supposed to illustrate . . . ,’ while the figural, ‘through extraction or isolation’ attains an autonomy that cannot be reduced to a represented object’ (Deleuze cited in Bell, 2011, p.14).

To explain this further Deleuze turns to the artist Francis Bacon’s work. Despite Bacon’s abstract and distorted figures, he would commonly begin from images around him. As Bell (2011, p. 15) writes, ‘Bacon in particular frequently drew from photographs, newspaper stories, and other images from film and elsewhere that functioned as the givens from which he worked’. These beginning points are the figurative that Deleuze refers to, the ideas in the artist’s head that they wish to represent in their artwork. Yet once Bacon begins the production of his art the figurative undergoes a transformation that disrupts the representational state through the act of diagrammatisation, so that what is produced arrives at a different state altogether. ‘The diagram is indeed chaos, a catastrophe, but it is also a germ of order or rhythm’ (Deleuze, 2004b, p. 83). It is through this diagrammatical act that chaos is introduced into the work of art allowing for the emergence of a new movement of art (Bell, 2011, p. 16). For Simondon this act of diagrammatisation is the entering into a relation of disparate terms of both the virtual and actual through an abstraction and breaking down of the representational form, while the rhythm is the resonance between the disparate terms in the relation. Similar to Simondon’s transductive modulation, ‘[t]he essential point about the diagram is that it is made in order for something to emerge from it, and if nothing emerges from it, it fails. And what emerges from the diagram, the Figure, emerges both gradually and all at once’ (Deleuze, 2004b, p. 128). Through this act of diagrammatisation, art’s production is then able to take the representational and reducible elements that sit in the confines of the territorialised state within chaotic reality and transform them into a new state of being, irreducible to the utilised components (Bell, 2011, p. 17). In a sense, this is for art the production of simulacra, and the objective of modern art and avant-garde fashion.

For more ready-to-wear fashion this process also holds true. While the designers may not actively seek to produce simulacra, their production process is still far from solely hylomorphic. While an artist or a designer may begin with a concept in mind, they must let this go so that the act of diagrammatisation may take place and the concept can be transformed into something new. This can be observed in its simplest form when observing fashion students. Gam and Banning (2012) discussed how designers use various sources for inspiration such as images, artwork, literature, and architecture. Believing that creativity can be trained and thus improved upon through exposure to pre-existing designs, they sought to enhance their student’s creative capabilities through a historical fashion class. At the conclusion of this class, the students did indeed demonstrate an enhanced creative capacity, but the way this was demonstrated is important. Gam and Banning (2012) had assumed that a greater knowledge of historical styles would assist in the students’ creativity as it would give them a greater breadth of concepts to draw from and incorporate into their work. If the students had done just this, however, they would have been simply replicating components and rearranging them in different ways. Instead, when the students’ work was observed it was their engagement with the materiality and sensate qualities of fashion such as the detailing, fabrication, and colours that had heightened. As ‘[m]ost students noted that their creativity had been increased’ allowing the

students to blossom (Gam & Banning, 2012, p. 64). So, while the fashion students had begun with the figurative thrust upon them, rather than holding on to this they had engaged more thoroughly with the materiality of the historical garments and allowed these components to work together in a creative movement not restrained by known forms.

This process of abstraction is even more relevant for working designers who undergo this process automatically. In Quinn's (2015) analysis of the fashion designer Hussein Chalayan, he noted that Chalayan is much more inspired by abstract sources as opposed to direct inspiration like the fashion around him. Chalayan himself notes inspiration from built environments, not so much in their visual state but in the interactions that take place there and the processes in which they are formed. Despite his work always having a fashion-forward feel to it, Chalayan does not actively acknowledge an awareness of the fashion environment outside of his own work or that the current trends have any effect on his designs. This is not to say that Chalayan is somehow able to exist and produce work outside of any influence of the social economy, but that he is not aware of these influences as he does not actively try to engage with them. There is always an economy of forces operating subtly on and with the designer each step of the way. For Chalayan, he actively engages with only non-fashion concepts and processes that are influenced and filtered through micro-perceptual data. By focusing more on a particular process such as the use of LED lights (Chalayan, 2008) or concepts such as nomadism (Chalayan, 2000), Chalayan can progress more readily through a state of abstraction in his design work, breaking down representational barriers of what should be, and emerging with designs that capture the attention of the fashion world.

While this is something that Chalayan aims for in his design process, always striving to produce simulacra is not a task that can be forced, but rather must be allowed to take place. This is because once we begin to think about the processes taking place in the production of an item, we tend to try to make sense of it. We infer a level of sensical meaning that is possible within our society through the representational data available to us. However, as mentioned above what transforms art objects into great art is not that the representational does not exist or cannot be acknowledged in the artistic process, but that the process must not end there. As Deleuze and Guattari (2008, p. 69) note, 'the great artist is indeed the one who scales the schizophrenic wall and reaches the land of the unknown, where he no longer belongs to any time, any milieu, any school'. We can conclude that great art is conceived when the figurative is pushed and broken down so that the figural may emerge as a new sensate concept, and this process does not differ regardless of the medium.

Within the commercial market, there is not always a need for commodities to be produced to their sensate limit. So, it is important to also acknowledge that not all that is produced strives for a transductive approach. As Uhlmann (2011, p. 156) affirms, 'there is nothing reprehensible about working within modes of representation that affirm mimesis'. There is a time and a place for this and often in the world of aesthetic commodities, a mixture of hylomorphic and transductive approaches will be utilised. However just because a garment is produced for a more commercial end-use does not dictate that it must be less of a vehicle for the production of sensation and affects. As Ruggerone (2017, p. 581) notes through her reading of Seely 'between

fashion as haute couture and everyday clothing ... they differ not so much in terms of their capacity to transform the body—both types of garments do—but rather in the degree of awareness that the fashion designer shows of this very capacity'. For fashion, this is displayed when we examine the two patternmaking processes: flat and drape. Flat patternmaking is what is often thought of as the more traditional means of patternmaking and is often what is primarily utilised by fast fashion and mass clothing brands. Drape on the other hand is more notably used in the manufacture of high-end clothing brands and custom designs. The difference in these two patternmaking approaches demonstrates the differences between a hylomorphic and transductive approach, but also highlights that almost no fashion is produced through solely hylomorphic means regardless of how commercial it is. All in some way are influenced by the micro-perceptions or forces which in turn produce their own new forces through their resolution of disparity.

In order to create a pattern through the flat patternmaking method requires the designer, to begin with 'blocks'. These blocks are basic garment outlines, void of any design lines, manipulations, or seam allowances that are produced to a standardised size based on averages of anthropometric data. This ensures that any given block used in mass production does not fit one body perfectly but rather a phantom one of the brand's average size¹². In other words, when starting from a block, you are not starting from a real body but a doll-like replica that does not account for all of the natural curves, lumps, and bumps or variations in softness and hardness that the body affords in different locations. When taking a block and making it into a pattern, one must apply various manipulations to the block wherein it is cut, swivelled, spread, and folded in order for the designer to add volume and shape. By working directly on a flat pattern, however, the creative capacity of the fashion garment becomes limited. As a flat piece of paper, it does not know how to fully acknowledge a real body, nor does it have any conception of the fabric that the finished garment will be sewed in. This causes strife for the designer who, wanting to produce a garment that will fit on a body, will need to ensure every manipulation to the block is careful and calculated. As such the creative process is greatly restricted and patterns created via this method often result in designs that more closely resemble pre-existing designs.

The productive force however cannot be completely controlled nor squashed. It will continue to rise up at any opportunity it can. 'By means of the material, the aim of art is to wrest the percept from perceptions of objects and the states of a perceiving subject, to wrest the affect from affections as the transition from one state to another: to extract a bloc of sensations, a pure being of sensations' (Deleuze & Guattari, 1994, p. 167). As the body is so abstracted from the creative process, often extensive fittings are required wherein the pattern is trialled in muslin cloth and placed on a fit model¹³ so that it can be reshaped to fit an actual body. Here the body and fabric can regain a creative voice in the garment's final shape, wherein they will inform the

¹² Of course, custom blocks can be created to perfectly fit one individual, but this typically does not occur in industry practice except in the circumstance where someone might have a personal tailor that creates all the garments for that one client.

¹³ A fit model is a model whose measurements are very close to that of the medium size the brand is targeting.

designer of what changes they feel are required to make the garment arrive at a harmonic finish¹⁴. The drape patternmaking method contrasts with the flat one in that you are working with the body and fabric from the beginning. By entering into the design process with already the main material components present, there is no need for forced or pre-planned manipulations. Instead, the designer can allow the fabric to do what it wants, to take on volume or taper where it falls naturally. After the fabric is pinned in place on the mannequin then it can be marked out, removed, and transferred to a flat paper form for production.

When acknowledging production as an amplifying rather than reductive movement this process of drape becomes even more notable as it enables a direct engagement with the act of folding. In his book, *The Fold* (1993) Deleuze recognizes folding as a process that matter undergoes in its productive process. In order for all that has come before it to be encompassed into the matter's current state, it must undergo a compression comprised of the infinite folding and unfolding of matter as it evolves and develops (Deleuze, 1993, pp. 5-8). While this concept of the fold relates to all matter, Deleuze does specifically mention its relation to actual fabric and the folds that it holds visible to the eye. As Deleuze (1993, p. 121) writes, 'The fold can be recognized first of all in the textile model of the kind implied by garments: fabric or clothing has to free its own folds from its usual subordination to the finite body it covers'. During the process of fashion production using the drape method, the fabric is not withholden to the body in the same way as it is when processed via the flat method. This is as it is able to assist in dictating how it will interact with the body rather than having the body thrust upon it. Using such a method already enters it into this relation that Deleuze prescribes necessary for its emergence as more than a dumb object. To be more precise Deleuze (1993, p. 122) writes, 'In every instance folds of clothing acquire an autonomy and a fullness that are not simply decorative effects. They convey the intensity of a spiritual force exerted on the body, either to turn it upside down or to stand or raise it up over and again, but in every event to turn it inside out and to mould its inner surfaces'. It is through the act of becoming a fashion garment that the cloth can 'convey messages beyond the power of the cloth itself' (Hollander, 1978, p. 2) and express itself through its interaction with the body. As such the garment created, as an expresser of new affects and percepts, does not complete its state of becoming once it has taken a recognisable form. Instead, it continues this process now in a system of becoming that both affects and facilitates a productive state of becoming for those that encounter the garment.

Section 2.3 Fashion's Joyful Affections

What does fashion's aesthetic nature mean for the designers, patternmakers, and people employed to sew these garments? I have noted that fashion is an aesthetic object able to express

¹⁴ Notably in the lower end fast fashion this step can often be skipped altogether resulting in misshapen garments (for example tiny restrictive sleeves or gapping necklines) that do not flatter even the most modellesque figures. This is not to say that they will lack any means of artistic expression but simply that they will never be able to express themselves to their potential as they have been created for a canvas that does not exist.

and produce sensation and affects, and that this production process is not solely attributed to the human participant in each stage of development. Rather the designers are simply the facilitators of this process who give the momentum required for the production process to proceed. While the designers are therefore not wholly responsible for what is produced, this does not mean that they are oblivious to the negative effects of the fashion industry on the environment and its involvement with exploitative labour practices. Like the consumers who continue to purchase fashion garments despite knowledge of their unethical production, designers too, continue to produce garments under these same conditions. Neither of these is a reflection of outright selfishness, however, but rather a reflection of the strength of the minute forces and power relations that are present in our everyday interactions with fashion. Just as the wearing and purchase of garments is a means of consumption, so too is the act of producing these garments. The production of the fashion garment dictates the physical consumption of fabric and labour force, and also the metaphysical consumption of the ebb and flow of historical, social, and economic tides. Designers too are a part of this process being consumed through the production process, only to emerge as designers at its conclusion. It is pertinent to ask how the production process contributes to the genesis of the designers themselves and how this process creates a situation wherein the unethical production practices can be weighed against the designer's own genesis.

To do this we must first re-examine art in its pure formation and what its production contributes to the designer's genesis such that its formation continually outweighs the alteration of unethical production. As Deleuze and Guattari (1994, p. 164) write art is 'a bloc of sensations, that is to say, a compound of percepts and affects' wherein these percepts and affects are the micro-perceptual data independent of those who experience them. To be more specific Deleuze and Guattari (1994, p. 169) define affects as the 'nonhuman becomings of man' while percepts 'are nonhuman landscapes of nature'. As such it is necessary to acknowledge these micro-perceptions as extending beyond the realm of what an individual is able to consciously perceive while continuing to act on a body. In the moments where we are able to know a perception, whether through a sound, thought, feeling, etc, it is indicative of a divergence of the current rhythm of nature such that a singular micro-perception arises above the others. As Smith (2012, p. 54) further notes in differentiation of the two, '[e]very conscious perception constitutes a threshold, and the minute or virtual perceptions (infinitely small perceptions) constitute the obscure dust of the world, its background noise. For this singularity to arise, at least two minute perceptions must 'enter into a differential relation capable of determining a third, which excels over the others and becomes conscious' (Smith, 2012, p. 54). It is in these moments that the individual is able to know the perception, they will be able to hear, see or feel it as it presents itself as a moment of intensity.

If we return to Simondon's theory of individuation these sensations expressed by art become pertinent. Simondon views individuation as the 'modulation of forces' through an act of disparation, which acts to resolve the dissonance of the opposing forces (Sauvagnargues, 2012). During the resolving movement, these forces experience a moment of resonance wherein the conflicting forces are able to communicate with each other and reach a resolution, which results in the production of new forces. These forces that Simondon speaks of are the micro-perceptual

data or affects and percepts that exist as concepts within the virtual. We can also say that 'becoming is an extreme contiguity within a coupling of two sensations without resemblance' (Deleuze & Guattari, 1994, p. 173). As an expressor of sensation, art's importance starts to appear. 'Art presents those relations that resonate in life, even though the terms of the actual relations (the bodies and minds) are absent' (Uhlmann, 2011, p. 168). As such art offers itself as a facilitator of individuation as its very existence presumes the production of sensate forces required for the process of becoming. It then becomes a question of the importance of the individuating movement. How does this act of becoming affect those that undergo this transformative act?

Designers do not pre-exist that which they create. Individuals are designers due to their partaking in a process of designing. So, at the same point that the designer creates a fashion object, the fashion object contributes to the individual's genesis allowing them to undergo a process of becoming-designer. While there is always micro-perceptual data around us that are capable of contributing to acts of individuation, the higher the intensity of the relations between these affects, the more likely an act of individuation is to occur. As aesthetic objects, fashion garments contain an ability to express and produce the very same affects and percepts that facilitate acts of individuation. In addition to fashion garments contributing to the designer's genesis, they also contribute to the individual's state outside their status as a designer. This becomes intensely important when further exploring Deleuzian thought, as it not only dictates an understanding wherein the designer and fashion object's genesis are co-extensive but also as the capacity for life is altered through these individuating acts.

Through his reading of Spinoza, Deleuze (1992, p. 218) concludes that '[w]hat a body can do corresponds to the nature and limits of its capacity to be affected'. Rather than observing an individual's existence as right and wrong based on moral requirements, Deleuze formulates his own understanding based on an ethics of good and bad. Here the individual's state of existence is dependent on their capacity to utilise their body's power to act (Smith, 2007) and that which extends the limits of a body is acts of individuation. Where these acts of individuation produce a productive outcome the individual may experience a sense of joy, relief, or pleasure, while that which reduces the individual's capacity is viewed as a sadness. Often when the productive capacity of fashion garments is examined it is the process of wearing garments that is the focus. However, this state of becoming as an action of enhancing one's capacity can be seen in the very production of the fashion garments themselves. For example, the sense of accomplishment or pride that a designer feels is relative to their body's increase in power through the productive act.

Affectual data is everywhere but it is only through an apex of intensity that individuating events can occur and it is the abstract quality of sensation that provides the energised state missing from many encounters. Taking aesthetic commodities as 'something produced with the intention of giving it the capacity to satisfy the aesthetic interest' (Beardsley, 2019, p. 25) or sensation required for acts of individuation that consumers are able to register through the object's viewing and/or wearing, then it stands that the experience with the sensate would be heightened for the designers. In the production process, designers must continually interact

with, handle and view the object as it arrives at its finished state. Not only does the designer have a more intimate experience with the object but they are also able to experience the object while it is removed from the world of representation, still in its process of becoming and in direct relation to the processual forces implicit in its creation. Accepting that '[a]ffects enable conjunctions to occur which strengthen and broaden my powers of persisting' (Grosz, 2017, p. 83), then the more creative and physically involved the designer in the production process the often more pleasurable and activating the experience. This also carries with it a snowball effect wherein 'the more active mind is in the constitution of adequate ideas, the greater its power becomes not in overcoming affects, as the stoics suggest, but in enabling them to enhance our powers' (Grosz, 2017, p. 87). As such, the more new and sensate garments a designer is able to produce, the greater their potential to increase their capacity to act. The process of aesthetic production actively encourages the designer to not only continue to engage in these acts but also to seek out more sensate and new encounters.

Where does this leave the question of imitation that plagues the fashion industry? One of the areas that continually has fashion placed as lesser of the arts is its knock-off culture. If designers experience the greatest state of becoming through more novel encounters, why proceed with producing that which is inspired by pre-existing forms? The answer is that this process is more complex and layered. Encounters are rarely singular events even if they appear so to the individual who has undergone the encounter. While we can claim that knock-off designs are in imitation of high fashion garments, rarely are these garments truly imitations. Additionally, it is by the nature of knock-off garments that they inherently are inspired rather than in replication of their derived counterpart for them to be labelled as such (Wade, 2011). The very name itself presupposes a difference within imitation. 'As soon as we try to produce a second reality (reproduction), mimetically imitating a model, we are in reality proceeding by means of an individuation through haecceity, which carries the term of this relation along to a becoming that redefines them' (Sauvagnargues, 2016, p. 51). An example of this that paints a very clear picture is Sauvagnargue's description of the reflection in the mirror. While the reflection appears visually as a direct copy of the original onlooker, we know that the particles depicting the mirror image, the waves of light, have undergone transformations of a longitudinal and latitudinal nature through the reflections of light. Therefore, while the reflection might hold the appearance of a direct copy such a status is only skin deep. Once one traverses the exterior structure of the object and takes a gander at what lies below then the similitude begins to fall away. The image we see is no more a representation but a 'sequence of intensive states...a circuit of intensity. The image is no longer a mental projection, but is individuated in itself, as matter and movement' (Sauvagnargues, 2016, p. 53). This also reaffirms the difficulty for true imitation (that created in perfect exactness) to exist, as every individuation implies a difference in itself. While every modulation of forces within the act of individuation, enters into a zone of indiscernibility, they additionally take in the historical landscape before it when completing its individuating movement. Whether physically noticeable or not, every creation subsequent to the first will only ever be at most a mimicry and not an imitation. This applies not only to the image but to the physical object. Dress after all 'is a form of visual art, a creation of images with the viable self as its medium' (Hollander, 1978, p. 311). While, when gazing from afar in a manner

that only acknowledges the visual appearance, we might assume two garments to be the same, but each will have in itself an internalised difference.

Intention and method of application arise here as important factors that contribute to the metaphysical state of the object created. As Beardsley (2019, p. 28) writes, while ‘forgeries do not belong to the history of art, any more than any other copies or reproductions, because they have no significance for the development of art’, he does not ‘see why a careful copyist, though thoroughly unoriginal, cannot be producing an artwork’; and does not see ‘how the addition of another intention (to deceive someone) makes the product less an artwork – especially since the very success of the deception may depend on the painter’s [or designer’s] having the intention to make his work as capable as the original one of satisfying the aesthetic interest’. For the fashion piece then, while knock-off garments may appear unoriginal to the consumer who has been exposed to the piece used as inspiration, it does not necessitate that the final design arrived at is devoid of a productive aesthetic nature. Whether this occurs depends on whether the designer simply begins with the inspired design and clinically deconstructs and reproduces a cheaper version, thus never leaving the world of representation, or if they take the design as a starting point for their own exploration of design hoping to capture a similar but also distinct essence to the original. This is an important point to note, as while fashion is traditionally viewed through a trickle-down effect, the reality is that each tier of the market is constantly informing and inspiring each other. The imitation perceived at the fast-fashion tier is also present within high fashion, which has for a long time been inspired by the streetwear of the masses (Nixon & Blakley, 2012). As such the market tier does not implicitly dictate the aesthetic experience of the production process nor the final garment when interacted with by the consumer. For the designer participating in the garment production process, so long as they allow the process to be truly creative, passing through the figural to the figurative, a co-extensive event of individuation will occur for both designer and garment. It is not a question as to whether certain types of fashion production are productive for the designer at hand, but rather to what degree.

The level of potential contained within a garment can be partially observed in its expression of sensation. The more sensate an article of clothing is, both visually and physically, the more energised milieu it will create with the body and the greater level of micro-perceptual data that will be available to be perceived. The pleasure we receive then from wearing, looking at or working with garments is relative to the level of sensation expressed by the garment. As pleasure ‘is a joy that, when acted upon, may enhance our powers to affect and be affected’ (Grosz, 2017, pp. 82-83), for designers the increase in pleasure or satisfaction received through working with more tactile and visually stimulating garments or fabrics directly relates to the designer’s potential for an increase in capacity. High fashion and the Avant Garde’s ability to hold a perception of greater creative experience and potential arises through their ability to often express sensation more readily. From the outside, the production of high fashion is viewed as indulgent and without limit, while fast fashion is more controlled. Yet this differentiation between the two is not as clear-cut as it once was. This division has arisen due to the assumed distinction that clothing exists between the polls of moralist functionality and hedonistic want where the higher accessibility and perceived increase in functionality of fast fashion has been

assumed as the less sensational of the two. This is further illustrated in the assumption that a 'conflict must always exist between the utilitarian need of the individual and what we can only call the futile demands of sartorial morality' (Bell, 1978, p. 15). Yet such 'utility has often been quickly sacrificed to stylistic considerations' as soon as the opportunity arises (Hollander, 1978, p. 312). Whether an item is intended for high fashion or fast fashion however does not mean that one must be produced with more or less aesthetic feel, or that one values utility over the other. Rather, to quote Crewe (2017, p. 65) in her paraphrasing of Simmel, '[a] product has the less soul, the more people participate in its manufacture' where this 'soul' can be described as the aesthetic aura or radiation of sensation. This is as having multiple participants in a garment's creation introduces rifts into the production process disrupting its flow, while also necessitating that it remains more within a representational state so that there can be a joint understanding between all those involved in the production process. Additionally, when a clothing item is reproduced for large-scale manufacture, typically the seamstresses, who are not involved in the design process, will construct the designated garment based on the patterns and specification booklet developed and given to them by the designer. Hence, not only is the initial design process abstracted from the garment but also, out of necessity to have each reproduction as similar as possible to the next, all manufacture that occurs happens through hylomorphic means. Regardless of the intended end market, it is the division of labour imbued within a garment's creation that most actively reduces a garment's aesthetic expression and has the most negative impact on the designer's potential for a productive becoming. It just so happens that it is the fast fashion market that more readily utilises large production teams compared to high fashion, but design teams exist within all levels of the market. For individuals seeking out productive encounters with clothing, something as simple as market-level does not provide adequate justification for why a designer should or shouldn't commit themselves to working for a particular company.

While the inclusion of divisible labour negatively impacts the designer's potential for a productive encounter, the greater the inclusion of aesthetic properties from the beginning, the less negative impact will occur. Through the incorporation of unique colours and textures and allowing a garment to produce itself in a harmonious manner, the greatest expression of sensation will be felt. At every moment, the world expresses the totality of itself. While individuals are receptive to all that is expressed, it is only the 'small, reduced, finite portion of the world' that is expressed 'clearly and distinctly' that affects and is felt by a body (Smith, 2012, p. 47). The more receptive an individual is, and the more at ease to make sense of the intelligible, the more available they will be for productive encounters. Conversely, the more a garment and its production are able to stimulate our senses in a harmonious manner, the greater level of micro-perceptual data that will be expressed as perceptible by the design. 'The World is no longer a continuous curve defined by its pre-established harmony, but has become a chaotic universe in which divergent series trace endlessly bifurcating paths, giving rise to violent discords' and the individual is 'the accumulation or coincidence of a certain number of pre-individual singularities that are extracted from the curve of the world, each of them being discontinuous and unique' (Smith, 2012, p. 57). While the world does not contain a pre-established harmony, it is the creation of a harmonic state that creates a dialogue between

expressions which go 'from the soul to the body, from the intelligible to the sensible, and extends into the sensible' (Deleuze, 1993, p. 135).

I have demonstrated that fashion production occurs through a dual action that entails the consumption of micro-perceptual forces. This act of consumption and production provides individuals with the potential for a productive encounter which is perceived by the individual as pleasurable. Insofar as fashion encounters provide individuals with a sense of pleasure, their place in the economy of desiring production becomes more readily understandable. While this chapter has focused on the imperceptible forces that constitute the production of fashion, these minute forces must be examined alongside those that constitute the consumption of fashion. Only then can we begin to understand the nexus of ethical production and consumption and where it might find a place to thrive in this industry.

Chapter 3

Desire, Society and the Power to Act

While obtaining an understanding of fashion production's non-hylomorphic origins is necessary for understanding how this commodity continually produces itself anew, it does little to reflect how this production of difference interacts with the social structure. Understanding fashion's relation to the social structure is vital for understanding fashion's relation to the consumer and the continued desire for the acceleration of its production. Throughout this next chapter, I will explore the commercial side of the industry, dissecting how and why this particular commodity exerts such a stronghold over the economy by raising questions of desire, pleasure, and ethical life. In this respect, the work of Simondon is critical, insofar as he presents an extensive critique of the hylomorphic schema and its specific orientation to the form/matter relation. While I make reference in subsequent discussion of the attention paid to Simondon by cultural geographers, it is in the work of Sauvagnargues that I find the clearest development of Simondon's ideas, and specifically his critique of hylomorphism, in the direction of the social structure. Sauvagnargue's work is at once exemplary in its precise reading of Simondon and original in its development of his ideas toward the contemporary context and it is for this reason that I have referred to her work alongside Simondon's in many instances.

Section 3.1 Desire Beyond Hylomorphism

Up till this point, I have focused mostly on the individual fashion objects themselves, and while this is not surprising, given my focus on production and its relation to the consumer, we must acknowledge that fashion itself is a phenomenon that extends beyond simple objects and into a framework of the social economy. In the same way that hylomorphism introduces a hierarchy that privileges form over dumb matter, it also reproduces and reflects the divisions of labour where intellectual work is privileged over manual labour (Sauvagnargues, 2012). Although Simondon does not really develop this point, for Sauvagnargues (2012), the hylomorphic scheme is rooted firstly in the social structure rather than just technological objects and their creation. For such a claim Sauvagnargues refers to Marx's critique of the capitalist system, and Hegel's Master and Slave dialectic, which offers insight into the active or passive status for capitalism's citizens.

Despite the imagery that Hegel's relation conjures, the primary purpose of the master and slave dialectic is to demonstrate the production of a self-sufficient consciousness through reflective interactions with an external social body (Hegel, 2018, p. 108). Hegel's understanding is that the image we hold of ourselves is reflective of what we observe in others, such that our identities are external forms applied to our beings. Whether one is a master or a slave in this reflective relation is dependent on what one requires of the other to form a self-sufficient image of themselves. As Hegel (2018, p. 113) writes, 'The master is consciousness existing for itself. However, the master is no longer consciousness existing for itself only as the concept of such a

consciousness.’ It is thus the master who finds its affirmation of consciousness through mediation with the slave’s recognition of the master and their interactions with self-sufficient objects that the slaves create. Conversely, the slave’s consciousness is affirmed through their participation and shaping of the world around them. The master and slave relationship eventually comes to dissolution when the slave realises its self-sufficiency external to the master by seeing themselves reflected in that which they have directly produced. No longer requiring an image of themselves through their master, they remove themselves from this relation only to become masters themselves to another (Hegel, 2018, p. 116). This separation from the slave is, however, detrimental to the master who requires the slave’s recognition and consumption of the slave’s produced self-sufficient objects to retain their image of themselves. Unlike the slave who will actively seek dissolution of this relationship once they have realized their self-sufficiency, the master is not motivated to end their relation.

Through this understanding Sauvagnargues (2012) sees the hylomorphic scheme reflected. More succinctly, form is perceived as the master figure, the transmitter of instruction, while matter fulfills the role of the slave, the receiver, and material realization of the form’s utterance. As discussed in the previous chapter, the hylomorphic scheme dictates a number of contradictions and limitations with its use. Just as it places an object’s creation in a confused state wherein it’s condition of creation is its form taken, a hylomorphic understanding of society also confuses its notable phases of history with its conditions of change. As such it forms an understanding wherein, firstly, people and society must rely solely on external forces and personnel to enable their growth, and secondly those that can dictate these changes are those that hold a ‘masters’ status.

Under a capitalist society, this thinking becomes even more problematic. For Marx, capitalism functions through processes of alienation. As Adler (1990) observes alienation is a form of ‘objectification of human capabilities’ through the introduction of mechanization within a capitalist system. It acts as an abstraction of the worker from their skill and value contribution through the introduction of mechanical devices and the divisions of labour. The process of alienation, however, is not only human-centric. It is through alienation also that commodities and labour itself are separated from their direct production value, allowing the abstract quantity of capital to be introduced and create space for surplus value.

‘Since, before he enters the process, his own labour has already been alienated from him, appropriated by the capitalist, and incorporated with capital, it now, in the course of the process, constantly objectifies itself so that it becomes a product alien to him. Since the process of production is also the process of the consumption of labour-power by the capitalist, the worker’s product is not only constantly converted into commodities, but also into capital, i.e. into value that sucks up the worker’s value-creating power, means of subsistence that actually purchase human beings, and means of production that employ the people who are doing the producing. Therefore, the worker himself constantly produces objective wealth, in the form of

capital, an alien power that dominates and exploits him; and the capitalist just as constantly produces labour-power, in the form of a subjective source of wealth which is abstract, exists merely in the physical body of the worker, and is separated from its own means of objectification and realization; in short, the capitalist produces the worker as a wage-labourer. This incessant reproduction, this perpetuation of the worker, is the absolutely necessary condition for capitalist production'. (Marx, 1976, p. 716)

As Marx demonstrates, through capitalism the worker is produced and is already alienated from what they create. This is a perpetuating cycle whereby through their production they recreate the conditions of their alienation. In reflecting back to Hegel's master and slave dialectic for achieving self-sufficiency, the alienation that capitalism requires and employs produces a situation for the slave wherein they are no longer able to see themselves reflected in their objects of creation. Simply put, the alienation of workers from their products removes their capacity for realization of self-sufficiency and self-actualisation: their capacity to transcend to master is thus thwarted. The lack of connection to the material world also has an additional effect of perpetuating representational understandings. This is as representation imposes accepted meaning to things allowing them to be read ideologically rather than focusing on their materiality. With a hylomorphic understanding of capitalist society, workers are removed from the situation that would place them into a relation with the materiality of the objects. Like the masters, they can only engage with an image of the object that does not provide sufficiency of the object or the master's existence, and it is through this permeation of hylomorphism within the perception of the social structure that a hylomorphic reading within technological production has subsisted. This understanding of capitalist society places its participants into a static segregated state wherein class fluidity is denied while simultaneously locking the same participants into a perpetual state of non-becoming and non-identity which contradicts what we know is possible of a capitalist system and its production of the middle class.

Given the restrictions and contradictions that the hylomorphic model implements on how we understand society and its formation, it is necessary to look for another way to elucidate our given reality. Deleuze and Guattari (2008) offer an alternative to the hylomorphic reading of society. Moving beyond the bounds of representation, Deleuze and Guattari employ their theory of the social dynamic through machinic interactions. For Deleuze and Guattari (2008, p. 2) 'everything is a machine'. This claim is not in the technical sense but rather an acknowledgment of the productive processes within the social and biological realms, such that these machinic relations are operators of individuations and social assemblages. While Deleuze and Guattari's theory offers an alternative to understanding the social dynamic beyond ideological frames, it does not discount them. Rather it acknowledges this framing as an ordering and communicative force that exists to make sense of a chaotic reality.

As Sauvagnargues (2016, p. 188) states, this concept of the machine 'calls for a conception of interaction between thought and matter as a cutting of flows and a social conception of the desiring individual, no longer solitary but "machined", which Guattari terms a desiring-machine.'

These desiring-machines then take form as both the producers of desire and the products of desire (Deleuze & Guattari, 2008, pp. 26-27). Unlike hylomorphic understandings of desire that assume desire as a result of a lack, Deleuze and Guattari use their machinic theory to postulate an understanding of desire that is solely productive. With this understanding, desires arise in an individual as the dominant drive for that moment, which has socially been determined to benefit the individual most in that precise moment. To understand the exactness of this process of desire and how it differs from hylomorphic framings, it is first necessary to take a step back and examine the manner in which the desiring-machines interact with the social economy.

In addition to desiring-machines, Deleuze and Guattari (2008) form an understanding of the social economy as a machine itself, which they refer to as social-machines. These social-machines act similarly to desiring-machines, wherein they function most proficiently when they are attuned to break down and give rise to new limits (Deleuze & Guattari, 2008, p. 151). Here they take shape as territorialised space within chaotic reality by making sense of the nonsensical. It is hereby the coding of flows that we are able to accept without question that which if examined would appear illogical. For Capital itself is a kind of flow. It must be in motion to produce surplus value. At rest, Capital ceases to be Capital. As such, we can observe Capital as part of this greater system of flows and resistance which the dyad of the body without organs and desiring-machines produce (Deleuze & Guattari, 2008, p. 10). If we turn to fashion, it is by an act of coding flows of style and desire that consumers so readily accept new fashion and throw out old ones. As Bell (1978, p. 38) puts it, 'We are indeed such creatures of fashion that we tend to accept its influence almost as a law of nature.' It is within the limits of these social-machines that multiple desiring-machines exist, each desiring-production for their own propagation and self-preservation. Rather than being separate entities, these desiring-machines are produced in conjunction with the social-machine via interactions with social codings that allow for the subjectification of an individual. The desiring-machines are always reflective of the state of the social-machine, as they are as much a part of it as the social-machine is a part of the desiring-machines that it contains (Deleuze & Guattari, 2008, p. 139). Despite the plethora of desiring-machines within a single social-machine, these desiring-machines do not exist harmoniously. They are always struggling to take hold of the dominant position within the social-machine by removing their predecessor from power. As the dissolution and replacement of the dominant desiring-machine is necessary for the production of a new subjectivity, every production of a new subjectivity is the destruction of another.

Deleuze and Guattari's theory of desiring-machines and social-machines can be applied to all formulations of the socius. However, their theory is particularly interesting when observed in the context of a capitalist economy. It is only under capitalism that desiring-machines have been able to flourish, as unlike the social-machines of other economies the capitalist social-machine has a conflicting nature that assists in its growth and perpetuation of the entire system. As Deleuze and Guattari (2008, p. 139). note, social-machines act by coding the flows of desire, endowing them with layers of representational images, but under capitalism, the social-machine has a double movement where it overcodes the flows of desire while simultaneously decoding these flows. An example of this can be viewed in the denim jean. Today it is uncommon to

encounter a person, especially from a western country, that does not own a single pair of jeans. They are considered to be a stable fashion item that alters so slightly with each new fashionable season. Upon their first introduction into society, however, their current state was quite different. First produced in 1873, the denim jean quickly became a standard workwear garment for labourers due to its sturdy design (Bass-Krueger, 2019). Unlike other garments of this era that typically tried to replicate the dominant fashion of the upper class, the denim jean had no high fashion counterpart. At its moment of introduction, the social perception or coding of this garment was not much different to how one might perceive a Hi-Vis jacket today. This narrative began to alter in 1920s, however. Through country western movies the denim jean was glamourised allowing for it to be recoded as a casual leisure garment (Bass-Krueger, 2019). By the 1950s this narrative shifted again becoming a marker for counter-culture and rebellion. Most inline with how jeans are perceived today, it was the perception of jeans as rebellious that further translated into them being coded as garments with sex appeal and an air of cool. Even with this, it was not till the late 1970s that fashion labels began to take an interest and furthermore the 1990s that high fashion labels began producing and marketing the simple denim jean as a fashionable must have garment for every wardrobe. Over the course of 100 years, denim jeans have been coded, decoded, and recoded with new flows of desire that have altered the social perspective and drive for these garments' consumption. This act of over-coding occurs because as capitalism opposes its limits, striving towards the edge of its social-machine, it coextensively tries to repel itself from this in order to not end in its dissolution. At the limits of the social-machine the flows of desire are uncoded so that the desiring-machines can then grasp and individuate, thereby regulating these pure movements of desire (Deleuze & Guattari, 2008, p. 176). This is because at capitalism's limit it is deterritorialized, existing as pure chaos or what appears as nonsensical to the individual. It is also at this limit that the decoded flows 'throw themselves into desiring production' (Deleuze & Guattari, 2008, p. 140). As such it is at the moment of grasping and actualising these flows of desire that the desiring-machine fails, breaking down. This is not a fault but rather the correct functioning of the desiring-machine. These desiring-machines, after all, desire production. They are both the producers of desire as well as its product (Deleuze & Guattari, 2008, pp. 26-27). If they did not break-down there would not be any new production. It is then not that desiring-machines function differently under capitalism, but rather that they are able to function with a high level of productivity and one that continually grows as the limits of the social-machine are expanded and new markets created.

The perpetual desire to produce new material and immaterial forces through the destruction of pre-existing forces is reflected strongly in the realm of fashion. As Bell (1978, p. 47) wrote in 1947, 'Under the influence of fashion we have, in the course of 140 years, seen women completely change the shape and texture of their garments; they have during a period of four generations contrived to look like milk churns, like spinning-tops, like inverted flowers, and like boys. The whole make of their clothes, and, as it would appear, of their bodies has been changed, not once but half a dozen times, under the varying impulse of fashion.' This continued rate of change of fashion has accelerated since Veblen's time such that some brands do not have distinctive seasonal drops but rather continually replenish their shop space with new stock every couple of weeks. With this, there has not been an accelerated logical requirement for consumers

to have more clothes, and yet the need for consumption grows. This expansion of the fashion industry is a direct reflection of the desiring-machines' incessant need for perpetual growth, which they acquire under capitalism. Fashion as a commodity provides a near-perfect medium for desiring-machines perpetuating movement. Every production of a new dominant style acts as a marker of a production of a new mode of desire, as every new dominant style brings with it the destruction of its predecessor. In addition, through the globalisation and division of the labour force, fashion has been able to climb to a new rate of production, wherein the fashion product itself has become a clear example of the strength of these desiring-machines under capitalism and their investment in the social structure.

In contrast to hylomorphic understandings of desire that place desire as a lack inherently belonging to a particular individual, Deleuze and Guattari's rethinking of desire places it as socially produced and necessarily economic. This rethinking the interaction between thought and matter as a cutting of flows is in the Simondonian sense of individuation, whereby the cutting of flows is what is needed for the desiring-machines to remain in a state of metastability, continually changing, growing, and individuating. As Deleuze and Guattari (2008, p. 7) write, 'There is no need to distinguish here between producing and product. We need merely note that the pure "thisness" of the object is carried over into a new act of producing'. Hence desire becomes a force itself, which in desiring its own production creates potential drives that an individual may act on. Rather than being determined by our individual self, our desires are socially predetermined due to our investment and participation in the social economy (Smith, 2007). This again raises the distinction of ethics and morality, as the hylomorphic scheme can also be viewed as a moralistic understanding of desire, where moral framings require ideological barriers to be placed dictating what is right and wrong (Smith, 2007). By observing desires as individual to each person, any act to resolve a desire that is negatively perceived by society becomes acknowledged as a failing on behalf of the individual's, who is assumed to know better. However, what makes something good or bad does not necessarily align with what is agreed upon by society as right and wrong. Moral society does of course play some role in our decision-making process, just not to the degree that is portrayed by a perspective that determines desires arising from a lack. In contrast, it is instead a combination of ethics framed in a moral light. In approaching this, first, it is important to understand what I mean when I talk about something being ethical as opposed to being moral, as both terms are at times used interchangeably in other literature. Using a Deleuzian framework, when we speak of ethics it is always a question of capacity (Smith, 2007). Where that which facilitates a growth in capacity or the ability to be active is defined as ethical, while that which diminishes your capacity or removes you from the possibility of being active, in other words making you reactive, is defined as unethical. Morality on the other hand draws attention to our actions and beliefs that are based on transcendent ideals, which are used to assemble the hierarchy of our drives (Smith, 2007). Morality tells you what you should do, while at the same time removing your capacity to act in any way that would challenge the moral order, and therefore making those that prescribe to the illusion of morality passive or reactive. So, with this understanding of ethics, we can begin to question whether fashion consumption is ethical or not; does it remove the capacity of its consumers, or does it facilitate a becoming active?

To answer this, we must first understand how fashion functions within the capitalist economy and how our desire for fashion production and consumption is formulated. As Smith (2007) states in his reading of Deleuze, we are beings constructed of a multiplicity of drives and these drives are constructed within a social structure. This means they are necessarily economic due to their investment in capitalist society. These drives are not individual or different for each person either, as they are each created via the pre-existing micro perceptions that surround all of us. That being said, the hierarchy of our drives does differ in each person, which is why two people can be so different; we are each only a visible presentation of our strongest drives and desires (Entwistle, 2015, p. 29; Schuster, 2016, p. 111; Smith, 2007). To determine this hierarchy of drives, each of our drives are in constant battle with each other where they are ordered via the continual positive stimulation they receive and their relation to the social structure. As our desires are the 'state of the unconscious drives', this structuring of the drives means that our desires become necessarily invested in the social structure (Smith, 2007). When you have a desire for an article of clothing, it is not your desire alone but rather a desire that has been economically constructed.

By rejecting the hypothesis of the individual as a given and finite form, and instead replacing it with one of infinite becomings, Simondon sees individuation as a process of becoming that takes place through the modulation of disparate terms within a metastable milieu (Simondon, 2009). The same micro perceptions that formulate our drives and desires are then also responsible for the continual formulations of us (Lapworth, 2016). It is their affectivity that drives us and changes us. It allows for the production of a greater level of capacity within us, for our social participation (Behling, 1992; Lapworth, 2016; Simondon, 2012). Perhaps then, the reason we are so easily able to ignore the shortcomings of this industry is that the relationship of our desires to our actions is such a complex one.

The encounters that we endure when traversing space and time does not only allow us to connect with and experience these micro-perceptions, but also assists in their production into the real as well. When we experience a notable point of micro-perceptual data, one that diverges and posts a change, we can describe this point as a singularity (Sauvagnargues, 2016, p. 70). This singularity, whilst unknown beforehand, is that which finally tips the scale or makes the accumulation of micro-perceptual data rupture and diverge outwards of themselves. Such points not only disrupt linear narratives, causing a divergence in trajectory, but also, produce new affectual data, which did not exist prior to this encounter decade¹⁵ (Sauvagnargues, 2016,

¹⁵ If we look at fashion's evolution over the last 100 years each decade's dominant style is distinct and particular just to it. While this can be done for both women's and men's wear it is more apparent and confrontational with the first rather than the latter and subsequently where I shall focus on. If we start with the roaring 20s and its flapper style, these dresses were simple and youthful in silhouette while being sleek, sparkly, loose and full of movement. Socially the first world war had just ended, and people were going out and celebrating life after being confronted so strongly with the reality of death. Not only the silhouette of these dresses marked the social need for rapturous life but in every aspect of their creations. Gone were the corseted undergarments and the over abundant button closures but instead replaced with

p. 72). As after all '[f]ashions are never created, always they evolve,' and they do this by beginning with 'shocking the vulgar' and ending 'by establishing itself as a custom and thus ceasing to shock; its failure is implicit in its success' (Bell, 1978, pp. 34,42).

Dominant fashions and social thoughts of designated periods in time appear to occur concurrently. The two are strongly linked making it difficult to tell which influenced the other. Did the war status of the world in the 1940s and the need to be strong and efficient dictate the boxy, militant, and sturdy outfits of this decade, or was it the clothing of this era that made these people stronger and sturdier themselves? Then, in the 1950s when women's clothing took a more romantic and feminine turn, it could be said that it was the introduction of this style of dress that notified the masses that they could return to their pre-war status (Cole & Deihl, 2015, p. 197). As soon as a social-machine is produced, so too are desiring-machines, as the two are inseparable from each other (Deleuze & Guattari, 2008, p. 139). As Sauvagnargues (2016, p. 72) notes any 'mutation of cultures' is given rise to through the creation of a singularity through an

loose fitting youthful cuts that required minimal closures. Women no longer required anyone to help them get dressed. They could do it themselves. The independence and agency they had received from the war was not lost when it ended but instead allowed to propagate and produce new productive states of life for those interacting with them.

The 1930s brought along with it a much more serious and tense decade with the great depression sweeping the globe only to end with the beginning of World War 2. This decade's somber turn reminded all of the darker reality of the past and saw both a turn towards more fussy designs and the return of the waistline giving this decade a more classic and proper look. Despite the somber status and looming devastation of WW2, the 30s still retained some of the 20s strength though it actualized it through vastly different means. This was as the 30's saw the rise of Female fashion designers Chanel and Vionnet whose both complementary styles graced the catalogues of populous dress. So, while feminine dress became more structured and 'womanly' is also gained an elegance that was not so typical of the 20's. The bias-cut technique what let this happen (see pg. 40 for an example of this). It allowed garments to be created with no closure asserting independence of woman while clinging to their bodies accentuating every line and curve that it has to offer. Then came the war, the need to buckle down, ration and show strict unity, strength and durability. Hem lines receded, silhouettes squared, and every design feature became a place for intense scrutiny and control. It was not only food that was rationed after all or the fabric that each design was allotted but even the number and depth of pleats, number of buttons and spacing or size of zippers and collars.

It was with these restrictions that 40s fashion became so uniform, mirroring the soldier's garbs. Aptly this era coined the 'utility dress' as a result and while some see this era as standing still for fashion it did anything but. Instead showing how powerful the fashion machine is that could not help itself from exploding at the seams with all the intense regulations placed on it. Designers and textile artists became more innovative than before finding new outlets in the cut, styling and fabrication of garments which only led to strengthening the fashion machine once it was given free reign at the end of WW2 and then again at the end of the Cold War. The following decades were no different in terms of evolution: the 50s return to the classical look with small waists and long hem lines, to the 60s with their bright bold prints and boxy cuts, to the 70s with their flared cuts, earthy colours and hippy styles. Fashion is constantly growing, morphing and becoming that which reflects what the social is and that which the social needs to move toward with itself.

individuating act between heterogeneous forces. So, what is produced is always reflective of the current social economy, while concurrently producing the social economy being experienced. It is not just the social perspective, political climate, and dominant style that are relevant here, but also the progression. During the 1940s it would have been impossible to imagine the psychedelic 70s, nor could people in the 70s have thought that of today's fashion. Each decade had a distinct stance. Whenever anyone tried to think of clothing of the future, it came out as an exaggerated version of the currently accepted style, as they couldn't escape the social climate they were living and being created in.

As discussed in the previous chapter, the production of fashion objects requires the symbiotic engagement of the designer, environment, tools, fabric, and body. When we speak of the environment, this is not just the banal physical area surrounding the creative process, but the entire metaphysical realm of potential and historical dynamism. We can always look back at what has been created and trace the attributing conditions to see where the rupture of creative production took place, but we cannot do the reverse. We cannot know when the rupture will occur nor what it will produce (Simondon, 2009). Fashion is always ever-changing, not just in style but in the very definition of what fashion is. For 15 years, under John Galliano's reign, Dior stood as one of the most influential brands on the market. Their ready-to-wear clothing pushed every boundary possible, including what it meant to be wearable for everyday use, while their Haute Couture pushed past the restrictive realm of clothing into a dizzying phantasm where art, costume, dreams, and fashion all became one. Take Galliano's Egypt collection as an example (Dior, 2004). While the catwalk itself was stripped bare the models could not have been any different, ordaining gold, intensely constructed ornate gowns that were truly a spectacle for the eye. Their ready-to-wear, while noticeably less directly comparable to the source material, still retained the complexity and sumptuousness of the haute couture.

Fast forward to only two years after Galliano's departure from Dior and the fashion scene saw the emergence of Vetements, a French clothing brand that shot to the spotlight by questioning the very nature of what fashion, couture, and ready to wear are. Rather than dancing around fashion's commercial ties, they embraced them, celebrated them, and fetishized them. They produced replicas of cheap clothing like their infamous IKEA bag that was a leather-produced replica of the Swedish brand's shopping bags. Couture dulled in comparison to the days of Galliano, sporting more wearable and less costumey designs. The lines thus blurring between not high and fast fashion but also in fashion's ties to its agency as a craft.

Section 3.2 Pleasure and Sensation

Fashion is a medium wherein the nature of desiring-production is expressed freely and readily. Acknowledging the symbiotic relationship between the social-machine of capitalism and the desiring-machines, contained within its territorialised state, an increasing desire for fashion as the economy went through a process of industrialisation and globalisation was to be expected. However, this does not fully explain the consumer's ready pursuit of their desires for fashionable

attire. While our drives and desires are economically produced, the hierarchy of our drives is formulated based on the positive stimulation they receive (Smith, 2007). This means that while transcendental ideals do not formulate our drives they do assist in the ordering of their hierarchy. For a subject like the fashion industry, which has well-known negative connotations attached to it, the reasons for the strength of our drives for fashion consumption can appear obscure. However, we must remember that these desires that drive our fashion consumption are produced in conjunction with the social-machine whose own motivation is its continual expansion.

Through the social-machine's ever-expanding limits and coding of flows, cultural and economic change is produced, but society can only evolve if the subjective perspective of the individuals contained within it is also expanded as well (Sauvagnargues, 2016, p. 192). Both the social-machine's expanding limits and the altering subjective state of individuals, need each other to continue to produce and evolve. Every individuation and expansion of these social and desiring-machines brings with it the production of new subjectivities (Sauvagnargues, 2016, p. 191). To be clear, when I speak of subjectivity, it is not a return to personal identity or simply perspective. Rather, being socially produced, our subjectivity reflects our unconscious and conscious state, which the act of subjectification both codes and moulds respectively through an individuating act (Sauvagnargues, 2016, p. 192). Therefore, it is through the act of subjectification that individuals can readily accept and make sense of the nonsensical aspects of society such as the use of the abstract medium that is money or particular cultural or moral practices within society.

The social-machine achieves its perpetuation and acceptance of its newly coded flows of data through each new mode of subjectivity, which in its creation asserts a bifurcation in the trajectory of the desiring-machine and the creation of a new singularity. Thus, whenever a desiring-machine breaks down and a new one takes hold, there is always a production of a new subjectivity. 'Subjectivity is not the abstract sum of our desiring-machines' however, 'but instead, their condition' as 'subjectivity acts as an always-open possibility, not as a causal result' (Sauvagnargues, 2016, p. 192). This process of subjectification then acts to incorporate the individual into the social-machine, while also providing the machinic assemblage with the means to continue producing itself through the coding of new flows made available through the production of new singularities. As the social and desiring-machines continually desire their own production, the subjectification of individuals is encouraged. Providing acceptance of the social-machine's coded flows of desire is not all that this process entails as a means of motivation for the individuals involved. Rather, through the acceptance created, the individuals who have undergone this process are provided with a greater capacity to invest in society (Sauvagnargues, 2016, p. 193). For the individual, the production of a new subjectivity is a transformative act as a result of individuation that provides the individual with a greater capacity for participation within society through their investment in the socius.

How individuals invest in the social economy is provided to individuals through their drives and their inclinations. With an interest in producing new singularities for the expansion of the social-machine's territory, the desires that the machinic assemblage produces and promotes within

individuals are those that are directly engaged with promoting the production of the individual by an act of individuation. As Sauvagnargues (2016, p. 191) notes, desiring-machines are 'that which makes it possible for an individual human body – mine, yours – to be subjectivated by a social machine, all the while it is feeding into it'. If we return to an examination of drives and desires, while transcendental ideals appear to order the hierarchy of drives, a more accurate analysis would be that our drives are ordered based on what is best going to provide an increase in capacity of the individual through individuation. Often, adhering to the transcendental ideals of society aligns with providing individuals a greater capacity for life, but this is not always the case. If we take an extreme example, of shoplifting, typically participating in a criminal act brings with it a string of negative micro-perceptions that would involve a diminishing effect on the individual's capacity. However, if the individual requires the act in order to survive, the positive micro-perceptions may very well outweigh the negative ones. Consequentially the individual would experience a strong drive for shoplifting, despite it opposing the transcendental ideals of society. Therefore, our strongest drives and desires are always a visible representation of what will best provide an increase in our capacity to act (Smith, 2007). While a less apparent example, the desire for continual fashion consumption is similarly reflective of this dynamic. As Crewe (2017, p. 67) notes, despite our understanding of the unethical practices within the fashion industry, we see fashion as valuable and something to consume as it appears to us as a 'personal investment'. In other words, there is a part of us that unconsciously acknowledges the potential actualising qualities of fashion. This demonstrates that fashion consumption is a more efficient approach to increasing its consumer's capacity, compared to the alternative of only consuming that which is required to clothe the body and protect it from the elements.

The next question we must ask is why the consumption of fashion is so proficient at providing the means necessary for a positive individuating act. Returning to Simondon's (2009) postulation of individuation through transductive modulation, we find certain conditions necessary for a successful modulation of disparate terms. Firstly, the terms themselves must be placed in a metastable milieu to provide the energetic capability for the individuating act. Secondly, when the terms enter into a state of disparation, it necessarily constitutes a state of communication between the terms, which are able to reach a resolution for the tension between them through a state of resonance (Simondon, 2009). Consequently, it becomes apparent that both an increase in the energetic milieu and engagement with micro-perceptual data are vital to increasing the probability for individuation.

When an individual participates within a new encounter, the individual is exposed to new micro-perceptual data, and upon completion of an individuating act will produce new micro-perceptual data for further encounters. To reiterate, micro-perceptual data is most easily thought of as inclinations that occur at a non-perceptible level. If we take the concept of shopping, for example, we can observe it as a form of encounter with productive capabilities. While shopping has already been acknowledged as an emotional encounter (Williams, Hubbard, Clark, & Berkeley, 2001), this framing does not fully appreciate the subtlety and breadth of the forces present in this encounter. Once an individual is able to actively feel or know a thought it designates that the perceptions have already been made perceptible. Hence the act of individuation has already passed. If we expand our analysis to the imperceptible, we can form a

more fully elucidated understanding of the encounter. When you are deciding whether to buy a dress, for example, at this moment there is the micro-perception of the softness of the fabric, the weight of the garment as it drapes across your body, the colour that compliments your complexion, the micro-perception of the compliments you will receive from some and the envy from others, of the event you will go to in it and so on. These inclinations accumulate to an apex of intensity that is only dissipated through their resolution, leading to the production of a new subjectivity within the being who can only now start to consciously know their actions. These acts are not singular either, but rather many occur simultaneously, only appearing to the individual as an automatic yes or no, if at all, as to whether to purchase the garment. If individuals choose to do so, this will be another set of encounters, each being weighed out through a framing of our desire's social investment. Of course, an encounter of any kind will produce an interaction with micro-perceptual data. This event does not differ regardless of whether the subject of the encounter includes clothing or not. With the inclusion of clothing and the act of dressing, however, the result of the encounter is visible immediately and can have significant social implications. The act of clothing oneself is a specifically significant act.

By putting us into an encounter and opening us up to an act of becoming, clothing has the ability to transform its wearer's subjective state and increase their capacity for life. However, this works twofold, wherein it leads to a reduction of capacity as well. Ruggerone (2017) highlights this in an example of trying on a dress that appeared attractive on the hanger, only for it to appear unflattering once worn. Noting this Ruggerone (2017, p. 582) writes 'so, in my example, that dress was failing to increase my power of engaging in activities and practices; on the contrary, it was restricting my power to form other relationships, to promote the formation of new compounds. In return, my body was also turning that beautiful dress into something less attractive, less pleasant; my body was bad for that dress'. By encountering a ground that did not suit it, both the dress and the individual were unable to engage with a productive individuation. As the fashion industry is so widespread with such variation and availability of styles, individuals are able to experience frequent encounters from clothing so that even if not all are productive, the individual's probability of a productive encounter is higher than if they did not engage with fashion at all.

The second component that is significant to the increase in probability for a productive encounter is the increased energetic state of the metastable milieu. This is where fashion's aesthetic nature becomes significant. As I have noted previously, art in its purest form is sensation, an energetic quality with the capacity to amplify the chaotic state of the milieu of unindividuated micro-perceptions and uncoded forces (Grosz, 2008, p. 27). 'Art enables matter to become expressive, to not just satisfy but also to intensify – to resonate and become more than itself' (Grosz, 2008, p. 4). Through the introduction of an aesthetic quality into an encounter, the disparate terms become charged, allowing them to more readily communicate and resonate, leading to the production of an act of individuation. Hence as Uhlmann (2011, p. 159) writes 'art is capable of building passages which both construct or create territories' as 'art can create the consistency necessary to understand interrelations that are real but difficult to conceive'. As a commodity with an aesthetic nature, fashion has the ability to enhance the

energetic state of the milieu in its encounters with the body especially through variations of style that present the individual with a contrast in sensations.

The continual consumption of fashion garments increases both the productive milieu and the rate of encounter with micro-perceptual data. With these two aspects working in tandem, the consumption of fashion garments provides consumers with a heightened state of being wherein they are more likely to experience a productive individuating act. Fashion however has another aspect that assists in this process. As a commodity that is worn, fashion garments have a direct connection to the body. The sensation experienced from fashion items is not only visual, as it is for many other aesthetic commodities, but felt as well. The touch and feel of the fabrication are extremely important for fashion garments and directly impact their sale. In studies that focused on the aspect of touch and clothing purchases, it was found that touch was the most important sense as often the feel of a garment was, at least on a perceptible level, the most attributed to whether an article of clothing would be purchased (Workman, 2009). While studies in this area often like to separate consumers into classifications similar to trendsetter and follower, regardless of whether consumers knowingly participate in fashion or not all, groups were found to have a preference for touch when consuming fashion items, and it is for this reason that often some expressed uncertainty with online shopping (Citrin, Stem, Spangenberg, & Clark, 2003; Peck & Childers, 2003). This is also reflective of the in-person fashion shopping experience. When consumers are placed in an environment that encourages haptic behaviour, they are more likely to impulse buy (Peck & Childers, 2006). In clothing stores, consumers are often encouraged to touch the garments before them. The sensate experience provides consumers with an immediate link to the garment before them, which relays to the individual the potential increase in capacity that they will receive if they purchase and wear it. Where the visual sensation appears to harmonise with the felt sensation this effect is even more pronounced (Peck & Wiggins, 2006). As such clothing purchases and acts of dressing are directly engaged in promoting acts of individuation.

Clothing purchases are neither based on solely moral nor hedonistic measures. While some may differentiate their clothing purchases based on whether they perceived any utilitarian needs in the purchase of the garment, such as the purchase of a large coat to keep warm in winter, as opposed to the purchase of a dress that caught their eye, all clothing purchases entail an encounter wherein what is bought is that which is most perceived to increase the wearer's capacity. If a consumer requires a coat to keep warm they will not simply purchase the first coat they encounter, but rather the one that complements their body to the best of its ability. Even in studies that attempt to separate and understand various clothing purchases through the lens of hedonism and utilitarianism express these encounters in a way that demonstrates clothing purchases under both conditions as resulting from a productive encounter. As Babin, Darden, and Griffin (1994, p. 654) suggested in their differentiation of the two, 'expressions of pure enjoyment, excitement, captivation, escapism, and spontaneity are fundamental aspects of hedonic shopping value. In comparison, utilitarian shopping value includes expressions of accomplishment and/or disappointment over the ability (inability) to complete the shopping task.' While they may be expressed differently, hedonistic and utilitarian purchases both included an expression of pleasure in the act of purchase. For utilitarian shopping, it was through

a sense of accomplishment, while hedonistic shopping was expressed as pure enjoyment. The difference between the two is a difference in intention. Purchases perceived as moral or utilitarian are those that the consumer knowingly wants for a specific purpose before the encounter, though once purchased, the consumer may find many other purposes to wear the garment. Hedonistic purchases, however, are those in which the consumer learns of the opportunities to wear the garment through its purchase. It is for this reason, as Holbrook and Hirschman (1982) argue, that we cannot understand consumerism if we approach it only from a view of information processes, because people, especially with clothing, will make purchases based purely on pleasure. When making clothing purchases or deciding on what to wear, people don't just analyse objects of consumption, they also experience them.

This brings us to the topic of pleasure. Every positive experience with fashion whether it is through the purchase, wearing, or simply the observation of fashion garments in each scenario has an acknowledgment of some form of pleasure. As noted earlier the social-machine has an invested interest in increasing its territory and as such actively encourages consumers to participate in individuating acts that both produce new subjectivities in the individuals as well as new singularities that allow the social machine to grow. Pleasure in part appears to consumers as a marker of a productive encounter, one that has increased their capacity to act, as a way of promoting these productive encounters to the individual. Rather than Platonic or psychoanalytical modes of thought that theorise pleasure in negative terms, like desire, pleasure is not produced out of a lack nor in a response to a 'relief from distress' (Schuster, 2016, p. 101). While we often come to desire what gives us pleasure, neither pleasure nor desire is born from any negative or reductive state. 'Desire, Deleuze tells us, lacks nothing and is tormented by no vain aspiration or melancholy impasse. Desire is constructive, not transgressive; an affirmative force, not a reaction to pain and loss; a vagabond movement, not striving to reach some goal' (Schuster, 2016, p. 97). Pleasure similarly is a joyful sensation. It is a state of fulfilment without ever having a lack. Again, similar to our desires, pleasure is not a feeling that is individual or belonging to each person. As Schuster (2016, p. 104) writes pleasure 'belongs to the world's very openness insofar as this is actualized through seeing hearing, living, thinking, and so on.' Through acts of individuation, individuals experience both a state of tension and its apparent resolution through the creation of new singularities and subjective dimensions. Pleasure, however, is not the felt experience of the finalised resolution between the disparate terms. Rather than a stagnant moment pleasure appears as a dynamic feeling of progression through the process of transductive modulation. In Schuster's (2016, p. 102) own words, 'Pleasure consists in a restorative movement: it belongs to the realm of becoming, not of being; it arises from a process, not a stable state.' For fashion, it is not the finished state of being clothed that produces a feeling of pleasure but the lived act of wearing and purchasing clothes that place the individual into a transductive state. In this transitional state, the felt experience of the processual forces acting on the individual produce the affection of pleasure as the individual unconsciously acknowledges both the current productive becoming and the possible future becomings through this interaction.

Any perceived lack in regards to pleasure is not a lack in itself but rather a perception of a lack produced by desire. Through the desiring-machine's need for production, lack appears as a

variation of velocity in the individuating movements. The individual perceives the reduced numbers of individuating movements, leading to a stagnating capacity due to the individual failing to match the rate of growth of the social-machine, and substitutes this perception of stagnation for the false perception of lack. Where this becomes unmanageable or dangerous, as can be seen with those with compulsive shopping habits, 'is that the soul will create an ever-greater lack, in order to enjoy the continued movement of filling' (Schuster, 2016, p. 102). Portrayed in her article, Muhlke (2010) recounted her dizzying experience with the pull of the fashion industry demonstrating the lengths that some people, including herself, would go to track down particular knock-off items that sold out quickly due to their low-price tags and accurate capture of their high fashion counterpart. Rather than purchase a different but similar item Muhlke's (2010) recollection saw her traipsing not only all-around town but across international borders to acquire a replica Céline shirt, only for her compulsion and need for this item to dissipate completely once it was acquired. As such, '[p]leasure when not properly measured, becomes a destructive force' desiring its own destruction to make way for the continued acceleration of the production of individuating movements (Schuster, 2016, p. 102). It can also be noted from this example the strength of the immanent force of pleasure which is capable of blocking off other impulses. As Schuster (2016, p. 107) writes '[p]leasure's redefining characteristic is, rather, its self-reinforcing character: a person who acts with pleasure is less vulnerable to distraction, more focused upon what he or she is doing, and more driven to continue the same.'

Noting pleasure as a marker that orients the individual in the direction of productive becomings, it is understandable that what produces a perception of pleasure in an individual will become a focus for repetition. 'Habit is created, not through the degeneration of consciousness, but precisely as a stimulus to consciousness, as the movement from instinct to free act; they are forms of desire' (Grosz, 2013, p. 225). It is here that habits are formed in reflection of our desires as we repeat what we enjoy and enjoy what we repeat (Schuster 2016). Rather than a return to sameness or identity as an act that arises from our desire for production '[h]abit draws something new from repetition - namely, difference' such that an act of repetition always asserts a creative act of individuation and each repetition contributes to the production of the individual's capacity for life (Deleuze, 1994, p. 73). While habits have a tendency to 'mute or diminish the force of external impulses affecting the living being' they coextensively 'fortify and strengthen the performance of actions that are internally regulated' (Grosz, 2013). Habit then 'is the elaboration of tendency, the production of potentiality, an orientation to minimize without eliminating the effects of sensation and the effort of action' (Grosz, 2013). While habitual actions have a tendency to minimize the effects of sensation, fashion consumption is produced in a manner that this diminution does not impact it negatively but rather adds to its acceleration. Habit's ability to produce a 'tendency to act and the diminution of the tendency to feel' (Grosz, 2013, p. 223) allows the continual act of shopping or clothing oneself to become an unconscious or automatic act that seeks out pleasurable becomings. As this dimming of sensation reduces the productive capacity of the individual, they are less receptive to individuating attempts of their material encounters. To combat this, individuals continually seek out entirely new sensate encounters and the fashion industry provides this readily. Styles, textures, and colours of clothing constantly change, providing consumers with an almost endless

supply of a productive medium of individuation without the worry of the individual becoming numb to its effects. While not all consumers may do this actively, those who are perceived as fashion innovators or leaders are noted to exhibit an active need for change, which they seek out through the varied sensory experiences provided by the ever-evolving industry (Behling, 1992; Stanforth, 1995). Even those however without an active awareness of their participation in the fashion industry still readily partake in fashion consumption, as the need to continue to seek out new productive modes of existence is within us all, and it is here that fashion has at times been perceived as a hedonistic practice. Our drive for that which gives us pleasure is relentless as it marks out that which has the ability to increase our capacity for life. As such it can be viewed that pleasure is selfish, it ignores that around it while 'blindly pursuing its own path' (Schuster, 2016, p. 109).

The continual act of purchasing clothes provides consumers with a sense of pleasure and joy, firstly through the perceived productive capabilities of the items and secondly through the repetitive task of shopping itself. By providing a readily available source of fashion consumption through access to the fast fashion economy, consumers are able to increase this process wherein they are both able to shop more and engage with a greater number of productive clothing encounters. Rather than truly a 'compulsion, habit expresses one's openness to the future, along with one's relation of connection to the past: it expresses the continuity of one's attractions and desires, a cohesion that is endlessly open to modification' (Grosz, 2013, p. 224). Unlike other potential encounters that could contribute to the consumer's state of capacity, aesthetic commodities direct themselves 'to the generation of pre-experienced sensations, sensations known in advance, guaranteed to affect in particular sad or joyful ways' (Grosz, 2008, p. 4). As such consumers come to know and rely on the productive capabilities of fashion garments. Fashion consumption and likewise its production, as its producers are also always consumers themselves, entails a becoming active for its participants and an increased capacity the more it is produced and consumed. We thus must look past the moral framing of the question of fashion production as this not only frames fashion in a reductive light, cutting it off from creative solutions but also asserts its participants as passive or reactive, which we now know is incorrect. Our relationship to fashion consumption is much more complex than a question of right or wrong and if we try to reduce it to this, we should not expect a change.

Section 3.3 Aesthetic Integration and Collective Individuation

With the understanding that every act of production dictates a consumption, whether at a perceptible level or not, it is necessary to assert that while consumers are produced by the social economy there is a dual movement, wherein they too produce the social economy. It is here that we find the movement towards collectivity. Acknowledging that fashion is more than a passive tool for a wearer and instead acts as a vehicle for productive becomings, it can at first appear obscure as to why distinctive collective groups may appear or why consumers may gravitate towards the same dominant style. While each individual's drives and desires are invested in the same social economy, every individual's encounters and path to a more productive life will differ and be particular to only them (Smith, 2007). Yet this striving for a more

productive state of life both requires and facilitates the production of the collective. Often when we speak of the social collective in relation to fashion it conjures thoughts of subcultures or distinctively 'readable' dress. Within this thought, the collective is theorised as being bound together by forces and ideas *external* to their members with the role of ideology seen to drive the behaviours of those sharing a group style (Entwistle, 2015, p. 117). It is under this line of thought (and a line of thought that this thesis challenges) that fashion is portrayed as only a medium that can demonstrate and strengthen collective's narrative rather than contributing to the production of the collective itself. In other circumstances, fashion is not only being deemed as non-productive but also as a hindrance to the social and individual's development itself (Entwistle, 2015, p. 138).

Already I have demonstrated that fashion is a *productive* medium that contributes actively to the individual's state of being, and as I will show, the process of creating and being part of a collective, acts as an extension of this process. The collective is traditionally defined by fashion theorists as the grouping together of common thoughts and ideals which in turn govern and drive the behaviours of its participants (Entwistle, 2015, p. 139). Under this conception, the creation of a collective becomes a reductive movement rather than a productive one. Given the continual evolution of both major and minor collective bodies, this framing of the collective then appears counter-intuitive to the noted reality, as to have an ongoing creation of novelty, regardless of its size, requires a productive act lest it ends in an eventual condensation into one social narrative. Gilbert Simondon challenges this notion of the collective as well as aesthetics' participation in its creation. Rather than take the collective as simply a grouping of individuals or as the result of an individuating act, the collective is itself a process. As Combes (2013, p. 47) writes '[t]he collective is not a result of relation; on the contrary, it is relation that expresses individuation of the collective.' For Simondon the creation of the collective arises similarly to other creative acts, through an individuating movement (Combes, 2013, p. 34). Unlike the other phases of individuation, however, the collective is produced contemporaneously with the individuating act (Scott, 2014, p. 173). As a relation the collective appears as a means to structure reality and stabilise the psychic individuating acts of the individuals that contribute to this network of relations (Combes, 2013, p. 51; Scott, 2014, p. 87). It is through the emergence of the collective that reality is placed under a representational frame and emotions are structured (Combes, 2013, p. 51). As Hughes (2014, p. 3) writes, 'In order for the subject to see or feel, it must make a detour through the social, and, conversely, the social is nothing but this detour'. For Simondon the collective emerges as the necessary continuation of individuation that grounds the individual and their previous becomings.

Unlike with the other phases of individuation, the creation of a collective is seen to occur in a twofold step rather than in a single phase. The collective individuation originates from an associated pre-individual reality through intimate common zones of subjects and then later through the continued propagation between the fields created (Combes, 2013, pp. 34-38). These common intimate zones are what sets the collective individuation apart from the other phases of being as it is here that social change becomes possible (Combes, 2013, pp. 54-55). Specifically, these common intimate zones are the disposition in each of us towards a collective movement fuelled by the acknowledged difference between the perceptible and the surplus

unindividuated potential of the pre-individual milieu after a phase of psychic individuation and future collective individuations has concluded. This is as the 'two individuations, psychic and collective, are reciprocally dependent upon one another' (Scott, 2014, p. 42). Due to the problem of subjectivity that the vital individuation poses, the psychic individuation remains open. 'At the same time as it individuates the psychic being containing it, the charge of pre-individual reality correspondingly ensures that it exceeds the limits of the individuated living, likewise incorporating the living into a system of the world and of the subject' (Scott, 2014, p. 42). Through a folding action of the inner (psychic) onto the outer (collective) individuation these common intimate zones arise. As the collective and emotions are structured simultaneously, we can state that 'the most intimate of ourselves, what we always experience in terms of inalienable singularity, does not belong to us individually; intimacy arises less from a private sphere than from an impersonal affective life, which is held immediately in common' (Combes, 2013, p. 51). It is through this acknowledgment that the collective becoming appears as a solitary act while being one that is conditional on others.

How the collective becoming occurs is as follows. The first movement in this phase sets up a field of tension or resonance between the disparate realities as it seeks to bring the unindividuated pre-individual into a structured existence. It is important to note here though, the collective produced is not a residual entity or the leftover of the unindividuated but rather the structured pre-individual that reflects the affective life of its subjects, with that last part being of particular importance as we will see in the second movement of the collective's coming into being (Hughes, 2014). Once this initial field has been created it can conclude its final step in this phase of the collective becoming via interaction with other charged zones to produce new social realms (Combes, 2013, p. 65). Which fields enter into this relation with each other depends on the potential each field carries for the other. This is as when two fields of resonance are transformed whilst carrying the potential for further transformations in the other and prolonging one's own act, they create what is deemed as a more ethical reality or rather that which grants its participants a greater capacity to act and to be affected (Hughes, 2014). The creation of new collective realities are not then attributed to a single personage but rather to that which allows a more active and productive status of living. Rather than become passive subjects with little sovereignty over ourselves, it is unsurprising we have a predisposition towards certain collective fields over others. This explains also why certain individuals with compatible collective engagement often find comfort in each other while those of too similar or differential collective reality will not, as these relations may not afford the individual the greatest potential for affective growth. It also displays how collective reality can continue to be produced anew as novelty is always created in the individuating movement, allowing a new social to take shape.

With the multitude of collective bodies created, a hierarchy is enlisted such that the dominant collective reality is that which connects the most charged fields in resonance with each other (Combes, 2013, pp. 64-65). As ethical reality is always a structured reality within the network of these fields it is not surprising that those participating within the dominant collective reality are the most active rather than passive. The greater the amplitude of a field the greater number of fields it can resonate with, and thus the more desirable this attribute is. For Simondon, however,

it must be noted that it is not only people who undergo a process of individuation, nor that of which can produce micro-perceptual data. Objects, environments, and most importantly aesthetics all partake in this process¹⁶. As it is the interactions of these fields of resonance that are responsible for the production of the collective and more affective life, the amplification of such fields is understandably desirable. After all, the greater the amplitude, or rather, the more charged the field of resonance, the greater potential for more productive movement to occur.

Aesthetics in their pure state are viewed by Simondon as that of pure sensation, radiating micro-perceptual data and producing a more intensive reality with it. Sensation is a transductive quality 'for it offers us that by which the affected living being adjusts to its place within such a transductive reality' (Scott, 2014, p. 69). Moreover, micro-perceptions or affects translate 'these intensive sensations, transforming them into its associated milieu, which is experienceable' (Scott, 2014, p. 69). When encountering fields of resonance then, through the sensation and affects expressed, aesthetics act as amplifiers adding charge and potential to the already oversaturated pre-individual milieu. It is this reasoning that leads Simondon to note that 'Aesthetic works make the universe bud' (Simondon, 2016, p. 196) as it is in their interactions with the world that allow for greater and more novel individuations.

While fashion itself is not a pure aesthetic contemplation, as an aesthetic object it still contains these same productive qualities, just in a diminished form. Despite its diminished status, however, it nevertheless maintains itself as a productive medium that aids in the facilitation of multiple becomings. The closer to pure art or sensation, the greater fashion's transformative qualities, but this is not only fashion's means of heightening its sensate qualities. The greater our immersion in the process of individuation and the more integrated the clothing with our body, the more effective fashion's aesthetic qualities are. When we wear fashion items they do not just allow us to express a dominant shared ideology or role within a greater collective movement, but rather are in themselves contributing to the process of collective and individual individuation itself. Thus, the wearing and bearing of fashion are not merely tools for promoting individuals' inter-identification and strengthening of relations between them in a collective, but rather, in turn, contribute to the production of social and individual reality as well as opening us up to more affective life.

This brings us to the interesting topic of imitation. If one accepts that we are constantly striving for a more active existence through novel individuations, then the acquisition of imitative products, as so often occurs with fashion, appears counterproductive. I have already discussed that the production of garments in imitation of others always results in the production of difference. To be clear, by imitation I am speaking of the adoption of a dominant style, which has diffused through society, as well as the acceptance of purchasing garments that are manufactured and sold as the same garment. It could be presumed that we should all desire

¹⁶ Objects and environments only undergo a vital individuation which is the first phase of becoming. While they do not personally undergo a psychic or collective individuation they do contribute to this process for individuals.

completely unique existences and experiences. Instead, while we have a clear desire for difference, we have what appears to be a conflicting desire to 'fit in', which we demonstrate through our move towards imitation in a 'personal' style that we adopt. As Simmel (1957, p. 543) writes, '(t)he tendency towards imitation characterizes a stage of development in which the desire for expedient personal activity is present, but from which the capacity for possessing the individual acquirement is absent'. In other words, the desire for imitation arises during a confused state wherein while an individual wishes to differentiate themselves and produce a productive difference, they for some reason find themselves removed from their capacity to do so. This confused destabilised state is the key here as it is reflective of Simondon's notion of anxiety. When Simondon speaks of collective individuation, he contends that anxiety is the result of an unsuccessful collective individuation. Thus, fashion may act as an avenue to reduce or ease this process. To understand why Simondon speaks of anxiety let me return to Simondon's conception of the collective movement.

The collective is a relation that structures reality and this includes the affective-emotive realm. As the emotion and affects are at times conflated, I find it necessary to make a clear distinction between the two. In relation to affects Scott (2014, p. 71) writes, 'Emotions without content are impassive; affects without emotions are directionless. Emotion modulates psychic life, while affection is what is modulated'. In essence, affects are micro-perceptual data that belong to the pre-individual reality, while emotions are the felt acknowledgment of the perceptual data that have been individuated and produced to an understandable state. This affective-emotive realm is important as it is what allows individuals to interact with each other and create what is perceived as a group identity. As Simondon writes:

'If one can speak in a certain sense of the individuality of a group or of that a people, it is not by virtue of a community of action, which remains too discontinuous for it to act as a solid foundation, nor an identity of conscious representations, too large and too continuous to permit the segregation into groups. It is at the level of affective-emotive themes, mixtures of representations and actions, which constitute collective groups. Inter-individual participation is possible when affective-emotive expressions are the same. The vehicles for this affective community are then not only symbolic but efficacious elements of group life: sanction and re-compensation regimes, symbols, arts, objects collectively valorised and devalorised". (Simondon Cited & Trans by Scott, 2014, p.73)

To understand life in a communicable manner extends beyond the visual capacity to the emotive realm. Through 'emotional ruptures' beings encounter their limits that is the threshold between the pre-individual and the individuated (Scott, 2014, p. 171). Emotion is then what appears at the 'exchange between the pre-individual and the individuated' and consequentially 'prefigures the discovery of the collective' (Simondon Cited & Trans by Scott, 2014, p.174). It is what designates a new phase of structuration in the collective becoming, however, this confrontation

of the surplus pre-individual milieu with the individuated can be overwhelming to the individual resulting in anxiety. Through Simondon, Scott (2014, p. 85) writes, 'Anxiety is an "emotion without action, a feeling without perception." It is, in short, "the pure echoing of being within itself".' For the individual to progress through to a collective individuation they undergo a moment of existentialism that rises through the dilation of the subject's reality, exposing their connection to a pre-individual that extends beyond themselves. At the moment of this acknowledgment, the individual must make an ontological leap to the collective network. Failure to do so will leave them aware of the over-reaching expanse of the unindividuated pre-individual whilst feeling powerless to do anything with it. Upon achieving this new phase of being the felt anxiety will dissipate. In the collective reality, the surplus milieu is shared amongst the individuals belonging to it whose individuations are now structured and solidified for that given moment, grounding them in a shared reality.

As the stabilising phase of individuation, the collective individuation understandably appears desirable. What is most desirable about the collective individuation, however, is as stated earlier its propagation of its individuals' capacities which occurs through the shared information in the collective network. Similarly, to a vital or psychic individuation, the conversing of two or more terms of data is seen to occur through the 'internal resonance of a system' such that we can deem this system of resonance as 'information' (Combes, 2013, p. 64). When individuals individuate within a collective, they set up a field of resonance that effectively opens them up to an 'infinity of relations' from their singular event that can connect with others (Combes, 2013, p. 65). Here this shared field of resonance constructed can increase the individual's capacity to act. This is achieved either through the production of new productive acts for the individual or through the prolonging of 'one's acts in a field of resonance constructed by others' (Combes, 2013, p. 65). Through the collective, the participating individuals produce a shared perspective of the world that allows them to act in a way they perceive as rational and acceptable. A harmonious relation of resonance between all individuals in a collective then acts as a place for ethical productive acts.

To arrive at this state, however, the individual must be able to overcome the anxiety of the pre-individual expanse in the movement towards collectivism. While this is a collective becoming, it is a solitary movement. Though the 'other' must exist for the individual to acknowledge in relation to their own milieu, the ontological leap occurs only by and with the individual themselves. Thus, it is up to the individual, not the collective group or network, to initiate and complete this movement. Given that this can be an overwhelming experience of anxiety it is not surprising that individuals would seek out ways to ease this process. This explains the tendency towards imitation rather than individualism. On this topic, Simmel (1957, pp. 542-543) writes, 'Whenever we imitate, we transfer not only the demand for creative activity, but also the responsibility for the action from ourselves to another. Thus, the individual is freed from the worry of choosing and appears simply as a creature of the group, as a vessel of the social contents'. The confrontation of the unindividuated pre-individual with the individuated is overwhelming to the individual, as the individual is met with the expanse of their subjective reality that does not belong to them, and at this moment fears losing their state of interiority (Scott, 2014, p. 85). To overcome this the individual must relinquish this fear and allow a part of

them to turn away from pure individualism. The utilisation of personal style in an imitative manner thus acts as a physical manifestation of this relinquishing of control.

Imitation, for the easing of anxiety, extends beyond this relinquishing movement. The collective network acts to produce productive becomings through its shared field of resonance. As stated, the more harmonious this network of relations, the more potential it will provide the individuals for productive encounters. Individuals do not just wish to ease the transition into the collective with imitative dress, but to individuate into one that is as harmonious as possible. Here environmental factors rise as highly influential in this process. The milieu, which shapes the encounter, but is also the site of the encounter, is a perpetually charged field of resonance in which the micro-perceptions of all the prior events and potential future outcomes are contained. It is the milieu that provides the potential for productive encounters or individuations. With the collective, it is the network of relations between individuals that act as this milieu (Combes, 2013, p. 66). The more that objects or individual suits the ground or milieu that contains them, the greater they can resonate (Simondon, 2016, p. 197). It is because of this that suddenly, what we might have taken for granted as '[o]rdinary clothes, automatically become extraordinary on the stage or screen' (Hollander, 1978, p. 239). As the collective is produced concurrently with and by the individuals that are contained within its network, the individuals may then be inclined to present themselves in a manner that they perceive as suiting the ground¹⁷ of the network of relations as they individuate to become a part of it. This leads to the further acceptance of an imitative style.

For objects to be utilised to fully produce a harmonious collective, however, they must be integrated into the milieu. Objects are at their most beautiful state wherein they express the highest level of sensation when they encounter 'a ground that suits it, whose own figure it can be, in other words when it completes and expresses the world,' (Simondon, 2016, p. 197). An example of how Simondon sees this functioning is portrayed in his description of an old windmill. Here as the vines, moss, and flowers grow up and around the windmill, the windmill slowly becomes integrated with the landscape around it, taking on its natural beauty rather than the hard, mechanical exterior it once held. Through this aesthetic integration, the nature and machinic system become more concrete, functioning as one rather than multiple. The primary objective for an inorganic object to take on an aesthetic quality and become integrated is that it extends the world around it. In this way, not all inorganic objects that have an aesthetic quality have the same potential to be fully integrated. For the individual utilising clothing as a method of easing the process of collective individuation, the clothing must also provide infinite points of transduction for extending the individuating movement (Simondon, 2016, pp. 195-197).

In becoming fully integrated with the body, fashion objects enter into a single system that expresses sensation; the separation of what is cloth and body disappearing (Deleuze & Guattari, 2004, p. 476; Seely, 2013). Without integration, while the body and clothes might try to present

¹⁷ Grounding is viewed as a territorialisation through which we can come to understand singular points and their signification (Deleuze, 2015).

themselves as one given reality, they will always be two. This contradictory existence between the inorganic and organic is what produces an uncomfortable feeling; one of obscuring a fake or a lie (Simondon, 2016, p. 196). It is only when aesthetic integration occurs that this unnatural feeling completely dissipates, and joyful sensation is expressed. As Simondon (2016, p. 196) writes, 'aesthetic feeling is relative to this integration; it is like a gesture'. Seemingly at the same time as the threshold dissipates there is 'a double movement of liberation: the fold is freed from the body, just as the body is freed from the restrictions of material clothing' (Smelik, 2014, p. 44). The representational status of both laid ways to become one of pure movement and expression. Through integration a connection is made between the individuated and the pre-individual surplus, setting up transductive networks of resonance between themselves and others. It creates 'the possibility of passage from one work (or event) to another' (Simondon, 2016, p. 200). This movement, mirroring the folding of the pre-individual and individuated onto each other, occurs in the transition from psychic to collective individuation.

Fashion garments act as a medium that assists in perpetual phases of individuation. Through the wearing of garments within similar parameters to other individuals, fashion can act to ease the anxiety felt in the initiation of the collective individuation. In addition, when the body and garment are placed within a ground that suits it, whether there is similitude or not, the two can integrate forming a singular reality that produces sensation and resonates with the highest amplitude. While this state of complete integration is easier to orchestrate in controlled environments such as in fashion photography or during a runway show, everyday consumers are able to experience this state as well. We can say then that designers as fashion producers 'create (the) conditions to actualize multiple becomings' by providing us a productive medium for more novel individuations and allowing us a more inventive collective (Smelik, 2014, p. 53).

Through the philosophy of Gilles Deleuze and Gilbert Simondon, I have theorised how fashion as both creative object and desiring-machine produce the conditions for through which individuals produce new subjective states for themselves and the collective to which they belong. The fashion industry's seamless construction as a desiring-machine within the social machine of capitalism is partly why the fashion industry appears inexorable. Just as individuals desire to grow and have more active existences, so does the fashion-machine; they achieve this through mutually producing the conditions they each require for this growth. Examining this relationship under a purely theoretical lens provides a good starting point for understanding this dynamic industry. To fully understand the reality of this industry, we must step away from the purely theoretical and into the everyday goings-on of the industry, to better appreciate the nuance of forces and materialities by which this industry is constituted.

Chapter 4

Methodology

Given the theoretical developments of Chapters 2 and 3, I find myself asking how to approach the empirics of the desire, creation, and consumption of fashion? In my argument I have stated that, in order to understand the desire for fashion, we have to challenge hylomorphism and elucidate the micro-perceptible forces which constitutes desire. The question then becomes how to account for these minute forces without reverting to a sense of representation with the data acquired? In order to answer these questions, I begin this chapter by examining how fashion has been researched prior to this point, through theoretical and object-based methodologies. This examination provides a basis for my own methodological direction taken, which then diverges down a path of discussion in speculative research, new materialism, and Deleuze's theory of problematization. Through this exploration of methodology, I arrive at and detail the research outline that informed the work in the succeeding chapters.

Section 4.1 Approaches to Fashion Research

Within the social sciences, the study of fashion has traditionally been dissected into two distinct approaches: object-based and theoretically based. Object-based research has been utilised by historians and curators, whose goal was to catalogue every detail of the garments before them. Theoretical approaches instead were typically used by remaining social scientists to utilise the image of clothing as a means for helping discuss and theorize culture and signification (for example Barthes), class diffusion (for example Simmel), and class distinction and cultural capital (for example Bourdieu). More recently, research into fashion has typically utilised a mixed disciplinary approach as it has become understood that this 'is necessary to understand the complexities of power relations in fashion' (Smelik, 2017, p. 620). As a fashion object, the garment has cultural, historical, and aesthetic significance that factor into its creation: simultaneously the culture, aesthetics, and history is reproduced by fashion garments. Attempting to understand fashion purely from one avenue or as a result of one of these factors will produce limited, reductive results (Breward, 1998). For example, early research in the field of economic, cultural and social history typically applied methodologies that either utilised the image of fashion garments as data for their research or alternatively failed to acknowledge them all together (Tulloch, 1998). Jenss (2016, p. 5) theorises that this is in part due to fashion being determined as an 'unserious' area and one gendered as a feminine frivolity. Failing to acknowledge the intricacies of the fashion garments and the production process however proved a problem, as fashion garments were thus portrayed as a *result or reflection* of the social or economic state of the world during a given period of time and thus of little real importance. More pointedly, this saw a pattern in the failure 'to address the significance of issues of fashion, style and seasonal change' (Taylor, 1998, p. 346) and instead allowed for the perpetuation of the reductive framing of fashion that saw its consumption divided between moralistic function and hedonistic want. There has been a notable effort by fashion theorists to push for object-

based research to be taken alongside any academic study of fashion, with the hope that in obtaining an understanding of the materiality of fashion garments their significance and potential can be realised (Smelik, 2018). While some have criticised this push as they see this descriptive approach as focusing too much on 'the minutiae of clothing', those that champion object-based research are quick to remind them of the insight this intimate data can provide (Taylor, 1998). As Taylor (1998, p. 348) writes 'without precise analysis of "every flounce," where would the historian find the information that would enable recognition of these "distinct systems of provisions"? How are coded cultural readings of "the private versus social" nature of consumption to be made except through meticulous study of these details?'. While by itself it may provide only archival results, when incorporated alongside social theory and other forms of investigation, object-based research allows the research to provide a deeper understanding of the impact and power these material goods have.

Prown (1982, p. 7) provides details of a methodology for conducting an object-based approach noting that these steps 'must be undertaken in sequence and kept as discrete as possible. The analysis proceeds from (1) description, recording the internal evidence of the object itself; (2) to deduction, interpreting the interaction between the object and the perceiver; (3) to speculation, framing hypotheses and questions which lead out from the object to external evidence for testing and resolution'. Steele (1998) explicates this noting that during this process, particularly in the third step of speculation, researchers must be careful to not allow common assumptions to cloud their analysis, perpetuating long-lived myths in the history of fashion. Peculiarly, despite the study of historical fashion garments appearing as an obvious place for object-based research to occur, the study of fashion history has a record of spending 'little or no time examining actual garments, preferring to rely exclusively on written sources and visual representations' (Steele, 1998, p. 327). This could be at least partly because museums typically only portray the exceptional or exclusive garments of an era, often privileging designer garments rather than everyday wear (Buckley & Clark, 2016, p. 26). With the rise in interest of material culture, object-based approaches have become more common, however.

Studies based in a material culture approach require an acknowledgment of the material objects subject to their enquiry in order to understand how they affect and are affected by the social environment. It is for this reason that object-based research is often utilised alongside other methods when studying material culture. In reference to her 2007 study, titled 'Why women wear what they wear', Woodward (2016, p. 46) notes that she utilised 4 different approaches: in-depth interviews, journaling, object-based analysis, and observations. This elaborate method was actioned by Woodward (2016) as while she hoped to pinpoint the reasons behind everyday clothing choices, she acknowledged that often we are unaware of the reasons for our actions. While interviewing her participants about each article of clothing they held in their wardrobe, she documented through photography what each item looked like. During the journaling stage, the participants would document what they wore each day and what garments they tried on but decided not to wear, and then these notes were discussed in a follow-up interview. Initially, Woodward (2016, p. 43) acknowledged that we often do not have conscious knowledge of the impact objects have on us and that the 'more we are unconscious of things, the more pivotal they may be in impacting how we live our lives'. Despite this, Woodward (2016, p. 43) expected

her participants to provide explicit reasons for why they made certain decisions, which at some points involved discussion of memories of wearing certain garments. For her final stage of analysis, she then observed participants in the act of dressing and selecting what to wear. The act of selection and rejection determined what her participants' 'fashion aspirations' were, however, this resulted in more of an analysis of the participants' body image rather than determining the unconscious forces behind each clothing choice (Woodward, 2016, p. 48). The primary issue with this study then was not the methods utilised but rather the manner in which it was actualised and analysed.

Another method commonly found in fashion research is that of ethnography, understood as 'an interpretive and intersubjective practice' which acknowledges that 'the practice of "making sense of one's findings is both artistic and political," and that there "is no single interpretative truth" (Jenss, 2016, p. 62). For Moon (2016, p. 66) this took form as a narrative fieldwork analysis with the intention to understand the significance of spatiality in shaping the global fashion industry. Starting in New York City, as this was the closest 'fashion capital', Moon (2016, pp. 69-70) journaled what she saw, smelled, heard, and experienced while paying particular attention to the people that work within the garment district. Such an approach allowed Moon to provide a more intimate look at how the global industry functions on the micro-scale. For a study that initially demonstrated an interest in providing widely transferable results, Moon's research was fraught with subjective bias. Moon (2016, p. 72) herself acknowledged the necessity to acknowledge her own 'subjective positioning' so as to not skew her findings. However, partway through she came to the acknowledgement that as a child she had spent time in the garment district of New York and without realising it she had been seeking out places and people that she had ties to. Subjective bias is something that must be acknowledged within this type of ethnographic research. Even in Luvaa's (2016, pp. 83-85) auto-ethnographic approach through which he blogged street style, a conscious or unconscious choice had to be made to decide where and who was deserving of having their picture taken. This does not invalidate ethnographic research of course. By taking the approach that she did, Moon (2016, pp. 75-80) was able to provide an intimate exposition of the 'concrete or contingent relationships of people' who through their 'messy' lives shape the 'visual culture and the aesthetic material landscapes of fashion' that otherwise may have gone undocumented due to their lack of apparent importance on a macro scale. Through her journal entries, Moon (2016, pp. 71-72) demonstrated the affective encounters of her experience, bringing attention to the subtle influences of the micro-perceptual data that surround us at every move. While her study was not representative of a population, what was important was the quality of the affective encounters she demonstrated rather than the quantity of data recorded. As Nicewonger (2016, p. 128) writes, 'ethnographic studies, while topically diverse, challenge popular beliefs about fashion by bringing the experiences of the fashion' to the conversation of 'wider social issues'. They allow us to form an understanding of 'what people wear and why in their everyday lives' by 'making choices about how to construct their identities through the act of dressing' (Smelik, 2018, p. 38). While it can be difficult to objectively document, through the embodied practice of experiencing fashion, the immaterial and material significance of the forces incorporated in the fashion industry can be felt and acknowledged.

What is most apparent through analysis of these two systematic approaches is that no particular method of research is better than another. As Luvaas (2016, p. 97) recognises 'it would be foolish for me (Luvaas) to argue that auto-ethnography should replace surveys, textual analysis, semiotics, focus groups, interviews, and other methodologies for all scholars of fashion in all circumstances. These methods yield extremely valuable forms of information, many of which are only determinable from a large sample size or visible to a truly "outside" perspective'. As such the method utilised should depend on the study being undertaken and this method will rise as the study is developed to appear more suitable than another (Jenss, 2016, p. 12). Through the development of my own theoretical perspective of fashion, as I have shown in chapters 2 and 3, one of the limiting factors that have formed the dominant understanding of fashion production and consumer culture has been the placing of our understanding within a hylomorphic perspective. For my thesis, I find it necessary to conduct my research in a manner that acknowledges both the material and immaterial forces present in the production of fashion garments and to do this in a way that does not immediately place my results within a representational framework. Notably, each of the studies listed above I believe holds the potential to work within a non-representational framework if wanted, but currently do not yet fully explore 'the "vitality, force, or agency of things" as in the field of new materialism' (Smelik, 2017, p. 619).

A new materialist approach situated itself in a non-representational framework has gained attention in diverse areas of cultural geographic enquiry (Williams, Patchett, Lapworth, Roberts, & Keating, 2019). Derived from Deleuze's theory, this approach resists the division of theory and empirics such that they 'conceive theory as practice and practice as a form of theory-in-the-making' (Williams et al., 2019, p. 640). Situating not only my thesis's theory but methodological approach in a non-representational framework is, therefore, important as it will allow the two to speak to, and inform, each other without succumbing to the pitfalls of representation.

In her research that focused on the works of Iris van Herpen, Smelik (2018) constructed an object-based study within an approach grounded in new materialism. As Smelik (2018, p. 34) explains, new materialism (similar to classic object-based research) involves a 'return to the materiality of fabrics and craftsmanship' but differs in that these material aspects are not presumed as dumb matter but rather deemed 'vibrant' or 'alive'. Taking this approach not only acknowledges the potential contained within the materiality of objects but also dictates an undoing of the dualism that exists between the human subject and object present in traditional object-based research. 'People are things too'; they 'are not separate entities but constitute one another in the process of becoming' (Smelik, 2018). Unable to visit van Herpen's workshop, Smelik (2018) instead visited the museums where van Herpen's work was displayed, while also researching articles that reference how the garments were made and displayed in their initial fashion shows. Focusing on the folds and fall of the fabric and how they interact with the body, Smelik (2018, p. 43) understands 'van Herpen's experimental designs as an invitation to engage the wearer in a creative process of becoming, by transforming the body, and going with the flow of the movement of the folds. In 3D printing fold after fold, pleat after wrinkle, wave after ripple, her designs create a play of multiple becomings, fast-forwarding the human body into the post-human world of a future that has already begun'. By dissecting and understanding van Herpen's

garments in this manner Smelik (2018) brings into question the traditional understanding of agency, which conventionally aligned with the human subject, now appears as a non-human attribute of forces. 'van Herpen's dresses show how agency can be performed by technology in such a way that they can no longer be understood as a strictly human property' and thus open up a dialectic for understanding all fashion production in a similar manner (Smelik, 2018, p. 48).

Smelik (2018) demonstrates the necessity for fashion research, especially such as my own, to be based in a new materialist framework. However, to understand the minutiae of forces attributed to the production process, I find myself requiring a necessity to engage directly with the producers of fashion. This could be approached similarly to how Woodward (2007) studied clothing choices by utilising in-depth interviews. However, to bring this study to a new materialist approach, any line of questioning would need to be as open-ended as possible and be positioned so as to avoid prompting deliberate answers by the participants. Additionally, observations of the environment and participants as they work could be undertaken as another avenue to explore the material and immaterial forces present in the becoming of the garment and designer. This too, however, would need to be conducted in a manner in which my own subjective framing and understanding of events did not impact upon what I observed. While Smelik (2018) has demonstrated how a new materialist approach can be carried out for an object-based study, further exploration of non-representational theory is required to form a methodology that does not entirely remove the human component, while simultaneously not privileging their presence either.

Section 4.2 Fieldwork Beyond Representation

One reason that some studies find themselves trapped in the mire of hylomorphism is the ambition to provide widely transferable and encompassing results. For Woodward (2007) her proposed methodology was not necessarily problematic. What was problematic however was her desire to demonstrate a pattern of behaviour inherent in all individuals. This led her line of questioning and analysis of results to seek out and champion the representational information provided by her participants, rather than the imperceptible and novel. Assigning a sovereign subject to discourse limits understanding by removing the capacity of other factors and attributing too much responsibility to the sovereign subject. In the analysis of her findings, Woodward (2007) placed much emphasis on the conscious perceptions of her participants. The materiality of the garments included in the study and micro-perceptible data that contributed to the consumer's clothing choices could have also been acknowledged to the same degree. This is where a speculative approach would have been favourable.

Speculative research lends itself to a new materialist and non-representational approach as it allows for the ability to move beyond a reductive need to generalise. Just as the inclusion of the material qualities of those involved in a dynamic assist in a non-representational analysis through eschewing the dominance of human agency, so too does a speculative perspective. Each of these approaches; non-representational, new materialism, and speculative, complement

each other. One does not preclude another but rather they work in unison, enriching the scope of one another. Rather than attempting to only provide definitive patterns or laws, speculative research seeks to spark a point of contention by pointing out the differences and contradictions present when we generalise findings. So 'while it [speculative research] acknowledges and affirms the existence of such patterns, it also affirms the existence of what any attempt to determine the probability of a future must set aside, or deem irrelevant – namely, the becoming of novel and unexpected events that, against all odds, transform the very order of the possible, the probable and the plausible' (Savransky et al., 2017, p. 7). Acknowledging the presence of novel events, the future can no longer be taken as an extension of the past. Rather than taking the present social state of the world as a natural progression of events to be used to predict the future, the present is understood as an 'achievement of complex, laborious and uncertain human and other-than-human practices' (Savransky et al., 2017, p. 2). Taking the future as undeterminable, the task is then not to seek out and classify the exactness of what events have become and will become, but to draw out potentialities present in our lived experiences. Unlike traditional research approaches, speculative research demands a certain level of risk-taking to 'enable an exploration of the plurality of the present, one that provides resources for resistance, one out of which unexpected events may erupt, and alternative futures may be created' (Savransky et al., 2017, p. 8).

Cultural Geographers interested in this kind of approach have structured their investigations in such a way as to give equal attention to the diverse, human and non-human, components of the investigation. For example, Williams (2019) asserts that methodologies that utilise audio recordings and playback allow a transformation of the sonic event. Both the normally audible and inaudible are made known allowing the listener to acknowledge 'the diverse set of nonhuman agencies that occupy fields of listening' (Williams, 2019, p. 648). These sensations cut 'across direct denotational or semantic understanding', where 'listening needn't return the listener to a process of meaning-making but is about immersion in a sonic environment' (Williams, 2019, p. 648). Roberts (2019) and Keating (2019a) raised similar points about methods that draw from writing and images. For the writing approach, students were asked to 'choose a space and write its sensation' (Roberts, 2019, p. 645), while Keating (2019a) demonstrated the intensive qualities of images through the example of the blue and black/white and gold dress. For Roberts' (2019, p. 646) written method, he demonstrated that '[w]riting – when it really writes – captures its content through an intensification that renders it expressive'. While in the case of 'The Dress', which appears to differ in colour depending on the viewer, we recognise that images can be 'involved in the production of a new visibility of colour' (Keating, 2019a, p. 655). As such, '[t]o acknowledge the affective and intensive qualities of images', and I would add audio, haptic and other visual material, 'means also to accept that they are always more than our embodied response to them' (Keating, 2019a, p. 656).

How does one fashion a methodology to be speculative though? As this thesis seeks to explore the creative production of fashion goods and the desire created by them, necessarily the garment production process would be central to the methodology. While an observation of designers could be undertaken to view the procession of events as a fashion item is produced, this would not fully allow for an acknowledgment of the subjective framing, nor the technical

capacity of the designers being observed. While designers do not fully dictate the creative becoming of a fashion good, their subjective framing and technical capacity contribute to the directionality of the fashion good's becoming, and so must be included in the analysis. Asking designers to journal their creative processes poses problems as well. Where journaling shines is in its ability to record 'eventful temporality' (Adkins, 2017, p. 126). By 'collapsing the distance between time and events and recording events as they take place', they can both be examined coextensively and be allowed to 'unfold together' (Adkins, 2017, p. 126). However, producing fashion garments requires physical labour. Designers must use their hands to allow garments to take shape, and hence would not be able to record the production process as it develops. Additionally, the likelihood for the designers to overthink and rationalise their position and contribution to the development process would be high. This would present as a problem, as it is not generalities of the production process that arise from a hylomorphic perspective that this thesis is after. As a speculative study the task of this methodology is not the 'capture of measurement, determination, and regulation, which effectively foreclose possibilities', but the questioning 'around and efforts towards the luring of the potentiality of experiences' (Savransky et al., 2017, p. 114). The methodological approach used must be one that allows difference to present itself by letting the affectual data arise. Interviews then present themselves as the most appropriate methodological avenue.

Language is a place where sense and novelty can erupt, however, it is not without its own hurdles (Grosz, 2017, p. 43). When hoping to produce something new, Deleuze states the most important but difficult task is to not think. This may appear at first counterintuitive, but the reality of the situation is that whenever we try to think about and develop a particular concept or task, we inevitably end up placing it within a representational framing already contained within our understanding. In other words, we only end up thinking through relations that have already been thought and exist in actuality. This is 'the paradox of thought, to want to discover something that it cannot think itself' (Deleuze, 2015, p. 63). This occurs due to the mind's own reliance on its intelligence. In his philosophy, Deleuze differentiates between two faculties of thinking: intelligence and instinct. Intelligence permits the 'knowledge of form, whereas instinct is a knowledge of matter' (Uhlmann, 2011, p. 162). Intelligence allows for a habitual mode of existence that places our needs and necessities above all else, guiding us to perceive only that which interests us and entertains these needs (Bergson, 1944, p. xviii; Deleuze, 1988a, p. 33). This allows for a level of efficiency and ease to one's existence, while at the same time limiting one's awareness of creative processes and possibilities. This is due to intelligence's obscuring of composites, which allows the faculty of intelligence to define solely in terms of extensity rather than in duration as well, despite duration being contained within them (Deleuze, 1988a, p. 33). Rather than producing more creative solutions, intelligence solidifies and grounds¹⁸ the concepts in the confines of the representational schema. To think creatively under the faculty of intelligence perpetuates the conception of finite ready-made solutions that fit the given

¹⁸ As Deleuze (2015, p. 176) writes this act of grounding is such that, 'something new is produced in the unveiled mind. What is unveiled is the veritable structure of the imagination, to wit the sense which cannot be understood except by and in the enterprise of grounding, which far from presupposing a point of view of the infinite, is one and the same as the principle of the imagination'.

problem rather than allowing the novelties and creative solutions to be produced (Deleuze, 2015, p. 90). To think and produce new concepts requires a non-thinking of the representational schema, as the moment we try to think what is possible, we limit ourselves to think what is already actual. 'Intelligence alone, then, is incapable of fully comprehending reality' (Uhlmann, 2011, p. 162).

While the faculty of intelligence can state problems, it is the faculty of instinct that is responsible for locating their solutions (Deleuze, 1988a, p. 21). However, simply prescribing to a mode of instinctual thought is not something that can be actively pursued. 'Instinct fully comprehends the movement of reality, but it simply acts, it does not reflect' (Uhlmann, 2011, p. 162). While carefully chosen words are unlikely to produce anything other than common-sense answers, when responding in an automatic manner, this uninhibited movement returns the speaker to a place before representation. This is as the instinctual repetition incorporates a notion of difference in it within each movement (Deleuze, 1994, p. 73). 'In the theatre of repetition, we experience pure forces, dynamic lines in space which act without intermediary upon the spirit, and link it directly with nature and history, with a language which speaks before words, with gestures which develop before organised bodies, with masks before faces, with spectres and phantoms before characters - the whole apparatus of repetition as a 'terrible power' (Deleuze, 1994, p. 10). If a method of questioning is employed that places the interviewee in a state where the faculty of instinct is utilised, through spoken words it is possible for novel and creative forces to bubble to the surface. Here the micro-perceptual data that has acted on our unconscious can arise and demonstrate to the listener the power of the affective forces that we encounter.

As common-sense answers, or those that adhere to the representational schema, are pitfalls that the speaker can gravitate towards, it is necessary to structure questions and the questioning process in a manner that makes the process as dynamic and open as possible. A good problem, according to Deleuze, is one whose solution does not exhaust the problem nor does its solution presuppose the question that constituted it (Deleuze, 1994). It should instead be creative and contain a multiplicity of virtual solutions, of which the one that shall become actualized is unknown at the moment of the problem's constitution. One of the ways that speculative research deploys to not slip into bad problems and common-sense answers, is in its focus on process, which looks at 'the tools, instruments and devices that are used in the application of social and cultural research' (Savransky et al., 2017, p. 113). Rather than asking the interviewee why they did something, they are asked how they did it and what material objects were included in this process. Taking this approach to questioning lets the speaker remove themselves as a sovereign body dictating the process of production, which allows the speaker to begin to move beyond common-sense answers. Speculative methodology is not simply descriptive, however. 'It is performative' (Coleman, 2017, p. 134). 'Its interventions are designed to "prompt" emergent enactments that can problematize existing practices... and open up the prospective' (Quoted by Dunne and Raby in Coleman, 2017, p.134). While an interview might start with direct questions pertaining to related processes that occur, they must not end there. Instead, these questions should act as a starting point to allow the interviewee to unfold before the interviewer. Here the interviewee, if permitted to continue speaking freely, can build up a

rhythmic momentum from speaking that encourages the faculty of instinct to navigate the individual's answers. While the interviewee might initially display some uncertainty or lack of directionality in the freedom allotted to them, this is necessary to allow the emergence of the novel forces acting on the individual to present themselves through spoken words. The elements that allow for a speculative study are 'precisely what emerges from confusion and rupture' (Guggenheim, Kräftner, & Kröll, 2017, p. 146).

Once recorded, the method of analysis for the interviews becomes vital. Just as the interviewee tends to answer with common-sense answers, so does the interviewer tend to analyse the results in a representational manner. Rather than acknowledging the typically imperceptible and novel findings, it is normal to seek out patterns of information that affirm popular or common beliefs. This is what Deleuze refers to as an 'image of thought'. An image of thought is an idea that has been entrapped by past and popular beliefs and is what is used in the recognition or identification of a representational form such as objects or experiences. Recognition of a form and its identity takes place through a modulation of the faculties of 'common sense' – perception, memory, imagination, understanding. How much of each of these faculties is used to identify the form is decided through one's 'good sense' (Deleuze, 1994, pp. 133-134). We could say then that an image of thought is one that has rather 'bad sense', or is lacking in good sense, as it relies too much on the faculties of memory and popular understanding when it is delegating how much of each faculty will be modulated together. Instead of allowing the perception of the object or situation to speak for itself, it calls upon prior knowledge and infuses it with this in order to form an idea or thought. This poses a problem for Deleuze who sees this mode of thought as an obstruction, rather than thinking and producing new concepts; the thought is so filled with presumed truths that it fails to ever be able to move past them (Deleuze, 1994, p. 134). Instead, an analysis of results undertaken in this manner will tend to reproduce what has already been accepted, disregarding any novel findings.

Deleuze's answer to this is the 'image without thought', which he defines as a thought within itself or as 'the act of thinking which is neither given by innateness nor presupposed by reminiscence but engendered in its genitility' (Deleuze, 1994, p. 167). As a thought that does not partake in the faculties of representation, it does not lend itself to the act of recognition. Recognition must contain some form of memory or prior knowledge. It cannot just exist with just a modulation of the senses or through what is perceived (Deleuze, 1994, p. 139). Therefore, what is recognizable to us can never become an image without thought. To truly think without representation is a difficult task, however, and one that the individual must struggle through. Understanding this to be the case, Deleuze turns to Bergson's 'method of intuition'. For Bergson, intuition is the method used to evaluate modes of thinking, allowing us to draw out false problems and formulate true problems which will result in creativity or innovation (Deleuze, 1988a, p. 115). It does this by a process of division so that problems may appear as a difference in kind rather than a difference in degree¹⁹ (Deleuze, 1988a, p. 14). Through this method,

¹⁹Bergson (1988, p. 75) describes those that differ in degree in terms of spatiality and sameness. For example, an object that is seen in the morning and then at night will perceptually look different due to

Deleuze dictates 3 rules to follow in order to orient the individual towards non-representational thinking and analysis.

Rule 1: 'Apply the test of true and false to problems themselves. Condemn false problems and reconcile truth and creation at the level of problems.' (Deleuze, 1988a, p. 15)

True problems are those which contain within them an inexhaustible multiplicity of answers. As these problems do not have predetermined answers, through the acquisition of solutions, new or different concepts are produced. In contrast, false problems take two forms: that of 'non-existent problems'; and that of 'badly stated problems'. Non-existent problems are formulated via a question of negation by acknowledging the solution as preceding the problem. This is the type of thinking that hylomorphism promotes. To demonstrate non-existent problems Bergson uses the example of 'being' as a solution to the question of 'nonbeing' or rather 'Why is there something rather than nothing' (Deleuze, 1988a, p. 18). In order to ask this question 'being' must already be an existing concept before nonbeing poses a problem of it. It would be the same as saying that the invention of the automobile was the result of the problem of no automobile being posed rather, than that of the need for faster transport. Non-existent problems are also those which are relational or comparative, for example, 'Do workers in Sweden experience greater work satisfaction than those in Turkey?' as these questions never produce any new information or processes but rather only lead to a reproduction of information in various ways. Badly stated problems are something quite different altogether. They result from the grouping of two composites that differ in kind, while under the guise that they only differ in degree: a result of the faculty of intelligence. This results in a problem that assumes a reducibility of two composites that differ in kind despite the very condition of those that differ in kind being irreducible from each other. An example of this that is germane to this thesis is the understanding and approaches given to questions pertaining to moralism and ethics. Scholars since the 1970s have posed questions to unethical production and consumption of fashion with hopes to understand it and overturn its practices. Despite this being a problem of ethics, however, it has often been approached through moralism. This can be seen through efforts to make consumers aware of the impact negative practices have on the factory workers, with the hope that this will act as a deterrent for the consumer to purchase unethically produced goods. Approaches like this are short-lived. Once consumers gain a degree of separation from the information provided, they will return to their normal buying behaviour (Hassler, 2004; Traub-Werner & Cravey, 2002). This situation occurs as the problem of unethical fashion consumption was never a problem of moralism. Assuming it to be a problem of moralism positions the question of unethical consumption as a badly stated problem. According to the Deleuzian-Spinozan approach deployed in this thesis, moralism and ethics are not reducible to each other. They are not differences in degrees but differences in kind. Moralism adheres to transcendent

the different light sources despite the object not having actually changed. It is only a perceptual difference. In contrast a difference in kind is a conceptual difference such as a difference in the very structure or composition of the object. For this reason, Bergson relates time, a composite of extensity and duration itself, as catalyst for creating a difference in kind while difference in intensity is a difference in degree.

ideals, while ethics refers to immanent qualities of capacity (Smith 2007). Any question posed to the fashion industry regarding its unethical practices must be addressed through an understanding of ethics if it wishes to be solved.

Rule 2: 'Struggle against illusion, rediscover true differences in kind or articulations of the real.' (Deleuze, 1988a, p. 21)

Properly posed problems must be formed of those which differ in kind, but the faculty of intelligence creates what Bergson describes as a mirage whereby composites appear to only differ in degree. This is true of all within our human experience, which is presented to us as an amalgamation of composites that are made to appear singular. The method of intuition acts as a process of dissection so that the composites may be separated into their 'natural articulations' or singularities that constituted them in the first place. This allows the composites to be analysed as differences in kind. The method of intuition is then the reversal of that of intelligence, although this statement makes the method appear overly simplified in comparison to its real application. For the reversal of intelligence, we must place ourselves at the 'turn of experience' or what Deleuze refers to as the decisive turn (Bergson, 1988, p. 185). This is the moment when the lines of duration and extensity conjoin to form existence. Here we can experience a pure perception in which 'we are actually placed outside ourselves' and 'we touch the reality of the object in an immediate intuition' (Bergson, 1988, p. 75). This differs from a normal perception that only gives us what interests us in an object. Through this second rule, we can remove the virtuality of matter, or in other words what memory has given it, by acknowledging the micro-perceptual forces that have contributed to the problem's constitution.

Rule 3: 'State problems and solve them in terms of time rather than of space.' (Deleuze, 1988a, p. 31)

The final step that Deleuze outlines, concludes by bringing focus to the need to solve problems as differences in kind rather than in terms of differences in degree. Doing this dictates the necessity to engage with micro-perceptual data. Within the production of any material or immaterial good, there are a plethora of perceptible and imperceptible forces that jointly contribute to the good's production. Through an understanding of the contributing forces, the singularities contained within a product's creation, which act as points of divergence or orientations, can be drawn out. By knowing the singularities one can understand any already posed solutions as well as draw out other true solutions. One should be able to problematise concepts in a manner that does not leave them cut off from their creative solutions, and in turn, produce the creative solutions that these problems deserve. When analysing interviews this provides the interviewer with a method of approach so that while reviewing transcripts, they do not employ reductive reasoning to each concept given rise to. Instead, the interviewer must struggle through, problematising each concept in a manner that rids it of as much representational framing as possible. Once the non-representational state of each concept is acknowledged, creative solutions can be posed that adhere to each of the contributing forces present in the concept's formation.

This reiterates why a study like this lends itself to a speculative approach. While scientific research traditionally lends itself results that are applicable to distinct populations, this method of analysis does not, as it necessitates the production of results that are not exhaustive of their problems. Speculative thought, however, is not concerned with the creation of laws or concepts that reduce individuals and objects to banal bodies. It is 'a trajectory of thinking that uses concepts to intensify experience and enrich our philosophical and theoretical analysis' (Thomas, 2017, p. 201). Through these 'theoretical and philosophical' insights we are able to further our 'perception of reality by drawing attention to the distinct, yet unperceived, objects at work in its structure' sparking new modes understanding the world around us (Thomas, 2017, p. 203).

Section 4.3 Outline of research design

In line with the above discussion, for this research, a qualitative study of a speculative nature was conducted in order to build on current theories surrounding material consumption. To do this, in-depth interviews with the participants were completed using a recursive model. This interpretive verbal style was chosen as, 'language links the depths of bodies to the surface of events...through the sense that erupts or is emitted by both' (Grosz, 2017, p. 43). This eruption of sense, which links the affects to the body, is much more easily accessible with an unstructured approach as it caters to spontaneous and inadvertent responses (Minichiello, Aroni, & Hays, 2008, pp. 66-69). Importantly, a recursive method does not pursue a logic or meaning that would be external to the discourse or imposed upon it. Rather, it picks up on the respondent's own words in such a way as to push minor tendencies and amplify points of bifurcation within the discourse of the interviewee.

The questions asked revolved around the process of production and consumption. The interviewees necessarily were producers of fashion garments and/or textiles. In addition, the participants that I targeted of this occupation were chosen due to their dual consumption of fashion, first in their purchasing and wearing of fashion and second in their production of fashion. Production is understood as a form of consumption, as producing new fashion garments involves an engagement with and the consumption of pre-existing fashions, as well as the micro-perceptions that lead to their creation and popularisation. Micro-perceptions or affects are what change our capacity to act or be affected by continually surrounding us and subtly working on our, often-unaware, state (Smith, 2012, p. 204). They are what assemble to create our drives and therefore our desires, and thus were the focal point of my analysis. Of course, just because an object produces affects it does not mean that we are able to perceive or knowingly perceive all of them, but the wider the exposure to a variation of sensation, the easier it is for us to do so (Bergson, 1988, p. 57; Grosz, 2008, p. 61). For this reason, I targeted more avant-garde producers as they would be exposed to a great variation of sensation in their everyday encounters. Through everyday interactions such as walking down the street individuals are exposed to certain levels of sensations that pertain to streetwear and normal 'accepted' forms of dress. In contrast to the sensations of everyday clothes, avant-garde fashion has a higher level of abstract creativity, which allows it to produce greater levels of sensations (Ruppert-Stroescu & Hawley, 2014).

I further narrowed my selection of interviewees through the understanding that the more involved or close to the creative process, the more receptive the designer would be to the micro-perceptions apparent in the design process. Within the higher levels of the market – the independent middle, pret-a-porter, and haute couture – the creation and transference of designs are non-linear, with each inspiring the other as well as drawing from political, cultural, historical, and abstract sources (Gam & Banning, 2012; Kyratsis, Dimou, Manavis, & Bilalis, 2015; Quinn, 2015). It is at these levels that abstract creativity may occur, and subsequently where new designs are born (Ruppert-Stroescu & Hawley, 2014). Those working within the realm of fast fashion, however, focus much more on adaptive creativity, which sees simplified aspects of designs of the higher levels reproduced at much lower price points and with huge speed (Ruppert-Stroescu & Hawley, 2014; Segre, 2015). Fast fashion retains some of the affects and sensations of its origin, and will therefore affect its consumers in a similar, albeit diminished, way to its high fashion counterpart, as it is not at this level that conceptual design takes place. I determined therefore that producers at a higher level in the market were more suitable for my study as they are the ones participating in artistic creations. In conjunction with this, I also targeted those who were either in the early stages of their career or who run a small intimate business, as otherwise there would be a likelihood of the name designer to have taken over a more administrative role and therefore not participate directly in the creative processes. To summarise, the designers I targeted were middle to high end designers, who were either the sole or primary designers for a label that primarily produced garments of a more aesthetic and ornate nature rather than basic everyday wear. This, combined with their dual consumption of fashion (in their purchasing and wearing of fashion and in the production of fashion), was expected to provide a rich source of understanding for my research.

It should be noted that micro-perceptions remain imperceptible to the individual until they have been individuated into their subjective reality. At this point, they become conscious perceptions and are not the minute forces that I was interested in observing, as once a perception becomes conscious the individual is able to rationalise it by placing it in a representational layer. Because of this, a recursive method of interviewing was employed. Recursive questions ‘encourage informants to offer relevant data through a conversation with the interviewer’ (Minichiello et al., 2008, p. 412). This unstructured approach involves minimal intervention by the interviewer. Instead of focusing on collecting ‘an inventory of objective facts’, a recursive model promotes a ‘subjective interpretation and evaluation of the events’ the interviewee is informing the interviewer of (Minichiello et al., 2008, p. 412). Using this model care was taken to avoid leading questions that may prompt a predetermined answer. Participants were encouraged to keep speaking and lead the discourse into the avenues of their interest through the use of deliberate empty space. When speaking for a length of time individuals tend to fall out of their predetermined answers that they assume the interviewer wishes to hear, and instead, the preconscious micro-perceptions acting on the individual begin to erupt (Minichiello et al., 2004, p.413). While I had a basic outline of questions to ask, as the participants were encouraged to lead the conversation, these were only used as a guide or prompt in circumstances where a lull in the conversation appeared. As a result, the line of questioning for each interview, whilst centred around the same topics, was not identical in nature.

While the designers were chosen for their dual consumption and production of fashion, it was the process of creative production of fashion that was targeted in the line of questioning. As art objects, fashion garments are transporters of 'qualities, elements, or forces that abide in the transindividual' (Grosz, 2017, p. 205) that constitute the ever-evolving individual. The production of fashion, therefore, yields 'something of the intensity, and chaos, of the pre-individual that is both within us and in the world, which we share with the world' (Grosz, 2017, p. 202). In other words, in investigating the production of fashion I hoped to draw out affects that attribute the desires experienced by the body. Hence, I asked questions pertaining to how they begin the design process and had them provide a detailed overview of how this would progress through to the final garment. This included what materials and tools were utilised, where each step took place, and any particular processes or techniques employed in the production process such as the use of drape. For example, in the interview of respondent SA, she was asked, following her self-introduction, to detail how the production process begins for her. Here she mentioned that she commonly worked with children's toys and other unconventional materials. Being such unconventional materials, I was curious as to how she worked with these products and how that affected the design process. The conversation turned to a discussion of her joy of going to hardware stores, as well the physical demands of working with 3-dimensional objects that are made of hard plastic. Through the themes covered, my focus was to attend to the minutiae of the production process, while edging into the realm of consumption through their discussion, since production itself involves material consumption.

In addition, where permitted I also observed the participants in their working environment as they participated in the production of material goods. I paid particular attention to the environment itself, their reactions, their movements, and their attitudes to the process of production. These observations were intensive and undertaken after the interview had taken place. By observing the participants, I was able to gain a richer understanding of their social environment, how they interacted with it, how it affected them, and they affected it. This further complemented the initial interviews, helping me to formulate a clearer image of the minute perceptions acting on and contributing to the participants' work and style. While this added additional time demands to an already intensive research method, a small sample size made this intensive investigation possible.

To determine the number of participants theoretical sampling was utilised. This allowed for the study to dictate the number of participants as it progressed until a level of saturation was reached (Minichiello et al., 2008, p. 169). As this type of sampling is dictated by the progress of the study and the data collected in the process, a sample size was not pre-determined (Minichiello et al., 2008, p. 173). Theoretical samples tend to be small due to the length of time spent in their analysis. My own study reflected this, resulting in a final number of 10 different participants, four of whom were interviewed together. This was also in line with my chosen method of research, which lent itself to a smaller sample size, as compared to other research methods, in-depth interviews are more time-consuming in their interview length, production of the transcripts, and analysis (Minichiello et al., 2008, p. 71). For the specific recruitment process

of designers, I targeted fashion designers both in Australia and abroad who were made apparent to me through the use of designer profile websites, new and emerging designer awards, and fashion week exposure articles. After the initial selection of participants, I implemented the use of a snowballing technique by requesting the participants to provide my details to other potential participants so that they may contact me. This approach was implemented as utilising multiple starting points for my sample would decrease the possibility of sample bias (Flowerdew & Martin, 2005, p. 117) which was a potential issue given the small sample size utilised. As my study adheres to a view that rejects the idea of the sovereign subject as the sole creator of 'their' works in place for one of pre-individual affects and problematic encounters, the number of respondents was less important than the encounters themselves and what findings erupted there. Rather than attempting to find a set rule or law that could be applied to the general population as quantitative research does, through my qualitative research I produced findings illustrative of my chosen population (Flowerdew & Martin, 2005, p. 112), which I problematized in relation to the supporting literature and developed to generate further theory.

Aiming for my study to acknowledge the non-representational nature of events as much as possible, the same care taken when interviewing the participants was sought when analysing the results. As a speculative study into the material and immaterial forces present in the production of fashion, rather than attempting to produce a concise analysis of fashion production that could be used as a blueprint for all fashion production, this study was situated to explore and draw out the minute forces present in the production process. In analysing this study, I did my best to draw out the perceptual forces as I saw them rise to the surface, and the reader may note some similarities between the minute forces presented by the various designers. However, while there may be some similarities, the perceptual forces present in one productive act are not consistent in all acts of fashion production. Additionally, the pre-individual contains an infinite number of micro-perceptions, so it is not possible to know all that are acting upon an individual. This is why the formulation of an exact rule of forces inherent to the production process is not possible nor sort after in this study. The overall empirical focus of the thesis is to suggest that the productive forces normally excluded from the understanding of fashion production provide crucial insight into the everyday functioning of the fashion industry.

In order to capture this data, I used a voice recorder to record the voices of my participants during both the interviews and observations, so that it was possible to re-listen to the sessions to make sure that I had not missed any relevant information. While it has been noted that video can be useful for research that focuses on the body, it has also been noted that the use of video can make participants 'act up' or feel greater discomfort than when using a voice recording (Simpson, 2011). As I wished my participants to act as naturally as possible and feel the greatest level of comfort, I chose to just use voice recording instead. In addition, notes were taken during and after all of the sessions, which were summarised using a recursive approach. For the observations, these were recorded via a field diary. How often notes were taken depended on how comfortable the participants were, as sometimes regular note-taking during an observation can lead a participant to feel self-conscious and therefore not act naturally (Flowerdew & Martin, 2005, p. 181). At the very least a summary of the observation was written up at the end

of the session. Where permitted, photographs were also taken to capture a more vivid picture for analysis (Flowerdew & Martin, 2005, p. 182).

In the following chapters, the reader will notice a single or double lettering used to refer to each of the designers. While consent was received from all the participants to publish their names and labels, it was decided that these would not be shared in the thesis and any brands mentioned would be left as unidentifiable as possible. This course of action was taken, as the moment an individual is provided an avenue of representational data they will begin to rationalise and employ common knowledge. The individual is produced in a manner such that it will seek to understand what is before it through the form of recognition, but doing so 'will never inspire anything but conformities' (Deleuze, 1994, p. 134). This moment of applied recognition is automatic and one that the individual must struggle through to begin ridding themselves of. Consequently, it was decided that providing the reader with explicit names or identifying information would impair their ability to think beyond the representational information provided. With this in mind, the transcript excerpts in the following chapters are intended to provoke thought about the micro-perceptual forces contained within the fashion industry and the role they play in our desire for fashion itself.

Chapter 5

Empirical Analysis: Fashion Production

As demonstrated in the previous chapters, the current scholarship on fashion production has placed it in the hylomorphic schema. Despite the public's general acceptance of this framing of production, I have argued how such a framing not only contradicts fashion's inherent productive nature, but also limits our ability to accurately think about and understand the implications of its creative production. Throughout the chapter, I will demonstrate how fashion production is generally understood by my participants, who all actively participate in the process, while reflecting on the processual nature of the forces implicit in the production process. In addition, how these forces alter the social perception of the fashion production process will be acknowledged.

Section 5.1 Inhibiting

C: "If you had to do like a 'true fashion way' have to draw it and then you know work out where the lines are going to be, the stitch lines, design lines or you know where the zips are going to be, all that kind of stuff and then from there you kind of just take it to the next level."

This "true fashion way", as C describes it, is an approach that most typically lends itself to the realm of hylomorphism. Beginning with a paper form and calculating each step of the way before any interaction with the fabrication and body, inherently leads to a prescription of form over matter. As discussed above, beginning with an approach that exists with the representational or the figurative is not problematic, but it must not end there if something truly new is to be produced. For anything that is produced with the hopes of being more than an imitation an act of, in Simondon's words, transductive modulation or, in Deleuze's, diagrammatisation must occur (Bell, 2011, p. 16; Sauvagnargues, 2012). These processes require the introduction of chaos and the detachment of the artist from representational concepts around them so that the process itself can germinate and undergo a transformation. This is what artists like Francis Bacon, discussed in chapter 2, were able to do, which allowed them to produce new sensate pieces of artwork despite beginning with clearly figurative inspiration. If one were to follow through with such a linear and controlled approach as C describes, there would be no place for the chaotic process to occur and no creative solutions produced. The artists would necessarily keep repeating and producing what they had already encountered.

For any artistic endeavours, taking such an approach, wherein not only the basic design but every stitch line is planned prior to the introduction of the material and human form, greatly limits the creative solutions that can occur. In concurrence, and of concern for fashion design, it

sets a trajectory wherein the finished garment is not only uncreative but also at best ill-fitting and at worst contorting to the human body, as with the corseted dresses of the 1800s. When the folds of cloth are allowed to develop with the body, the shapes that they acquire are not only for aesthetic purpose but rather, 'convey the intensity of a spiritual force exerted on the body' (Deleuze, 1993, p. 122). Each fold contains the history of resolute micro-perceptual data that lead to their decisive 'choice' to gather around the body harmoniously in the manner now showing. Failing to let this process take place will likely result in an uncomfortable outcome, not only for the wearer but the viewer, and the disconnection between each component will be apparent.

It should not come as a surprise that despite this 'true approach' being known and accepted as the correct way by all my interviewees, none of them demonstrated following it to the letter. While some were closer to this approach than others, all deviated in some way or another. Assuming that I was not just unlucky enough to have acquired information from people that are all outliers, and drawing from my prior knowledge of the design process from my time spent at design school, it appears redundant to continue propagating the idea that this controlled procedural approach is an accurate and given reality of all fashion production. Regardless of whether this approach is accepted to be the fundamental process of design by the industry's participants, if no one implements such an approach accurately, it is null and void to accept it as the only basis for understanding all fashion design and the industry at large. Instead, we must accept and acknowledge the creative process as a processual event given rise from the implicit forces at play.

What interested me the most about this hylomorphic approach to design was where and when it was most greatly implemented within the design process and how this impacted the resulting garment. From my interviews, it became apparent that the most direct representation of this prescribed format takes place when designers enter into a work relation with a designated client, rather than simply designing for themselves as K describes below.

K: "Generally, when you work with clients in any way or collaborators, you always start with drawing. Whereas in my personal process drawing come quite late... relatively late, like materials come first. Whereas, with clients, it's almost always drawings come first because you can make them see something. That's just the nature of... still most design for footwear especially. I think it's probably the same for womenswear and stuff as well. Oh no maybe not, maybe not so much, but certainly, for footwear, it's still mostly done with just hand drawing initially, that hasn't really changed in you know a hundred years."

When working with a client, regardless of the medium of output, drawing does become a primary application that alters the natural creative process. This implementation of drawing as a primary phase in the design process is necessary as a mode of communication between the

designer and the client. In addition, when designing for another party, generally the designer will not have free reign over what is created, and as a result, both the designer and the client must reach a mutual understanding of each other's trajectory of thought. The design process becomes in some ways a lot more complex and less fluid than when the designer is able to design for themselves, and this has several implications for the design process. Rather than allowing a germ of chaotic expression to grasp the creative act and let it progress beyond the figurative, the designed object must remain within representational limits, despite the need to move beyond the figurative to the figural to produce a truly new piece of work (Bell, 2011, p. 14). Besides the necessity to remain within representational limits, the utilisation of drawing as the primary design practice places the design process in a more hylomorphic territory, which debilitates the creative process by placing distance between the primary material forces implicit in the creative process. Simondon (2009) explains his theory of creative production as the resolution to an amplifying process wherein two or more disparate terms enter into a relation within a metastable milieu. When Simondon speaks of disparate terms we are of course referring to the physical materials afforded to us, such as the fabric, figure, and machinery on hand. But we must also remember that the micro perceptual data is just as important as the perceptible. Having different lived experiences, the inclinations of the designer are not necessarily aligned with that of the client. If the designer were to work based off their own understanding of the design brief and inclinations they hold about it, they might find that they arrive at a very different conclusion to that which the client was expecting. Therefore, communication between the two is necessary, despite this carrying its own difficulties.

Recognition must contain some form of memory or prior knowledge. It cannot exist with just a modulation of the senses of what is perceived on a macro and micro scale (Deleuze, 1994, p. 139). When the designer and client attempt to communicate their own perceived trajectory for the designs being created, they must first gather their perceptions into a recognizable form, one that is endowed with a layer of representation. This is no easy task as many of our micro-perceptions appear imperceptible with only those 'remarkable' few, the singularities, appearing to us in clarity (Smith, 2007). To communicate every inclination and have it understood by the other would be a very difficult task. Once our ideas are solidified in a recognizable form, they become confined in the representational schema where only pre-existing concepts can exist (Deleuze, 2015, p. 90). As such once the designer and client have reached a communicative space and understood what the other requires, the creative process has already ended. The designer can of course reopen the problem to creative intervention so as to not allow themselves to end with the representational (Bell, 2011, p. 16), but this is not always welcome by the client who is expecting an agreed upon result, as demonstrated by AS when discussing her work with client G (chocolate brand).

AS: "I found this harder because I feel it's less of an organic process. It's more contrived and I feel it's a bit more artificial. Because it's like, oh I know already what I want to make, but I need to kind of draw it before, and also, I feel... I like to make things evolve. I don't like to be limited by the design, because maybe when I go and start making something, it's going to turn out better."

With some material, or something, you know, doesn't work, sometimes it's too heavy, so the shape you draw, like, wouldn't be the same, and then... It was funny because I started with one of the dresses for G (chocolate brand). Started going a bit crazy and added like, you know, more and more fabric. And the project manager was like oh it's great, we love it, but you can't do it, because, you know, the client signed the designs, so you need to respect it. And I felt like quite frustrated. But I had to, you know, it was like a commission, and you know, also that's another... obviously, you need to make the money, so you need to please the client. So, I had to like, kind of undo what I'd done, which was a bit frustrating, because it's like... you know it looks better."

AS's frustration is clearly felt in this excerpt in that she is not able to let things 'evolve'. She has been greatly limited in what she is able to create, and to a certain extent is not able to be creative past what was decided between her and her client in the initial discussions. As Bell (1978, p. 42) writes, 'Fashions are never created, always they evolve'. As a seasoned designer, AS's instinctual nature was to move past the prescribed form that she and her client had agreed upon, as she knew that allowing the materials to speak rather than enforcing a prescribed form upon them, would result in a better and more creative solution, one that could not have been thought during the initial consultation phase. The client, however, was expecting an already agreed-upon result, and as AS mentioned, this meant that she had to undo much of the creative work she had accomplished, despite her client's consultant acknowledging that the changes were for the better. It is due to this that most designers given a choice will not design in this way²⁰ as it removes not only the designer's capacity for creativity but also the joy they receive from the process.

As Zepke (2005, p. 9) notes in his reading of Deleuze, at the very heart of art is its ability for joyful expression whose affirmative action is that which gives our actions a will to power, the ability to live a more active rather than reactive life. AS's frustration at the process used to create her client's dress was not just a result of the annoyance caused by its hindrance, but by a bodily knowledge of the joyfulness it had stripped her of. With every creative act, it is not only a physical garment that is being produced, but the designers themselves are able to have their capacity for life expanded or reduced. AS's frustration is particularly notable as it marks a disindividuating act wherein her creative capacity was reduced while knowing the potential her capacity could have been expanded. As such she is able to feel the tension between the disparate forces at play, while not being allowed to reduce their tension through an act of becoming.

²⁰ K was my one designer who I interviewed that actively worked as closely to a hylomorphic approach as possible. This was partly due to her designing footwear rather than clothes and the extra restrictions this comes with due to a higher emphasis on functionality and wearability. She also interestingly expressed difficulty with finding inspiration at times, liking better to work with clients as they would set up strict boundaries for her to work within. This was of interest to me as all the other designers expressed an abundance of creativity that they had a harder time trying to reign in and record rather than being stuck for ideas.

While AS's negative experience was focused much on herself, P notes that this more 'traditional' approach goes beyond just limiting the creative process and joyful expression it can create for the designer. Instead, this diminishing effect can extend to the viewer of the fashion garment as well, as we see in the excerpt below. To P there appeared to be an actual limiting of the essence of the garment altogether.

P: "We love to work in 3D directly because you have something spontaneous that comes from it. When you work with sketches, like all the other schools, there are a lot of other schools, in Paris for instance, you're sketching, sketching, sketching and sometimes they sew and sometimes they make it in 3D but... we hate it [laugh], because, at the end, you can see it. I hate it when I see somebody in the street or at a fashion show where you can feel that it was sketched before. You know the idea came from a sketch because, for me, fashion design is like the opposite of two dimensions. The core of fashion design is three dimensions. Most of the time, people who sketch in 2D, the sketch is like only the front of the look. So, when you see it from another angle and everything you see that the clothing is not... I don't know... like really... it is not made for the body. A body is not 2 dimensions...and you see it."

As P alludes to, working in a 2-dimensional form does not allow the designs to contemplate the entire body, but rather only a representational image of the body, as well as a perceived state of the materials that are assumed to be used in the final finished garment. Rather than incorporating the human figure, the material, the presumed end-use, and target audience, etc. into the design, the human figure is replaced with an often-distorted paper doll and the material with paper. Such an approach either produces unnatural results or requires extensive reworkings and developments to the design once placed in a 3-dimensional format. Without such reworkings, the joyful essence is diminished in its expressions, unable to fully produce affects and percepts, and it is here that fast fashion brands with their quick turnaround can struggle.

Drawing is often taught as a way of incorporating function into designs as a way of letting students visualize where seams and openings should be placed, despite the removal of an actual body hindering this very process. In fast fashion companies, this effect is amplified as they produce designs so quickly that sometimes the body is not able to be taken into proper consideration, producing ill-fitting and poorly structured designs. When the human figure is incorporated from the beginning, however, it can help inform the process, creating not only more complementary designs but also more comfortable, well-fitting, and joyful creations.

With the body as its canvas, the concept of fit is always important for fashion design to some degree. While fashionable clothes are objects of aesthetic expression, they also must be at least functional to the degree that they can be worn, and the more comfort and ease incorporated

into them while retaining their aesthetic expression the better. As discussed in chapter 2, fashion's incorporation of wearability is one of the factors that leave some to see it as no more than a craft, as they view art as only that produced for pure contemplation not use (Miller, 2007). This is as it is viewed externally as being an added layer on top of its artistic expression, meaning that fashion objects are no longer able to be pure contemplations of sensate expressions. However, by working directly in 3D this is overcome to a degree. As AL says:

AL: "I think that for the functionality, it must be at the very, very beginning. Because it will tell you also how the volume will be. If you can open it in the front or right here, or in the back. You have to know that first."

Rather than being an added layer, the functionality becomes incorporated into the creative process by letting the body assist in dictating what shape the garment will take and where the openings will sit. Each fold in the garment dictates an intensity of forces between the cloth itself and the cloth and the body, so when the fashion garment is produced to harmoniously enclothe the body, it dictates a successful individuation wherein the most pronounced disparate forces have reached a resolution and thus the production of positive micro-perceptual data (Deleuze, 1993, p. 122). This of course does not imply that functionality becomes the primary focus, but that its contemplation is incorporated passively into the garment during the creative process. As stated before, it is not only the materiality of the garment and the body that are included in the production of the design, but also the designer's physical capabilities, the intended end-use, and target market alongside other more minute influences. Despite functionality often being perceived as a restrictive quality on design, AL's method of incorporation reveals that it is not necessary to place an incompatibility between the two. As P states below, there are many circumstances where comfort and functionality may take an almost insignificant role in the creation of the garment, and this is often influenced primarily by a drive to produce a more creative and expressive garment. Hollander (1978, p. 312) herself noted that even when aspects of design are introduced at the beginning, with the intention of them holding a utilitarian position, they are 'quickly sacrificed' for the implementation of more aesthetic concepts.

P: "I think the comfort comes in the beginning. But first, as a whole, as a collective, I think it's like one of our big challenges. It's like we make like some really creative things and really beautiful and really spectacular... And then we always have to be really careful in the fittings to make the clothing really comfortable and practical and if not then for a reason. Because sometimes you, for instance, you want to have a shirt that's actually transparent and you can see the breast of the woman who's wearing it and why not but, you just have to be conscious about it and to be conscious that not anybody would wear it... And sometimes you have like a really spectacular garment that are by nature uncomfortable like when you wear a gown and it has boning. Or sometimes it's really not comfortable because you have like this asymmetrical thing like with fabric on the side and you don't know how to

move and, yeah. But we have this sentence that we have to learn in fashion school that really the garment doesn't wear you. You wear the garment. So, it's always something that we have in mind. That you have to wear the garment. Not the garment to wear you (laughs) because the people who are wearing it are more important than the garment itself."

While comfort goes hand in hand with commercial viability, comfort itself does not necessarily mean making the garment mundane. It means making a garment that can be assimilated into everyday society readily. Comparatively garments that do not employ comfort as a primary focus are more a shock to the system of both the wearer and the observer. Only the more adventurous will partake willingly in something many see as outlandish and often those that do take it up do so in an environment that provides a level of comfort to them. The need to shock is an inherent one to fashion, however as Bell (1978, p. 34) writes, 'Fashionable exposure begins by shocking the vulgar, but it ends by establishing itself as a custom and thus ceasing to shock; its failure is implicit in its success.' As such for the continual establishment of new fashions, there will always be designs that throw functionality and comfort to the wind so that they might rupture the equilibrium of the previously established style. P's caution that designs must never engulf the wearer, but rather must let the wearer take charge in their cohabitation, should also be noted. A fashion garment is able to display itself at its most beautiful state when it encounters a 'ground that suits it' (Simondon, 2016, p. 197). If the garment instead overwhelms the body rather than incorporating it into a harmonious system, neither the garment itself nor the individual wearing the garment will be able to reach their potential. So, while those wishing to rupture and bring about a new shift in the fashion industry may focus on shock, sensation and design, designers must not ignore the body during the design process.

Comfort is a concept that must be mediated so as to not inhibit the design process, whether through an overabundance or a negation of it altogether. This is not just in the aspect of designing for the consumer, but also in the designer's utilization of inspiration. The designer wishes to achieve something new and different without taking a complete leap into the unknown. For S, it is her use of prints and styling of the garments she produces where she implements inspiration that is of particular comfort to her.

S: "I always have my favourite reference prints that sort of stay with me each season. I like more crafted things like I quite often refer to Amish quilts and things but then I'll go the library and I will do lots of research there and scour for second-hand clothes and...you know go looking on eBay and things like that. I like having sort of quite an eclectic mix of ideas and combing through them and making mood boards that sort of condense down to the new ideas. I think the Amish quilts I like that they are...they're sort of handmade and crude and simple but at the same time they are quite like graphic and look quite modern. With the vintage clothes, it's just something that I'm really comfortable with and grew up with. Like I lived near Portobello [secondhand

clothing market in London] so I was always shopping there as a little kid or wearing hand-me-down clothes. And when my grandparents died when I was a teenager, I was wearing their, like, clothes and stuff when I inherited them, so it's just something that has sort of been with me in my DNA."

For S the Amish quilts and vintage style of clothing help to create a connection for her with her past and present self. In this way, the fabrics and materials used by designers are very important. As the designers are producing their work, the incorporation of physical materials causes a string of micro-inflections to take place within the designer. Those that experience more positive and comforting perceptions might find comfort and fulfillment in the design process, and these micro-perceptions, interwoven into the garments they create, can be passed on to those that consume them. They can also assist in creating a more creatively charged environment for the designer to work in. Of course, designers must also be careful when taking this approach. If they strive to replicate a garment too closely, or box themselves into a comfortable corner, their design capacity will be diminished as they will have already limited their possible creations. Rather than producing a new design or simulacra, the designer will only produce a poor imitation (Patton, 1994, p. 149). For S, it is clear that these quilts are particularly important to her, and that she is deeply drawn to the texture of them from her hand motions and oral emphasis of 'crude'. Interestingly, her workroom is almost devoid of any of these interesting textures, patterns, or colours. Instead, only white and beige block colours line every surface of the workroom, which is tidy from any clutter, a contrast to the highly embellished patterns and fabrics created and utilised in her fashion collections.

AS was one of the designers that expressed an overwhelming number of creative ideas as well as the struggle she has in reigning them in while accepting that she is unable to pursue every creative action that appears to her. Like S, AS uses items in her creative process that create a link between her future and past self, however, unlike S, AS often uses these items directly in her creations, rather than in a mood board from which she can draw from.

AS: "Yeah, it's like, mostly toys. I guess it's like, because, it's a link with childhood. And it's a very nice way to link with people because it's like a common reference. And so, I use up lots of Barbie dolls, or Legos, or yeah, like dinosaurs. People say, oh I used to have them, I used to play with them. And it's kind of a remembrance feeling. Like, it links people on a very intimate level. So, I like this. I like to create designs that create connections with people and make people have talking points. And also it's that, you know, whatever country you're from, you know, I'm French and you're from New Zealand, but I'm sure, except if you had a very unhappy traumatizing childhood, you came across some dinosaurs and dolls, and so, it's like, you know, it's very universal. So, straight away people recognize it and connect with it. That's the thing I prefer. But then I also like to experiment with materials, like more... plastic, or basically things that you wouldn't expect to find on an outfit. And also, I

mean it's funny, because as a designer, I actually use more tools than, you know, like, a needle and everything. It's more, you know, I use lots of wire and pliers, or the drill. Whereas, lots of designers just like the needles, you know, traditional sewing. Like, I go to lots of DIY shops. Or, hardware stores. For me, if you wanna make me happy, you bring me to the DIY shop, and I'm like oh my God like you can use this and this. I'd be happier than going to a jewellery shop. It's because you see the potential of things."

The nostalgic attachment AS relays about the toys serves as a talking point or way to grasp the initial audience. However, to afford the aspect of nostalgia, a state where it is the driving force of her work would be inaccurate. Recognition implies a modulation of all faculties of thinking that place the subject into the realm of common sense so that the object can be understood by multiple different individuals (Deleuze, 1994, p. 133). 'What is recognised is not only an object but also the values attached to an object' (Deleuze, 1994, p. 135). When we are speaking of recognition, then we are speaking firmly within the realm of static identity and hylomorphism. If AS wished to firmly work with the intent of producing a universally understood product with the toys, she would find the design process restrictive and necessarily uncreative and perhaps impossible. For her finished design to be universally understood would firstly require a mobilising of a social economy whose coding of minute forces and perceptual data be identical and unchanging. Additionally, she would be required to only produce a finished garment that exists within the universal understanding that she is pursuing, as anything newly produced would carry with it newly actualised perceptual data not yet universally recognised.

Instead, when AS enters into the process of production, the frame of the representational and nostalgic do not play a strong role. If she truly felt the need to cling to this concept of nostalgia, then she would actively seek out such materials for use. This is not the case, however. Rather, she places herself in a position wherein she does not allow the representational qualities of the toys at hand to limit what her design can become. From AS you can see that while she is aware of the link between the items she is using and an inherent nostalgia that they create in others, what sets her apart from others is her direct engagement with the materials themselves and their direct incorporation into the finished piece. Rather than trying to force incorporation of the spirit of the toys into her work, her direct use allows the toys themselves to convey exactly what they wish both individually and in the final piece created.

Section 5.2 Amplifying

As shown, while working commercially with clients can orient the designers' creative process towards more hylomorphic practices, designers instinctively pursue creative acts through transductive means. Rather than being limited by a planned design or proposed form, the designers suggested that real creative production arises from the ability to let go and allow the materiality and minute forces at play to take charge. This is a stark contrast to production framed through a hylomorphic lens, which assumes a level of passivity for the material components.

Additionally, designers under a hylomorphic understanding take form as Plato's craftsman, dictating what form material will take in the replication of an established Form. AS's process that she lays out directly challenges this understanding. Rather than starting with an idea and moulding the material to fit, she found her best moments came when she was able to take a step back and allow the garment to develop itself. For AS the creative process extended beyond the relinquishing of control during the production of the fashion garment, but also into the acquisition of the fabrication as well. Instead of searching for specific materials, she would simply allow these products to come to her through chance encounters.

AS: "I don't really design or draw things. It's more like what I find. So, because, I like to go to car boot sales and charity shops, or people like giving things to me, because they know I like to work with stories and materials, so they don't need things, and they're like oh, I have this like batch of dolls. And then when I get it that makes me want to do something. So, you start more from the object and then from the material, I start making something, rather than designing something and then looking to source the fabric, because I like to start from something existing, and not try to buy more things, consume more things, you know, use more resource, when you can get things that are already there. So, for example, I'm making this mermaid dress thing, and basically, it's because I got in touch with a woman that works in a charity shop in East London. And she said oh, we got like three big bags of mermaid toys that we got as a donation but we can't use them, because they don't have labels, so we can't sell it in the shop and we don't want to throw them away, because that would be a waste so maybe you can use them. So straight away I was so excited. I got there on my bike and I saw these 3 massive bags, so I made a donation to the charity shop. But there were so many, you know, and I was on my bike and then actually, it was so heavy that I actually have to call my boyfriend to pick me up in the car, because I couldn't imagine it'd be so many. And then I started to make this dress that has like a wire structure and on the top, it's going to be full of the mermaid toys. So basically, if I didn't have this woman contact me, I would never have made it. This all came from this woman calling me."

As AS demonstrates, this example displays the need to understand creative acts through transductive modulation. Rather than undertaking a reductive process, creative production must always entail an amplification for there to be something new produced (Simondon, 2009). It is this that allows what is produced to take any inspiration that the designer may have held prior to the physical manipulations and move it through the figurative to the figural by the transductive movement. Transduction is the crystalline spreading that dictates a series of individuating movements wherein each new 'structured region serves as a constituted principle for the next' (Sauvagnargues, 2012), and, as such, it is only through the resolution of each phase of individuation that the constituted individual's ontogenesis can be known. Rather than the

repressive form of production that hylomorphism assumes, production via a means of modulation is achieved from a co-extensive relationship between all components involved in the production process. AS acknowledges that she could not have envisioned this design by herself, and that it was only through her encounter with the toys that the dress in her workroom exists. This process was not an anomaly for AS, but rather how she always begins her process of production with the exception of commissions. As she puts it:

AS: "It's kind of a reverse process, it's more from the material to the idea. And then I kind of build a concept around it."

Once the materials are acquired, this process of production through exploration does not end, nor does one component, the body, fabric, designer, or micro-perceptual forces, take charge. They must remain in continual uniform communication with each other as they set forth to resolve the disparity between them. During the development process, where change is actualised, the manner in which change presents itself does not follow a predictable path. In addition, where the change would be actualised was also not known prior to the process itself. When asked if there was a component that was preferred as the place of manipulation when a design was not working, F and J had difficulty trying to attain any definitive answer:

F: "It depends as it comes together. It's as if you would have asked if the designer is the collection, or the collection is the designer. It's both. Of course, we identify with what we are doing, and what we are doing is, of course, us. When the fabric isn't working, we change the fabric first and try it out in another fabric. But if the design doesn't... wait. The other way around. It's if the volume doesn't work, then we change the volume? No, no. But it's like... okay, we have to react to what is happening, but it's not... you can't say it's always this."

J: "Maybe even the fabric is not working for that special design, but maybe you... by trying it, maybe you see something else. And then maybe it can work for something else."

F: "That's true, the process is the most important."

Rather than asserting a hierarchy between the component within a design encounter, each component acts to inform the others. There is no clear leader, just a symbiotic movement struggling to produce a new product to resolve the tension between them. The starting point and the endpoint of any product are not nearly as important as the process itself. If the process of design is forced, or the designers fail to listen to the materials being used, it could result in a stagnation of the design. As Sauvagnargues (2012) argues, Simondon's process of production occurs through the modulation of disparate terms. The resolution that these problematic terms reach is achieved through a state of resonance, which Simondon depicts as a mode of

communication between all terms in the disparate relation that are seeking to reach a mutual resolution. As often the means necessary to actualise and produce the garments, designers must be receptive to the micro-perceptual forces within this act of becoming for resonance to be produced (Simondon, 2016, p. 29). If the designers refuse to open themselves up to the creative process, such a state will be unable to be reached, and what the designers produce will be representational or the replication of what is around them.

In concurrence with the resonating disparate terms, a metastable milieu is required for the process of individuation to occur. This milieu is the saturated energetic pre-individual reality is through which the disparate terms may acquire the momentum for the event of individuation (Simondon, 2009). When the designer is 'in the zone', so to speak, this signifies that they are within a milieu suited to their task, but such a place is not static. When speaking to the designers about inspiration and problem solving, all expressed difficulties with undertaking the entire creative process from the confines of their workroom. For P, the workroom is primarily a space to enact the physical process required for producing a garment. If he is to start a new design process, however, or become stuck, being in a more dynamic location was preferable. When working in his stark white workshop, where at times he may be the only living body in the room, he found at times the clinical and barren nature of the space made it difficult to retain a connection between each productive component. The mannequin, while retaining a humanoid form, is not a body. It does not have the same dynamic shapes nor movement that a real body does. As such when arriving at a moment of stagnation, P found by shifting location to one filled with dynamic bodies, he was more readily able to arrive at creative solutions, a sentiment also shared by C:

P: "Most of my ideas come when I am not in the workroom. Actually, when I'm in the workroom it's when I've decided that I have an afternoon to make a piece. But it's actually really hard to make it because my ideas come when I'm in the street and I see someone, from far away, with a strange shape in his coat. And it's like a real normal coat but with the wind or I don't know, the way he walks, it makes like... an idea come to me of clothing. Or when I'm looking at a movie or when I'm in the Subway and I'm looking out, and I'm really close with the back of somebody so I have no other option but to look at his back for 20 minutes and on the back, there is like some really cheap detail of stitching and everything. And I'm like okay. This stitch could be there, and it will be like this and it could hold something...But when I'm here and you ask me, do a coat, I'm like oh ... The idea will be really difficult to come... really. I don't have ideas looking at Pinterest. It's really in the street, and really looking at people. And it's not something like, oh I love to look at the way people wear clothes and everything because I honestly think that people in the street... Really have not good clothing [laugh]. But, it's always nice to see really common clothing and how this really common clothing, with just a tiny intervention, could be a really interesting piece of clothing."

C: "I always love people watching because it kind of gives you a different perspective of you know what kind of garments you can create and be creative and you know add things to this, add things to that and maybe that's going to make it a bit different."

The dynamic movement experienced when outside amongst other lived bodies provided for the designers a much more energetic milieu that was able to whet their creative appetite. In addition, the variation in perspective provided the designers with a means to place themselves outside the realm of the representational or the figural. This is as Deleuze noted in his observation of the production of simulacra. The internalised difference produced in the creative process is such that despite an object being produced out of recognition of another, the form taken of the new object is one distorted beyond recognition, and subsequently something entirely new (Patton, 1994).

While also liking to be outside during moments of frustration, AS notably did not actively mention a necessity for viewing other people to help this process. Instead, simply a change in dynamic from the solitude of her workspace to the frenzy of the city was enough to shock her system by switching back and forwards between the two as necessary.

AS: "I find the city really inspiring. It's big roads... yeah. When it's busy, I mean, obviously, I don't like it too busy, because it's dangerous, but I like the movement, the people where it's a bit hectic. I kind of like the frenzy of the city I guess. I mean... well, I like a mix, because, for example, I'm really lucky, I'm just by the cemetery and I find it really relaxing so, I like the view of nature too."

AS's focus on movement during a lapse in creativity struck me particularly in relation to how this might assist in the creative process. When looking at how one could avoid falling into the trap of producing the representational or cliché, Deleuze gives us a hint. He notes that representation is opposed to repetition, but this repetition is not the act of replication, but rather the 'essence of movement' or 'movement in itself' (Deleuze, 1994, p. 10). Of course, Deleuze is not primarily speaking to grandiose displays, but rather to the micro acts of vibrations. Removed from its representational layers that seek to keep it confined to a frame, art as lived experience is the 'capture of forces', wherein by forces I refer to affects and sensation (Sauvagnargues, 2016, p. 71). Sensation, as Deleuze notes, is an intensive quality or vibration that acts directly upon the nervous system (Deleuze & Guattari, 2004, pp. 31,39) and is 'discerned as movement that runs transversally, that "translates" affects, that is what passes from one 'order' to another, from one 'level' to another, from one 'domain' to another,' (Deleuze, 2004, p. 133) during an act of individuation. The resonance or what carries the act of communication between the disparate terms is sensation's vibrational quality. When a sensation is singular or simple, it acts only as a

vector but during moments of confrontation between two or more sensations, a rhythm is established leading to a state of resonance (Deleuze, 2004, pp. 58,60).

When AS places herself within the chaotic cityscape, she is effectively placing herself within a saturated milieu of energetic vibrations. Within this energetic cityscape the potential for a state of resonance to be achieved is heightened. If the vibrational state is too busy, however, it can create noise, wherein the forces are too deferential to each other, causing interference between the disparate terms and prolonging the event of individuation. By switching between the chaotic city and her serene workshop overlooking a picturesque graveyard, AS is able to navigate an equilibrium of an energetic continual phasing of individuation that does not overwhelm or unnecessarily complicate the disparate terms' resolution.

Another point of interest is that the process of individuation does not require every component to be physically present while they arrive at a resolution between them. The actualized components take on a quasi-virtual state, similarly in line with the micro-perceptual data or inclinations that are always present in virtuality, allowing the possibility of a resolution to be found between them whilst they are removed from the initial place where their relation of disparity was formed. This could be, as K explains below, because once we are removed from the initial confrontation of the problematic, it becomes much more difficult to think through and rationalize a solution. Instead, the disparate terms are allowed to come to a resolution on their own terms.

K: "Maybe at the gym or something while exercising is usually quite a good space. When you're actually not thinking about something, when something is actually physically preventing you from thinking is usually when the best ideas come."

The concept of being physically restricted in your ability to think appears counterproductive when needing to arrive at a resolution for a problem, but it is the need to understand every step of the process that acts as a hindrance to finding a solution. It is, as Deleuze states, the hardest thing and yet that which is also required for the creative process is to not think at all (Deleuze, 2015). When the designer actively tries to force a solution, they inevitably return to the ready-made, cliché, and good and common sense. 'Genuine thinking is necessarily antagonistic towards the combination of good sense and common sense that form the doxa of received wisdom' (Parr, 2010, p. 284). These two forms of sense, rather than enabling a truly creative thought to be reached, inhibit this process as it takes place. This is because their primary focus is not on the problematization of thought, but rather the transference of recognizable information. By placing herself in a position that restricts her ability to actively think, K is able to let a true process of inspiration take place, resulting a creative solution rather than one endowed with extensive layers of representation.

This relinquishing of control over where the process of production takes the designer extends beyond their need for problem-solving. When the designers are entangled in a physical task of production such as sewing, many expressed a need for distraction so that they could engage with the material process without being enticed to think it.

AS: "I like to watch movies and, it sounds really weird, but I love to watch documentaries about serial killers, or criminals. I'm very fascinated and it's funny, because I don't know why to see really horrible things, really appeases me."

K was more specific in her answer, noting that not only did she like to watch things to remove her focus so that she did not interfere or become impatient with the creative process, but that what she watched needed to be far removed from the traditionally aesthetic realm. Shows displaying various recognizable forms of aesthetic practices only sought to reconnect her thought processes to the physical task that she was undertaking, thus reconnecting her with good and common senses, which would result in a reflective state of analysis of a frustratingly representational nature.

K: "I always listen to a lot of podcasts or a lot of audiobooks, a lot of music. Often, I watch things on like, like a TV show on Netflix or whatever. I always need... I can't just sit in a vacuum and design I need noise. Otherwise, I get distracted and procrastinate. So, I actually... ironically, I need the distraction to focus me. Usually, things that are completely unrelated to what I'm doing. So, I listen and watch a lot of true crime as I think we all kind of do nowadays. So, I listened to like a lot of true crime podcasts, like a lot of political stuff usually more documentary kind of stuff than fiction generally. It's something interesting and informative but unrelated to creativity in any way. No. Not in any way. I don't think that's fair, but it can't be anything about art or design or fashion or anything like that. It has to be unrelated."

A point that I noticed with the designers working while enlisting the use of media as a distraction, was that this was typically utilized while the designers were engaged in a process of production by hand, or to be more specific, that did not include the use of a machine. I took notice of this, as a large proportion of fashion created today is done by machine. Generally, the assumption is made that hand sewing is an aspect only implemented within haute couture, but fast fashion itself still utilizes a great deal of this type of production in the inclusion of embellishments of garments such as beadwork or sequins (Tokatli et al., 2010). Such work is highly time-consuming and does not require the use of industrial machinery; often this type of work is outsourced to women working from the confines of their own homes. Home work, due to its subversive nature of labour laws, is a topic that is of great debate for academics and human rights activists, as they see the use of such practices as both exploitative and liberating to the women involved (Herod,

1991). I was interested in the designer's choice to actively use hand sewing by choice and the reasons behind this.

AS: "For me, it's never a flow. It's always a problem so I don't like using the machine. I only really use it when I just need to do a clear line, or something really simple, otherwise, I never use it. Everything is embroidered and I do it by hand. And it takes longer, but I'm quite quick because I've done it so much. People say, oh you're really quick. And I guess there is a value of... you know people feel it, that you spend so much time in it, this kind of detail and the time kind of shows in the work. So, you make it more valuable."

For AS, working via hand enabled her to enter into a rhythm or flow. As discussed above, earlier sensation, which carries the communication between the disparate terms and expresses new affectual data, is in itself a rhythmic vibrational quality. While this may differ for each designer, AS finds the machine to be disruptive of this rhythmic quality and thus feels more productive when she is able to engage with this process via her own hand. By working directly by hand, she also acknowledges the aspect of sentimental value she feels will be heightened through her extended time spent directly engaged with the material process of production. It is true that often the greater labour-power utilised in the creation of a product, the greater value that is associated with it, but this only occurs if the consumer is aware of the implicit time held within the object's production. Aesthetic objects, due to their engagement with sensation, have a particular ability to infuse a detached impression of time into the object created. As Deleuze (2004, p. 61) writes '[w]ith the triptych, finally, rhythm takes on an extraordinary amplitude in a forced movement that gives it an autonomy and produces in us the impression of Time.' Here Deleuze is specifically referring to the triptych or set of three paintings whose relation to each other, when viewed as a set, create an impression of time through the intertwining of their rhythmic sensation. For the fashionable garment to create a similar triptych effect, the garment itself must entail three distinct components of varying sensate qualities. If an article of clothing was able to do this, then the engagement of these varying vibrations would have the possibility of creating this illusion of time as well and creating a possibly more intimate engagement with the consumer. This notion of adding value to garments via handwork did, however, presents itself as an afterthought. The actual choice to engage with this process was done so more for the positive affirmation or joy that the designers received from partaking as P alludes to in the excerpt below.

P: "What I love about tailoring is giving shape to the fabric and that you achieve it with handwork. And I love to use my hands. I think of the five people of my collective, I'm the only one who actually enjoys working with my hand, but I love to put lining on fabric. It's really something that makes me relaxed and I love it."

Furthermore, P goes on to explain his own use of this process of handwork in more detail.

P: "A point that I love, that is an invisible stitch, actually it's a technique where you take one fibre here and one fibre here, and then it's a way of stitching the fabric so you won't... at the end when you have finished, the thing you have is like this thing and you can't see it on this other way. It's really invisible. So, I love to do it. (laughs) Actually because in the end, it's so gratifying, you know? It's so nice because you have this finishing that no machine could have made. It's only the hand of a man who can make it and no one can see the stitch so it's nice (laughs). It's magic. And I love when you can feel the finishing on a piece when I'm buying a piece of clothing or garment, I'm really happy to feel the finishing of somebody before me on the garment."

P displays a great deal of pleasure, not only at the process of creating work via his hands only, but also at the finished product, where the impression of non-machinic engagement in the production process is visible through its invisibility. 'Pleasure,' writes Grosz (2017, pp. 82-83), 'is a joy that, when acted upon, may enhance our powers to affect and be affected.' Positive affirmations achieved through aspects of joy or love enable more positive and frequent individuations to occur, giving more will to power for our attributes and thus, 'broadening our powers of persisting,' (tense changed) (Grosz, 2017, p. 83). With more frequent and positive individuations taking place, the designers are not only able to partake in the production of more adequate ideas or creative solutions, but they themselves are afforded a richer mode of existence (Grosz, 2017, p. 87).

Section 5.3 Proliferating

With the joint understanding of clothing holding the ability to create a more active existence for its participants, and the negative perception of the fashion industry's production, some critics arrive at the misunderstanding that the designers themselves are in part responsible for fashion's negativities. They postulate that designers should actively try to produce clothing that does not participate in the negative aspects of the industry, while encouraging consumers to also distance themselves. This understanding, however, assumes that designers themselves have complete autonomy of the production process, which as P alludes to in the excerpt below, is not always the case.

P: "It's like a really spontaneous gesture, I think. Like you have fabric and you touch it and you see how it falls and how it moves and then, ah sometimes, not every time, but sometimes you have like an idea of what the clothing... which already is in the fabric... actually because then you cut it and then... the... piece of clothing arrives (laugh)!... But actually, it's funny because this thing like... it's strange to say it that way but... there is like clothing in this

fabric, like actual clothing. I haven't made it yet and it's not created yet but in like, I don't know, maybe two days it will be clothes made with this fabric. It's really difficult to describe it, this moment. It's really connected to the body, to the way you see the body, which part is important, which part you want to emphasize, which part you just don't care about, which part you want to hide, which shape you want to fit with the body, and if the fabric can achieve something new and different and the way you're seeing the body."

In this excerpt in which P discusses the way in which the garments he creates take form, there is no privileging of himself as the designer. While it may be through his hand that the fabric is able to transform into a garment, he does not claim control over what type of garment this fabric will become, but rather acknowledges that the potential for this garment is already within the fabric itself. Instead, it is him as a designer with the tools and knowledge of fabric manipulation, the unsullied fabric, and the form of the female figure, that have entered into a disparate relation in which all three, as well as environmental factors and economic micro-perceptions, will be responsible for the outcome and garment that is produced. While as onlookers we might perceive a garment as holding a particular message or being for a particular use, the fabric itself does not assume a singular role from the beginning (Hollander, 1978, p. 2). Until it enters into a relation with the other components, the potential within the fabric itself is near limitless, and it only reaches some level of determination of others in its completion of each cycle of transformation. If the designer wishes to produce something new, they cannot assume complete autonomy over the process of production, for the fabric, tools and every other component each equally partake in this process. As Deleuze (1993, p. 122) writes, 'in every instance folds of clothing acquire an autonomy and a fullness that are not simply decorative effects.' Each folding and unfolding of fabric entails an intensity exerted on and with the body. Each containing a plethora of past transformations and potential for future becomings. With all components informing each other in the process of production, the designer cannot know the end result any more than an onlooker, all they can know is the process itself as P emphasizes below.

P: "Sometimes the shapes of the clothing I want to create are from fantasies about the body and about movement and sometimes I just like theoretical things about the fabric and about cutting the fabric... and I can't preview what they look like when they're made. I can just preview I need the cutting and only the way I'm going to do it but without knowing what the result would be. And I love it."

The shift in focus from end product to process is one of the notable differentiations between hylomorphism and transductive modulation. Hylomorphism places focus on the final product, taking the fully constituted product as the reason for its genesis. In the case of P's excerpt, for hylomorphic production to then be the only form of production would require him to be able to know what the cutting would result in, and this to be the reason for each cut. Yet, P was only

able to preview the process of the cutting itself. As Sauvagnargues (2012) writes, ‘this hylomorphic model is incapable of explaining the constitution of an individual: by abstractly separating the principle of individuation from the individual, we make it impossible to account for the process and genesis of real individuation.’

In addition to reducing the possibility for creative production, hylomorphism assumes a finality with what is produced. The object presented is taken as the final product and thus completed and unchanging unless another form acts upon it. When viewed from Simondon’s transductive modulation, we see that the process of production becomes one of continuous temporal moulding (Sauvagnargues, 2012). All clothes, given time, will breakdown and change, whether in shape, colour, or otherwise. While looking after a garment may preserve its form from the time of purchase, no amount of effort can perfectly keep a garment from continuing to change on its own. While some garments might be made to conceal their degradation as much as possible, others are made to exacerbate this aspect by making it into a feature of the garment, as P entails in regard to A’s work.

P: “As I told you, I like hand-finishing, to make like an invisible finishing. I love it but I love raw finishings too. When there's no finishing. A likes when it doesn't look finished too. This is a finished piece of his, for instance. But, he left it unfinished. And I like it too. I think it's really interesting because afterward, of course, it's reinforced and everything so it won't break down in like two weeks, but I like the fact that the garment will continue to evolve, to grow old with you. You feel the emotion in it. I like it.”

For an inorganic object, Simondon states that there is only a participation with an exterior milieu that acts to aid in the object’s physical production. In addition, inorganic objects require an external force to perpetuate the energetic milieu. Organic beings in comparison are content to grow at their limits, and as such contain both an interior milieu and exterior milieu (Combes, 2013, p. 23). Through the interior milieu, organic beings are able to undergo a perpetual phase of becoming that Simondon refers to as a ‘theater of individuation’ (Combes, 2013, p. 23). Yet while inorganic objects are not able to participate in a psychic and collective individuation, they do contain a state of interiority compiled from the micro-perceptual data that constituted its current state. This state of interiority, compiled with an appropriate milieu, can orientate and allow the inorganic object to achieve a continual phase of becoming, without the need of intervention from a being such as a human. This is the case for the jacket which A produced. While the wearing of the garment would help to degrade its original state, simply being exposed to the elements, wind, and water would be enough for the jacket to breakdown itself. Even when human intervention is used as the motivating force for the act of individuation, the person must respect the state of the interiority of the object in question.

When the designers were asked how they knew when a garment was ‘completed’, their answers held a similar response. Firstly, all designers demonstrated difficulty pinning down when the

design had been pushed as far as it could go for that moment in time. However, while they could not know in advance when the garment would be complete, once they reached the end of this phase of production of the garment, it would tell the designers themselves. As S expressed, once the end of the phase of production had been reached, any attempt to transform the garment further would result in a feeling of discord.

S: "Cause the deadlines up. Because...yeah sometimes it's that you haven't got any more time. But just sometimes it feels right if you're ready if you're done with it. You can over-design otherwise. I think it is important to just put an extra bit of time to take a step back look at your work so you can kind of recognize if you are over-egging it sometimes. It can feel a bit too busy or just doesn't feel so harmonious or too fussy and there is just something about it that's so clear and cool basically."

While the aspect of the deadline gives S a point at which to stop, regardless of what status her garment is at, she also acknowledges that there are moments in which the garment itself will let her know that it is finished for the time being. It becomes inharmonious. Harmony for Deleuze is a spontaneous expression of a monad, the modulation of major, minor and dissonant accords. These accords are the micro perceptions, which 'are like the "differentials" of consciousness,' but are, 'not given as such to conscious perception (apperception)' (Smith, 2012, p. 47). While primarily imperceptible, 'there is a small, reduced, finite portion of the world that I express clearly and distinctly, and this is precisely that portion of the world that affects my body' (Smith, 2012, p. 47). These moments of clear expression are, 'like a moment of hunger, a conscious feeling that integrates a differential series of moments passing by infinite gradation from unconscious appetitive inclination to vague gastric unrest, to full-fledged hunger' (Bogue, 2006, p. 60). For S the feeling of harmony, or lack of, is this release of micro-perceptual data, influencing and pulling her in one direction or another and making sense of the unintelligible (Deleuze, 1993, p. 135). Depending on the state of the designer, and what is deemed as giving them the greatest potential to be an active participant in their life, these harmonic inflections may appear more strongly to them. Unlike S, AS appeared less receptive to knowing when a design was finished and should be left for the moment.

AS: "I never consider things as finished. Usually, it's when I run out of material. Basically, I've been working on this for two years. So, not like two consistent years, but I start, I do something, and then a month later, I add more. It's kind of like, it kind of goes by layers. So, you add something and then you add more, because it's not like a clean line design when you know, it's easy to say it's finished. It's that, you know you can always add more. But sometimes, it's funny, because you add more and there is one thing which is too much. You have to find this balance of the design. But, it's very tricky, like, I can just go forever. It's easier when it's a commission because obviously, you have a budget. So, you know how much time you're going to spend on it. Obviously, I always spend more time but I don't count the hour. I don't say

okay, I have to stop because I'm not paid for this hour, because, obviously you want to make something amazing. And it's not just about the work, it's... you want to please the person. So, you always do more than you're supposed to do, but it's fine. But then it's easier, because you set up a budget, and it's easier to work in this kind of timeframe and decide okay, I think for this money, I've done enough. But when it's my own work, it's harder, because I don't have any time limit. So, I guess, it's like, this is going to be finished when I run out of plastic curtain. So, because I just have this much left, so I'm going to cover it. And when it's covered, because this dress is easy, it's like one element. It's nothing else, so then it will be done. So, it's always some simpler designs that it is easy to say. For this mermaid dress, because maybe after I can add sequins... I can always add more. So, it'd be harder to say when it's actually done. And I think some are never done. Even sometimes it's more about a deadline. So, I had this exhibition, and it's like, okay, you have the deadline, so, you need to finish. But when I see it in the exhibition, I'm like, well, when I get it back, I'm going to keep on doing it."

P cautioned strongly against this approach, instead promoting the use of strict moments in which to let go of the garment being produced. Acknowledging the virtual state of the garments being designed and created, P details how the process of production can be continued through the concept of the garment that is beyond its physical materiality. P also recognizes the temporal nature of production, and how the changing subjectivity of himself as the designer acts to help recognize different aspects of interiority and concepts that were contained within the garment, but that the designer had not been receptive to before.

P: "In every creation, you have no way to know when it's finished or not. Like when you make a drawing or just are working on a text or I don't know... designing a chair, or anything... there is always a detail (that you want to change)... because every day your conception of it changes. So, we have, my other fellows and I, a way of working. When you make something, you finish it. And when it's made, it's finished. Even a really cheap and easy and fast sample that's made in two hours. It's finished and of course, after you can rework it but it's only to make the second version. You make different versions till the moment when it suits the idea that you had in the beginning. Or sometimes you feel that even if it's not the first idea that you had, it's okay. It's nice. The effect is nice. So, the piece is finished. You move onto the next project and your idea has evolved. Like it's really important that you need to move on. And it's the most difficult thing to do when you're creative. Like really accepting that one piece, you can't push it further. It won't move anymore. You just have to move on to the next design and maybe in like two days, two weeks, two months after that, you go back to this piece and you see it, and you can judge it like with a more natural point of view. And

sometimes it's really refreshing because you left a piece that you finished like really late in the evening and you're sweating, and like okay I hate this piece and you try it on or you make somebody try it on, and it's really not what you wanted to do. It's really common... And then you leave it on a mannequin and then you see it like two months after and you feel so happy with it. Like, it was not that bad."

The ability to view the same garment with a different perspective after a given time, as P does, is assisted by two variations to the initial process of production. Firstly, the potentially altered state of the respective milieu, whose energetic state now may allow for an easier state of resonance between the disparate terms. The other component that will have altered during this time is the subjective state of the designer. While we have been focusing primarily on the garment itself, the process of individuation that takes place is not only relevant to the fabric, although to the naked eye this will be the most obvious. When talking of biological bodies, after the vital individuation, there is also a psychic and collective individuation that occurs, which allows for the creation of the body's subjectivity. This occurs whereby after the body has undergone a vital individuation, a psychic individuation occurs as a continuation of this process, allowing the body to create new subjective dimensions for understanding and perceiving the world, and therefore allowing new and other individuations to take place (Simondon, 2009). So, it is not just the fabric that experiences a creative becoming, but the designer as well. Through the designers' changing subjective state, they are not only able to be open to different affectual data, and therefore hold a different perception of the garment they are observing, and are more receptive to further alterations and processes that can be undertaken. K noticed that it was through the process and observation of one design that she would become aware of new potential, which could be pursued through a new encounter such that every new encounter will contain the past encounters in virtuality.

K: "You just look at a finished product and you're like, I could've done that so much better. I could've done this a different way. Usually, I feel designing, is like... you're building blocks every time, it's incremental. Like one collection or one piece sort of makes, you realize a certain potential that you then want to push further. And I think eventually you might hit a wall with one technique or one silhouette, or whatever, and then you might backtrack and go down another path. But I don't really believe it's ever a fresh start every time. I think that's a waste."

Returning to Simondon's understanding of production, Simondon specifies that the process of production never takes place in a vacuum. Every phase of production constitutes a new milieu and new disparate terms with the resolution of each phase, such that 'each structured region serves as a constative principle for the next region' (Sauvagnargues, 2012, p.7). It is through this act that one state of disparation does not exist for another individuation, 'once created,' and resolved, 'they reset the whole system and spark a new transductive individuation,'

(Sauvagnargues, 2012, p. 8). K is able to recognize this process in her own work, wherein she sees each design created as informing and creating space for the next design, such that each preceding design would not have been able to be thought and actualized without the production of the previous. In further conflections to the hylomorphic approach, Simondon's transductive approach is crystalline, meaning that this spreading and creation of new regions and disparate terms appears radial rather than linear. It is not simply a single forward movement, but a movement growing in every direction, pushing at the limits of the previous region. As such while some designers may focus on and follow a single trajectory of production, others will experience being enveloped by differential lines all at once, such as AS does.

AS: "I guess, with my work, I kind of have a few ideas at the same time. So, like right now, I'm maybe working on three different dresses at the same time. Because it kind of comes simultaneously. What I find hard is to focus on one thing. I like to go from one to another. It's funny, the same people that say oh, how do you wash this? Are the same people that are like, but don't you think you're going to run out of ideas, like, how do you get ideas? And for me, it's something is so natural, that I don't understand that people can't have ideas. You know, I feel like oh my God, like, you don't have an idea? I don't understand it. For me, because ideas again, they feed each other. So, I make something and then, at the same time, it's like oh, this material, maybe I can use it for something else. It's like you say, an arborescence, like... it's a bit like a tree. So, basically, one idea feeds another, and from another one, you go to the other one."

Every design created through a truly creative process informs the next and this is subject to the disparate terms created through this process as stated previously. These disparate terms are the singularities of micro-perceptual data and through this phase of production new singularities are produced. Each new step in the production process or idea that springs to mind, such as in the case for AS with the sudden realization of what the material could do, marks a new transductive leap and production of a new singularity. Each phase of the garment's becoming, contains all the micro-perceptual data, not only of the previous states of physical manipulations, but of the garments that came before it. It is not just the micro-perceptions of the feel of this material's caress against the skin, of each cut and fold in its metamorphose, the perceived consumer and occasion that it would be worn or displayed, and so on, for the current garment that is contributing to its genesis, but all of the contributing micro-perceptions for every garment that came before it.

As P notes in this final excerpt of this chapter 'It's a quiet thing to create clothes'. This does not pertain to actual noise levels, however, such as the need to be in a quiet room but the need to become a part of the process itself rather than acting as an external dictating form. While for creative productions there is a multiplicity of contributing factors entered into the transformative relation, most of this process occurs through unconscious actions. By assuming

a more passive role the designer reduces the employment representational boundaries where possible and is able to produce creative work.

P: "When you don't work in fashion, when you don't study fashion, fashion is really strange. Well, fashion has a really strange image. Like there's so much money involved in it, so many people and when you learn and want to create some clothes you just realize that it's a creation like any other type of creation or design. Like you're in your own universe and you want to work alone, and you don't want to have all this fuzz around it like you have to be in it. It's a quiet thing to create clothes."

The image or concept that fashion holds of itself is the expression of the totality of its *heterogeneous* elements' (Parr, 2010, p. 54). Every aspect past and present, pertaining to both its aesthetic and economic nature, contribute to these elements. While it may be easy to think of fashion as simply 'the clothing industry', when unravelled and examined it reveals itself to be much less sensical than these three simple words. Over this chapter I have examined the production of garments themselves. However, these products of complex relations are only elements within the strange and hungry machine known as the phenomenon of fashion. Understanding the impersonal creative process that occurs in the creation of a garment has revealed the need to not privilege the designer, as well as not hold them completely accountable for the shortcomings of the industry. Instead, to better understand this strange industry, a further examination is required of the production of the phenomenon itself and what it affords its participants.

Chapter 6

Empirical Analysis: Fashion as Desiring-Machine

In the previous chapter we recognized the non-hylomorphic origins of fashion production and explored why the attribution of sovereign authorship to fashion goods gives an insufficient sense to the process of production. However, despite the critique of hylomorphism being valuable for understanding how to think fashion, it only paints part of the picture as to how the industry functions in its production and consumption. Firstly, while there are independent designers working singularly as described in the previous chapter, we must acknowledge that the majority of fashion sales are dominated by large scale corporations, whose contracted designers almost always function in a team environment. Secondly most fashion goods purchased are those mass produced by fast fashion labels and thus, while each contains minor differences, do not necessarily provide the same experience for the consumer as a one-off avant-garde design would. Simply put, how the productive process of fashion's creation relates to the functioning garment industry and the consumer's desire for it has still yet to be made clear. Regarding fast fashion that dominates units of sale in the fashion industry, there remains a question of how these companies differ from others, and how this enables them to elicit strong desires in consumers.

In the first section below my participants discuss three different types of fashion company models, comparing the differences in production execution and environment, and how these differences affect the designers who work within them. This discussion then raises questions of the consumers' participation in fashion consumption and fashion's participation within the social dynamic, both of which are the focus in the following section. In the final section of this chapter, the intimate experience of clothing is explored, along with what this affords the consumers and the importance of aesthetics to these processes.

Section 6.1 Fashion Company Models

The three company models described by the participants were: not-for-profit, for-profit (eco) and for-profit (capital), herein referred to as NFP, FPE and FPC respectively, with the most typical of these models being the last. While these models all exist and function within the same social machine (capitalism), they differ ideologically. This is noticeable in the manner in which consumers view the concept of these company models, praising the eco-friendly and fair-trade businesses, even if the consumers' actions do not reflect their verbal responses (Goodman, 2010; Hassler, 2004; Shaw et al., 2006). However, the company models' exact manner of functioning within the social dynamic does not appear to differ in kind, but in degree. With this in mind theorists and activists have turned to fashion company models, whether of a brand itself or factory, that present themselves in a more ethical manner for insight into how the entire business of fashion might be restructured into a less exploitative and wasteful industry (Gregson & Ferdous, 2015; Ruwanpura, 2016; Ruwanpura & Wrigley, 2010; Tokatli, 2007a). Despite

concerted attempts to analyse these models and unearth a way of mediating them into one that would produce an ethical industry of grander status, progress has been slow. This is in part due to some of these studies having focused on one aspect of the industry at a time, such as consumer perception or sweatshop production. In this way, production and consumption are abstracted from each other and their inner relations with each other. This is further exacerbated as one of the primary tasks set for academics and social rights activists is the liberation of exploited workers. Hence, the focus on production has also only been on factory workers, rather than designers working for brands within developed countries. This separation of the two has led many studies to fail to acknowledge minutiae present in the production and consumption of fashion, and thus how the production and consumption differ or remain the same for these various fashion company models. By observing the processes of these company models through a lens of consumption and production, a clearer image should appear as to how the fashion industry functions as a whole within the current social dynamic and why consumers gravitate to and promote one model (FPC) over others (FPE & NFP).

Companies that fall under the category FPC range from the traditional couture fashion houses that dominate the runways, all the way to the fast fashion brands that dominate the streets. Far fewer companies fall under the other models. It is no surprise then that most people wishing to enter the fashion industry will end up working for an FPC company. Focusing particularly on the fast fashion industry, these companies, while certainly dominant, also garner the most negative critical attention of that received by the fashion industry, being associated with wasteful consumption and unethical labour conditions (Aspers & Godart, 2013). Critics of these companies call for their owners and creative staff to actively make changes to their products to reduce these issues. This raises questions for me: what is it like to work for these fast fashion companies; why do designers continue to seek employment in these companies; and what can we realistically expect of their employees in the fight to 'fix' this industry. Designers are, after all, aware of the backlash these companies receive, and given their often-poor reputation for design work, their continued dependence upon them can at first glance be difficult to explain. However, as L and F discuss below, working for these companies is not as black and white as critics of these companies would like to suggest:

F: "I realized that I can survive in the industry, because I got an internship at the big global player (Scandinavian brand). I didn't like it at all and I cut after five weeks, but I realized that I can do it. It's not the problem. Of course, you have to handle the computer stuff, like Illustrator, you have to choose fabrics, you have to, I don't know, document some numbers, you have to discuss, you have fittings, you look for the cuts, you have to communicate with the pattern makers, and stuff like this. I can do that. I realized, okay, I can survive in the industry, because it's (Scandinavian brand), so if I can do this, I can do it in any industry like, (European sports brands), they all work quite similar. They have their actions, you have to build them in and then you have to communicate with producers, and so on. But, I don't want to do that, in the end. I realized that I really can't... you know? I clearly can't live with the

thought that I do something for this kind of industry, in this way, in this special field."

L: "For the kind of bad feel of the fashion, you see."

F: "Yes. Exactly. It's like, (Scandinavian brand), I was like, "Okay, I really want to experience it, because it's like, really 'the' player in this industry." And it was horrible, for me, because the...it is still one of the best that I would give for an employee. Because they really treat you well. They give you, like, a lot of holidays, they give you free massages, you get coffee and food for free the whole day. They have, like, a really flat hierarchy and they talk with you like, "How are you? Okay. No problem."

L: "They are really nice, right?"

F: "Very nice. If you do any mistakes, it's typical Swedish company. If you do any mistake, nobody is mad with you, it's like, "It's okay," and they celebrate your birthday in the company and you get so much stuff for free, and it's like, super simple, too. But still, I couldn't ignore the fact that in the end, she [one of the head designers] drew horrible products. And not only once, but, like, 2000, 10,000 times. Because I was in the department that was producing, like, the highest amount. And it was like, no. It's not going to happen. It's like a coat and you couldn't lift your arms because the sleeves were so tight. The sleeve length was like, weird for everyone. Doesn't matter which size."

L: "So it was, in the end, a shitty product."

F: "It was a shitty product. And then there were like, pockets that weren't pockets. It was just fake. They were like, zippers... Anyway, it was horrible. And the lining... everything. The lining was pulling. It looked ridiculous. And you knew. You looked at the product, and you knew, this won't last long. It will last long because it's polyester and stuff like this, but it won't last long in the wardrobe. People will hate it after one week or even after buying it."

L: "Yeah. Just buy it, and then you're throwing it away."

While both participants object to employment by these fast fashion companies on one level, they struggle to speak of them in a purely negative manner. The designers here are clearly conflicted in their reproach of the brand mentioned and ones like it. While they acknowledge that globally these brands are uncouth in their practices and preference for capital gain over quality garments and long-term satisfaction, they cannot deny that for them as designers, operating at the higher levels of the fashion industry, such businesses are genuinely "nice" places to be employed.

At the very least, these designers are conflicted. Morally they understand that these companies promote unethical conditions for the factory manufacturers, however, for the designers who

are near the top of the production hierarchy, these companies provide reasonable working conditions. While they do not allow a huge amount of creative freedom, they do provide financial and employment security. However, the basis for any decision is not wholly based on laws of morality. Deleuze notes, however, that rather than morality, we should speak of ethics (Smith, 2007). While these two terms are often used interchangeably, for Deleuze they have a distinct difference. When we speak of morality we speak of right and wrong as prescribed by dominant society, while ethics speaks of capacities to become active or reactive. Under an understanding of ethics our modes of existence 'are no longer "judged" in terms of their degree of proximity to or distance from an external principle, but are "evaluated" in terms of the manner by which they "occupy" their existence: the intensity of their power, their "tenor" of life' (Smith, 2007, p. 67), p. . For a designer like F, while working for a fast fashion company the negative micro-perceptions of the exploitative and wasteful production processes are only some of the multiplicity of micro-perceptions that they will encounter. There will also be the micro-perceptions attaining to the friendly and encouraging reception, the smell of the cake during an employee's birthday, the relaxing atmosphere, of the gifts you might receive, the chatter between friends, the feeling of achievement and so on. All of these positive affirmations act in opposition to the negative perceptions of the industry, and whose modulation is an act psychic individuation or that which produces our new subjective state.

With so many positive micro-perceptions encased in the design milieu, they thus hold the ability to allow designers a more relaxed, less anxious and productive existence for their everyday social life. Of course, for some this is still not enough. For F, working in the department that produced the highest quantity of units was still too confronting for her, which is evident in the overwhelming disgust she displays when speaking of the products made in her department. For F, the daily confrontation with how poor the design of many of the items was (to the point that they were effectively unwearable), coupled with her knowledge of just how many of each were being produced, outweighed any benefit of working for this company. This demonstrates the impact a transcendental morality has on our drives. Our drives are determined by the micro-perceptions we interact with, and the hierarchy of these drives is ordered in terms of what will provide an active mode of existence for us. In addition to this though, our drives are judged alongside a transcendental morality that further orders their hierarchy. While a transcendental morality does not contribute to our drives, its contribution is necessary for determining the best course of action. Going strongly against morally acceptable actions would have negative impact for the person's mode of existence. By being in such proximity to the negative imagery, the perceptual data attained by F was heightened, surrounding the negativities of the industry as well as the negative reactions that some might have of her, were they to find out that she had helped contribute to such an industry. Perhaps for others however, less confronted by such issues, they may very well find it comfortable working at one of these companies.

Large-scale fast fashion brands are not the only options for designers when entering the work force, though. Nor are they generally the first options that are thought of when applying to the industry. More traditional high fashion houses such as Dior, Chanel and the like are the more desired employers for design work. However, the fact that high fashion brands hold prestige due to their designs and quality does not mean that they are more moral or equitable employers. As

discussed in chapter 1, often brands will use their name or spatiality to elicit a perception of morality from their consumers, despite this being a falsification of reality (Bressán & Arcos, 2017; Hauge et al., 2009). Likewise, while high fashion brands assume an air of prestige for their design work, their approach to design is not much different to the fast fashion brands. As Entwistle (2015, p. 266) remarks, 'The successful popular fashion chains, such as in Britain, Top Shop, drink from the same source and at the same time as the top designers.' Continuing on she writes, quoting Nadia Jones²¹, 'I'll go down to Portobello Market [in London's Notting Hill] on a Friday and there's the Gucci design team, John Galiano, the French Connection Designers,' (Entwistle, 2015, p. 266). With such similar approaches given to the design processes, it makes one wonder what differences are presented with working for fashion companies of differing market levels.

In high fashion houses, the same anonymity experienced working for a fast fashion brand exists. Notably though, high fashion workers experience this anonymity with the added pressure of upholding a certain public image and reputation, and this intensifies the pressures of the work environment²². Such an intensification should not come as a surprise, however, given fashion's role in the social dynamic. To recall, as Deleuze and Guattari (2008, p. 33) note, life is made sensical through the social machines that territorialize an essentially chaotic reality, carving out an abstract space and giving determinable meaning to that within it. While these social machines can take various shapes, their dominant form today is inextricable from the value producing machines of capitalism. This is important since capitalism uniquely requires the production of novelty, albeit in a reterritorialized and profit-generating form. For the continual production of new relations, meanings and objects to occur, a coexistent movement of destruction must take place, thereby undoing the territorializing act only for a new reterritorialization to take place. Back and forth, back and forth, on and on, the capitalist machine keeps grinding. Therefore, while the capitalist machine desires production, it also requires a certain destruction, and it achieves this through the functioning of its desiring machines.

Fashion itself is one such desiring machine within the social machine of capitalism. The accelerated functioning and intensification of the workplace, as presented here by F, is a clear example of this:

F: "The time for big designers is over. Like, for a long time, it's all about teamwork and you can see that the industry's so far spread now that you can't survive for three years or longer. The labels are switching, changing their art directors like, every two years. I don't know any more what label is which designer. They change their identity so quickly, and you are part of it,

²¹ Director of Design for a fashion chain label

²² High fashion labels are very protective of their image. Where they feel that a designer's behaviour has overstepped a boundary and thus will or has already provoked an outrage by consumers, the company will be quick to rid themselves of them. Such is the case of John Galiano of which when his antisemitic views became public was quickly removed as Dior's head designer.

so you get changed. You get changed like a handkerchief. You like...get used. I was at (British high fashion Label) and the pattern makers, they switched after two years because they were so exhausted. And you can have a look at all the people who are... like... at a good place in the industry. They have a CV... like this [long] because they change all the time. That's why I wanted to do an internship at (Eco Swiss Brand), because (Eco Swiss Brand) is a company in Switzerland, in I forget, St. Gallen. Small, cute town just like here. It's quite similar [laugh]. And they still have some kind of traditions and they treat their employees really well. They stay there for their whole life. This is something...where can you find it in the fashion industry? Nowhere...Yeah. And they do cool stuff with Jakob Schlaepfer fabrics. Really nice fabrics."

The capitalist social machine functions as production for production's sake, which it acquires through its creation of abstract value that has in itself a relative quality (Deleuze & Guattari, 2008, p. 151). Money fulfills this primary position for capitalism, but so do the brand names, which hold within them an abstract value. This quality of abstract value becomes relevant to fashion designers when they enter into employment with high fashion brands. As P mentioned in his interview when discussing his own collective's name²³, the designer's names have themselves become no more than brands for the fashion labels, an abstract value, the capital that capitalism requires. These high fashion labels carry with them a prestige that other FPCs do not, elevating the designer's name and giving them more creative freedom but not without consequence. The large fashion houses do not provide a more comfortable or favourable employment status, and while designers may be able to produce more creative work underneath these couture houses, they are still working within a group, under a particular given

²³ "The main reason why we decided to really create this collective was because it was like a fantasy we had when we were students in La Combre. But, we decided to make it reality, because, when you're a fashion student and then you finish, you graduate and everything, then you have like...you have some opportunities, but it's...you have not so many options. So, a main option, that everybody does, is going to like this huge fashion houses in Paris; Balenciaga, Givenchy, Dior and everything. You get an internship that last for a month or years sometimes. And then you're just like a junior designer for five years, 10 years. And then maybe you'd be a senior designer, but you'll always be under somebody and the will of the creative director. So, we wanted to make something like really independent. So, our goal is to go against like these huge houses and the huge houses that bear the name of like a famous dead designer or the designer who creates things for this house now, like Ralf Simons for Dior or Riccardo Tisci for Givenchy. You see big names are like brands now and I don't know, we didn't want to use our names and to have a face and to be like...because...when you don't work in fashion, when you just, when you don't study fashion, fashion is a really strange. Well fashion has as a really strange image. Like there's so much money involved in some, so many people and so much of those slips and everything that when you learn how to create some clothes you just realize that it's a creation like any other type of creation or design. You're in your own a universe and you want to work alone, and you don't want to have all this fuzz around it. Like you have to be in it. It's a quiet thing like to create a clothing. So, for us it's really important not to put faces on it and that's why we wanted to have a fake character at the beginning because we didn't want to have a celebrity [feel] about it and we don't want our success to be about who we are; if we are good looking or if we are French. We want our success to be like just because of the clothes."

theme without total creative freedom. Designers desire these high fashion positions because of the abstract value they are integrated into. Yet as components of the social and desiring machines, closer to the limits of the territorial machines, these designers are consumed and passed on for another once their capacity for productivity drops below a certain point. For just like the desiring machines, the social machines must continually push past and reinvent their limits (Deleuze & Guattari, 2008).

As F highlights at the end of her excerpt, companies like the Eco Swiss Brand try to challenge this traditional FPC format by implementing an FPE model. Companies following this format try to operate with a moral framework as their priority while trying to turn a profit. Such an approach is highly conflicted, however. The capitalist machine does not just desire linear movement, it requires it in order to code and decode its system of flows (Serres, 2007, p. 182). By altering the focus of the fashion companies to favour a moral ideology over capital, it creates a depressed and confused system of flows. 'Ethical' production and consumption require equal values of exchange, such that those employed in the production process are paid at a rate equal to the direct cost of their labour power and materials. In other words, valuing the employees equal to their labour power. Capitalist society however promotes uneven exchanges between labour and value of products in order to maximise profits or rather the production of capital (Marx, 1976, p. 342). Ethical production must come at the cost of raised goods prices and slowed production rates. Both of these factors would be perfectly fine if the consumers themselves weren't also a part of this capitalist machine, desiring the continual production and consumption of the new. As this is the reality however, the implementation of ethical production results in a reduction of desire attached to the goods created, and in turn the reduction of capital produced. As A puts it:

A: "They've got these ethics and values, but it's hard to survive at such a brand, because they're so small and they don't have much money."

Where modes of ethical production are able to function the best, are where they do not challenge the capitalist society (Ruwanpura & Wrigley, 2010). The JA's company is one such example of this and accomplishes this task by presenting itself as an NFP label. While this may seem to conflict with the capitalist structure, it is able to participate with it to a much more efficient degree than eco focused or FPE companies.

JA: "It's a lot less stressful. It's a really lovely environment to work in. Usually we work towards our sales targets, because we want to be sustainable. We don't always want to be dependent on funding. So, there's that pressure there, but it's not the... No one's going to die. You know there's not... Things don't need to be done yesterday. It's the same in terms of planning. So, there's still a lot of planning that goes on. And I definitely think the experience I had in the fashion industry with the amount of planning that went in [helps], because we were working 9 to 12 months ahead of dropping garments in

store and we don't do that here. We have... You know... But we still... So, I've had that experience that's really useful, in terms of planning for here. We're doing more and more of looking further ahead and we're still not the same as we don't drop in four seasons like the mainstream industry does. But still, we're still planning ahead for seasons so, early next year, we'll start looking at spring/summer. Those things are similar but yeah, I think definitely the standout in difference is the pressure... and the stress that is involved and the hours. (laughs) You know? It's not like I have to stay back. There might be times that I have to, but definitely not like in the mainstream industry, where, you've got to stay back to get something done and everything is urgent, and everyone's highly stressed, and yelling at people, that doesn't happen here. At all. Yeah."

JA's perception of the two businesses is vastly different. This is despite her acknowledgement that the day-to-day tasks of both are almost the same, such as the time spent planning a collection before releasing in store being almost identical. Where she is able to pinpoint the difference lies is in the sense of urgency and atmosphere. This was also apparent in my own experience when I visited their workshop, everything and everyone was calm, bright and respectful. There was extra time for when the manufacturing staff could take breaks as needed or experiment with left over fabrics to create their own pieces. As JA had put it earlier when describing her company, as a business, they simply have a different mentality or focus. Rather than operating purely for financial gain, JA's company's primary objective is to run their business without loss so that they can continue to function as a medium for helping refugees find employment in Australia through the skills gained interning at their company.

As mentioned previously, the capitalist system has an accelerating effect that seeks to continually produce more and more, new and newer, with a rebuttal of anything else in opposition to its gain. By attempting to remove themselves from this dynamic as much as possible, JA's company has allowed itself to function in a slower demurer state and to focus on a different passion other than capital gain. It should be noted however, that it never fully removes itself from the capitalist machine's grasp, but that this lack of need for financial dominance does indeed allow the company to function in a more relaxed state. This is where companies like JA's company differ from more standard eco focused companies, and why they are able to excel where the others struggle. Rather than being removed or confused, it is simply just slowed down, and thus gives the illusion of existing outside of a capitalist dynamic. In some ways they are tied more strongly to the capitalist structure than other fashion companies, as it is this same slowed dynamic that results in all of their product decisions being based first and foremost on the company's capital capacity, rather than creative needs, which I will discuss further later in this chapter.

JA's company's contentedness with proceeding as a not-for-profit business is what allows it to function effectively as an eco-fashion brand. Most fashion labels, big and small, regardless of moral stance are not however content to exist as a not-for-profit business. It is here, in these

businesses that try to operate using an ethical approach, while still wanting to remain competitive in the consumer market, that the strained relationship of ethical and capital become apparent. This is evident in the experience of the Eco Swiss Brand, whose attempt to challenge the capitalist machine's dominance left it struggling to survive and unable to employ many staff due to financial restrictions. This is a common experience for small brands attempting to favour artistic expression and moral obligations over capital gain and high production rates. Therein, while fast fashion labels like those discussed by F may not provide the greatest creative freedom, they do provide a more secure and less stressful environment for their employees in developed nations. This in itself is a liberating quality and one that reduces the sad reductive state of its employees, allowing them to participate more effectively and actively in social life (Smith, 2007). As discussed earlier, people might favour what allows them a more ethical or active existence, and while the moral status of actions within the dominant society help determine the ethical status of events, the two do not always directly relate. It could be argued then, that if everyone participating in society participates in the same immoral act, for example the exploitation of labour in developing nations, then they are all equal in status and therefore no one is placed in a state more reductive than another. This is not to say we should feel discouraged or accept this way of things but rather acknowledge why many designers accept working for these companies. They are providing them with the most liberating existence in some cases. Despite taking away from some, they are also giving much back to others.

Acknowledging why many designers have not yet stood up in protest of these companies, and rather continue to work for them, might leave some activists disheartened, but for others it is the opposite. For some designers, such a discovery has allowed them to alter their approach to the industry and how it might be made more ethical. Designer C is one such designer. Highlighting both the issues of mass production and the wastage caused by the fashion industry, C details below her take on the future of the fashion industry and how she is contributing to this so that she can be an active participant in the fashion machine:

C: "The wearer likes to wear synthetic garments because it feels good, it doesn't scratch, it drapes nicely, and you don't have to iron it as much, so it's more about customer satisfaction within the garment. If you had to create something in natural fabrics you always have to iron it, it's a bit stiff, you know, it scratches. That's only with some fabrics but that's why people tend to veer off to synthetic fibres, so that's a problem that we face as well because people want comfort. You know? Who would want to wear a dress that scrunches the whole time to work and then have to come back and it's like, "Oh okay it's a little bit uncomfortable when I sit down. I have to make sure I can't sit today because I have to iron this dress like 24-7". That kind of stuff. So, it's a bit hard designing with natural fabrics because of the lack of good natural fabrics, so I use synthetic fibres but only for one-offs. I don't mass produce and that's why it makes me a little bit more ethical. With sustainability that makes me a lot more sustainable than what retailers are, even though I would like to use all natural fabrics. That's why I am actually

going to W University and doing all this kinds of stuff, to try and prevent future waste happening, if that makes sense? So, mass manufacturing rather through bio fabrication and then mass producing that rather than taking it away, because you have to think about the consumer that you are working with. If you're going to fight, you're going to be the only person fighting against the world. Everyone is like, "Oh we know about the problem, but I need this outfit for the weekend," you know? People love consuming. People love being individual when it comes to going to events and all that kind of stuff. They love feeling great because it's a brand new garment so mass consumption is probably like the biggest thing that we are fighting against. But you can't fight against the community, you have to fight with them by going along with their mass consuming abilities [tendencies]. So, working with them and trying to create in a better way that doesn't take stuff to landfill basically."

Despite showing strong preferences for using synthetic fibres for the garments she creates due to the physical properties of these fabrics, C is well aware of the implications they have for the environment as a result of the long decomposition time synthetics have. For this reason, she has developed a strong interest in helping create biodegradable fibres and fabrics with the ability to be 3D printed, making them more viable for use in mass produced clothing. With these fabrics, while the amount of waste or rate of consumption may not decrease, at least the type of waste produced will be cleaner and less impactful on the earth in the long run. Also, the need for human contribution for the fashion garment's production would be greatly reduced; something that has not occurred in the industry for a long time (Entwistle, 2015, p. 212). While this approach does nothing to combat the fast and wasteful rate of clothing consumption, C ultimately sees this as the best approach to assist with this issue, as she feels that it is not possible to make consumers reduce their buying habits. This is a position that J, F, A and L agree with, given the current status of the industry, as most are already aware of fashion's unethical status and yet do nothing to alter their buying behaviour. As Brooks (2015a, p. 252) writes, 'Among those who enjoy wealth and the opportunity to consume new clothing fashions in the Global North there is no real political appetite for transformation that could disrupt everyday life.'

The ideas that C raises regarding the incompatibility of ethical consumption and capital gain, and how this issue should be tackled, is consistent with most modern approaches to the industry by researchers²⁴. Generally, the conclusion reached is that while the issue lies with the consumers, no amount of exposure to this topic for the consumer is enough to greatly alter their behaviour in a way that would reverse the cycle of exploitation and wasteful consumption. Instead, like many have thought prior to C, this situation should be approached at a level external to the consumers. However, ignoring the root cause and instead attempting to apply fixes at external points, only acts as a temporary band-aid and not a long-term solution. So, while C's efforts are

²⁴ See chapter 1 p. 7-15

commendable, they offer little help in the situation in the long run. 'Under capitalism impoverishment and inequality will not die; they will merely learn new ways of expressing themselves' Brooks (2015a, p. 252).

Much more interesting in this excerpt is, I find, C's visceral reaction to synthetic fibres. Despite knowing full well the detrimental effects that these synthetic fibres have on the environment, both in production and in disposal, C can't hide her love of them and thus her quest to create mass producible biodegradable fabrics. This way she is allowed to continue working with this medium while not feeling guilty about her choice. While this may appear as an unimportant detail, her reactions to fabrics and buyer behaviour exposes the potential for a more productive solution, as this reaction opens us up to a different mode of analysis. C's description highlights that desires are beyond conscious control. When she speaks of the scrunching dress, she does so with a sense of frustration, not at the consumers who would buy her product, but at the dress itself. Before the design has even begun to take physical form the fabric itself has already expressed to her a range of perceptions, not only of itself but those in contrast to it. Her voice lifts in tone when speaking about these synthetic fibres, only for the realisation to sink in and for her to justify her actions after the fact. In other words, she has a strong desire that she can't refute, despite morally knowing that she should not and therefore feels the need to justify this inclination. The inflections in her voice here demonstrate the nonautonomy we have over many aspects of 'our' decisions and that our act of fashion consumption is doing more for us than simply giving us something nice to wear.

Returning to the fabric itself, for fast fashion, the fabrics used often take a back seat to the design itself. Providing that the fabric is of an adequate weight and appearance for the design trying to be produced, its quality does not need to be very high in longevity or touch. But here C demonstrates the genuine importance of those fabrics, as it is here that the micro-perceptual data begins to bud and permeate the consumer. After all, if the designer who is consuming the fabric in the production process is so greatly affected, then what of the consumers wearing these clothes, who are not only taking in the fabric but also the silhouette, style, potential interactions, social implications and so much more? How does this impact various fashion goods in their design, wear and impact on adoption by the consumer?

Section 6.2 Fabricated Aesthetics

While the importance of the fabric in the production and consumption process may appear secondary to the overall form, it is often prioritized over other aspects. For brands wishing to participate in the fashion industry at the most commercial end of the spectrum²⁵, silhouettes were one of the first places to be limited, with aesthetic detailing following suit. The fabrics, on the other hand, were often last to receive such treatment, especially when considering the visual

²⁵ This is as opposed to wearable art and the avant-garde of which, while being able to clothe the body, the principal objective is the production of an aesthetic aura that is dynamic and resonating. Functionality, as in the need to carry out everyday task, holds little to no importance or contemplation in these designs.

aspect rather than the handle. From a purely commercial outlook this makes sense as touch is the most utilized sense in clothing purchases (Peck & Childers, 2006; Peck & Wiggins, 2006; Workman, 2009). Most importantly, in some cases, as shall be demonstrated below, the fabrics themselves were the places where the designers were most able to express modes of design, and in turn draw inspiration from.

Why the fabrication has typically been assigned a dominant role over these other design components can be answered in two parts. First, returning to the previous chapters, it is clear that as the material base for fashion items, it is the fabric itself that carries the potential in it for designs, and that it is through the symbiotic relationship of designer, the body, space and potential that truly new designs can be made real (Smelik, 2014). While a buyer may purchase a certain weight of fabric with a particular silhouette in mind, it is only through the fabric's structure, tools available, environment and designer's ability that the potential for certain silhouettes can be grasped and produced. Once these enter into a relation, there will always be variables and changes that could not have been predicted or accounted for prior (Simondon, 2009). Hence, in part, this is the reason for fabric's supremacy over silhouette and style. The second reason for the heightened role of fabrics is more social. In the excerpt below, P talks about his collective's label's attitude towards stylistic choices.

P: "We have to admit that when you're in the street in Paris, even in Paris, the capital of fashion, even the really rich and fashionista, people just wear normal things. Nobody wears like the green jacket²⁶ you just saw and everything like it's...Somebody can wear it maybe in a gala evening or, I don't know, ...but not to work and everyday life. So, of course, we love to create like really avant-garde things and push the boundaries forward and everything so we will do it and, we will sell it too if someone wants to buy it, but, I think that will be one of our difficulties - to think about normal people. I don't like to speak about money but... garments that people want to wear but that are different too. It's... it's really difficult."

As alluded to by P, the general population of people do not tend to push the boundaries regarding their everyday wear. While people may view a spectacular design and regard it as such, they typically find wearing such designs daunting. As studies on fashion adoption have noted, typically the public will be split between trendsetters and followers, where followers are defined as those who only adopt a new style after it has gained widespread social acceptance (Workman, 2009). Those classed as fashion leaders or trendsetters often exhibit traits such as high sociability, narcissism, a high tolerance for risk, a need for a variety of sensory experiences and 'a positive attitude toward change' (Behling, 1992, p. 36; Stanforth, 1995). It is typically

²⁶ The jacket the P speaks of is one that he showed me prior, that was a toile sewn in a thick pale mint green silk. Unlike traditional men's tailored jackets, this one had sections cut away from it so that any shirt worn underneath would be exposed while sections of fabric overlapped and wove together above the shirt.

these trendsetters that follow the fashion trends more closely and are more likely to take the risk of wearing outlandish designs (Workman & Lee, 2017). But even for these trendsetters who enjoy the attention they receive for dressing more extravagantly, very few choose to dress in Avant Garde styles for every hour of the day. This is not an argument for functionality over aesthetics, however, as it has been shown that women, especially, will favour design over utility (Holbrook & Hirschman, 1982). Rather this is a demonstration for the institution of moral order, which dictates what is and isn't acceptable to wear depending on the current spatial and temporal state of the consumer (Bell, 1978, p. 14). So, while incorporating more innovative shapes will indeed help to booster the aesthetic threshold of the fashion garments, the adoption of such products can be greatly decreased if they exceed the perceived social acceptability for everyday use.

As a designer, if capital return is a priority, then they must be wary of where they apply aesthetic engagement so that their design is both eye catching and acceptable dress. As the fabrication of garments is such an important component for consumer buyer behaviour (Peck & Childers, 2006; Peck & Wiggins, 2006; Workman, 2009), unsurprisingly this is the area where many designers choose to inject an aesthetic dynamism into their work²⁷. For example, here JA details how the process of product creation works for them.

JA: "Yeah, so recently, for our latest job, which was for... Spring/Summer '18, we contracted out to a designer E to design a number of shapes. She's a textile designer as well and she's previously donated some textile prints to us which are still in store but she's now living in Japan, so we contracted it out to her, to deliver a series of shapes. Which then, I worked closely with the designer E to create the patterns. So, I do the patternmaking... and all the sample fitting and then the grading of the patterns as well. So, this one, was a real collaboration with E designing the shapes, myself patternmaking, and our retail manager, who's also a textile artist... She ran the community print, and collated that together. So, once we had the shapes the three of us really, kind of, nut-[it out]. Like E gave us, maybe, for example, 20. Which we then reduced down to the ones we absolutely loved or could do. So maybe that came down to 10 shapes. And then, the three of us looked at other fabrics, as well. So, not only our exclusive prints which is the community project that our retail manager did. And then there's an archival print that was by (Australian textile designer), so they donated that to us. And then, as well, E worked with some Karen²⁸ weaving artists in Melbourne, to produce two

²⁷ This can be seen with ease especially in high fashion brand's ready-to-wear collections such as the likes of Louie Vuitton, Gucci and Prada whose patterns and quality fabrics is one the primary differentiation between them and lower end ready-to-wear brands.

²⁸ Karen or Kayin are an ethnic group of Myanmar (Burma) that originate from Mongolia. Due to ethnic cleansing carried out by the Burmese military a number of the Karen population have migrated to western countries as refugees.

other of our exclusive prints. And then, what we do, is we source some fabric from the wholesale fabric supplier. And then, the three of us then, would look at where we could fit those in and what shapes. And then there was this patchwork project, which was a program we ran with women and girls' emergency centre, where we taught them, the beginning sewers, we taught them, how to patchwork pieces ... So donated fabric. So, we like to use donated fabric, as well, whenever we can so that was using donated fabric. So, it all just kind of comes together with, mainly, the three of us looking at those pieces, yeah. But everything's a complete collaboration here."

The fabrics and the prints themselves on these fabrics are clearly a very important aspect of the JA Company's collections, as it is here that they are able to connect with the migrant communities that they support in an explicit way by having them involved in the print creation process. More importantly it is here that there is relatively unlimited creative freedom on what prints are created. Aspects such as the silhouettes utilized are based primarily on costing analysis of the different shapes and used to introduce variation into the collection. This demonstrates how for commercial clothing, production capital often has a large central level of control over the design process. Rather than utility, which is often opposed to aesthetics, it is a combination of capital and moral acceptability. For other designers, the use of similar and simple silhouettes serves as a function in itself, whereby the use of similar shapes acts as a means of creating a signature and therefore creating greater commerciality as S alludes to below.

S: "We make our patterns here [turning to look around the room]. Often, we will reference older season's patterns if it has been a successful pattern but, if something wasn't quite right or didn't fit, so, it didn't sell so well, we'll often just dump it so that we don't use that one again. We might either start from scratch or something but yeah, it's quite good to try and rework patterns if you know that this T-shirt shape works or that coat shape works well. If you want do something new you've got like a block that [already fits well]...it's a way of keeping a signature a bit if your shapes aren't drastically different each time."

S then elaborates further on her design process, revealing where aspects of design are infused into her work, which for her is in her use of prints and mixing of fabrics.

S: "I kind of mock it up in outfits like this where I will pin samples, big samples or like pin textile ideas to bodies or simple shapes and sort of photograph that and get more of like the bones of my idea together. And once [that is done]...we have been doing our pattern cutting simultaneously, I will work out how we apply those prints or those textiles to the patterns and toiles that we have got. So often I will collage directly onto pattern pieces so that there

is true print placement going on our clothes. [For the print itself] sometimes I have a strong print idea in mind but sometimes it will be a print...like I don't really do repeat prints that much, yeah it's just an all over print that you cut out and sew but yeah I mean a bit of both. I just like kind of playing around. Often, I will use a pattern twice but there will be different prints on each pattern or something like that. Um it's more to do with the whole collection I guess, when you are seeing the overall collection...yeah. I just...I always want to create clothes that people enjoy and are quite, like, playful and fun and I think that a metallic really brings that. I also think that it's quite fun to mix like cheap and tackier fabrics and then transform them into something different. So often like cheap, you know, snagable fabrics that you can buy but then they get completely transformed by the time you have applied, like a print to them or fused them and like taken them into just a sort of different context."

While her flat patterns and silhouettes may not vary much between collections, her prints and materials do. It is here that she is able to explore and 'play around'. While her pattern process is more functional and calculated on what she views will produce more commercial success, her print process is anything but. Instead, here we find a full infusion of body, silhouette, fabric and the tactile nature of layering the card, paint and or fabric on top of each other, a truly transductive process as she creates her signature prints. In addition to this, her incorporation of different fabric types and textures acts as an outlet for aesthetic exploration. While it is easy to think of the fabric taking various shapes during the fashion production process, this is not the only way it transforms. By exploring, mixing and manipulating, the fabric is able to undergo the same transductive process as when it takes shape, a silhouette thereby allowing it to possess an aesthetic aura of potential that it otherwise would not (Smelik, 2014). The designers can thus continue to produce productive fashion, thereby allowing their own process of becoming to take place while also creating palatable pieces that facilitate the same in others.

This begs the question of the importance of the role of aesthetics in clothing for consumers. If aesthetics open us up to more productive possibilities (Grosz, 2008, p. 62) and a more active existence is preferential (Smith, 2007), then why does the social dynamic appear to limit the use of aesthetics through moral implications? Including overly aesthetic and ornate garments in one's wardrobe would open them up to a wider variation of sensation and affects. Consumers can always 'choose' to wear more aesthetically abundant or sensate outfits, yet often an overabundance of aesthetic expression can result in an almost fearful response from some consumers. When consumers do try to put into words why they purchase or wear what they wear, their responses are rather ordinary as P demonstrates below.

P: "I think people dress for several reasons. They dress for comfort. To not die from cold in the winter, and to ... But I think people dress in a way to give information about themselves. And should you choose to go out in a skirt or

in pants when you're a girl ... or when you're a man, or when you choose to use a huge winter parka instead of a tailored overcoat, like a really tailored overcoat, it gives information about who you are and how you feel today."

While what P raises is accurate in that comfort and protection can play a role in clothing choices and in what your clothes can say about you to others, albeit in a static or stereotypical way, this barely scratches the surface of why people purchase different clothes in the first place. People do indeed make clothing choices based on utilitarian needs, which are generally perceived as deliberate, 'task-related and rational' purchases (Babin et al., 1994, p. 646). However, most clothing purchases cannot be rationalized so easily. In their study, Babin et al. (1994, p. 646) noted that most shopping was a combination of hedonic and utilitarian choices, where hedonic shopping was classed as fun and emotionally gratifying leading to feelings of 'freedom, fantasy fulfillment, and escapism'. These types of purchases, such as seen in impulse buying, are not so easily rationalized by the consumer, as consumers cannot attribute a causal relation for why they decided to purchase what they did, and it is these types of purchases that are primarily made within the fashion industry, as C notes.

C: "We don't actually need a full wardrobe of clothes...at all. It's just because we love consuming and because trends and marketing and the media are such big impacts on what we buy, which makes it terrible, like you know it's just going to go into landfills. We don't actually need hundreds of garments. We basically just need jeans, tops, you know underwear obviously, socks and shoes. We don't need that much clothes, yeah."

If we were simply making purchase decisions based on comfort and protection, there would be no need for lavish and exploratory fashion nor excessive consumption, and yet this is exactly what occurs. As discussed earlier, a decision or choice is a resolution between a set of drives, which are formulated by our micro-perceptions and ranked based on transcendental ideals (Smith, 2007). When we decide to purchase a new garment, it is because we have undergone a modulation of our drives. While one drive may be that you do not need another dress, or that it is a waste of money, there will be a multiplicity of other drives enticing you to make the purchase. These could be regarding the smell and feel of the unsullied fabric, the shapes it creates as it clings to your body, the feeling of acceptance of wearing a popular style, the image of future events that it could be worn to etc. While so much perceptual data culminates in these decisions, the event of their modulation can appear instantaneous and unconsciously, hence when consumers are asked to explain their clothing choices, they will often try to rationalise a response. Clothing purchases perceived as utilitarian are those easily rationalised as we already have a use for them before their purchase, whereas we only learn of potential uses for hedonist garments after their purchase. Regardless of type however both events occur through the same drive to pursue what will present us with a greater capacity for life. Both present the consumer with a joyful sensation; the feeling of pleasure. Our continued consumption of fashion beyond our physical needs of protection and warmth occurs as our drive for fashion is resultant on our

drive for the production of our capacity. It is not dependent on a state of lack. Pleasure does not arise due to a lack being fulfilled but from the transductive state that the wearing and purchasing of fashion presents the consumer (Schuster, 2016, p. 101).

If clothing choices are not as rational as consumers try to portray, then what accounts for so much similitude when today there are so many styles available for fashionable dress? As Hollander (1978, p. 347) writes, 'It is obviously very exacting and almost impossible to look unique in an age of mass production, no matter how diverse the goods. Therefore, all choices of clothing, particularly the quick and simple ones, involve allying oneself in the eyes of spectators with others who have made the same kind of choice, usually for the same reason.' By 'allying oneself' with others, Hollander clarifies that she does not mean that consumers all actively try to place themselves within a stereotypical group, but rather that this appears to take place in the eyes of others, that they will place you in the same realm as their perception of those with similar clothing choice, whether you agree with their association or not. This act of classification assists in letting consumers acknowledge what is morally acceptable to wear for different situations. For dress it is this transcendental moral order that dictates the ordering of our drives for clothing choices which it noticeably impacts. 'It is very common to wish to wear certain things for their intrinsic virtues, their excellence of quality, or their visual and tactile beauty, but to abjure them. They might be physically flattering, but if they are socially damaging, they are forbidden' (Hollander, 1978, p. 348), such as would the case of wearing a white dress to a wedding as a guest. In addition, the action of dressing oneself in similar styles acts as a method to ease the transitional phase going from psychic to collective individuation. Through the realisation of the pre-individual surplus the individual fears losing their interiority (Scott, 2014, p. 85). By wearing these dominant styles the individual unconsciously eases their acceptance of their open status that shares the same pre-individual reality with those in the collective. Beauty also arises through the integration of a garment and body with a suited milieu. Therefore, while when we speak of aesthetic dress we might be inclined to picture the most ornate and Avant Garde of garments, it is the fully integrated garment that is most required. Additionally, it is not so much the beginning status of the garment but variation of sensation that it offers the wearer that acts to heighten to potential of the garment for productive encounters. For more grand designs of dress, while it could produce a more productive state for the wearer, if it conflicts too much with the transcendental state, the reverse may appear. Instead, it may not only limit the wearer's capacity for productive psychic individuations but also their ability to individuate into the collective.

While this moral order does impact and help rationalize decisions, when one tries to unravel and understand where the rationale for each clothing choice comes from, it produces a confused and unsure response. Despite their apparent confusion, however, L, F, A and J's conversation here provides some illumination on this topic.

L: "You always want to be attractive."

F: *"What is always? I know it's so obvious, but still, every time I am confronted with the fact that you have to adopt to a special kind of group or audience or event, I'm always like, "Fuck, I have to buy a new whole outfit and have to dress myself like, that?" What is it? Transform myself to a different kind of look just to fit in there. It's like, my husband, oh, horrible. My man, my boyfriend, [laugh]. He started working now, after his graduation, and he can't go there looking like a student anymore. He needs a nice shirt, and he needs nice shoes and this and I'm like, "Why? Actually, why?" But if he would like, be seated around the table with people there, it would be somehow impolite, or somehow disturbing if he wouldn't adopt. So, it's stupid. Again, it's like, 100 euros or something and it's like, I don't want to spend the money on it."*

A: *"But maybe if you think of, if there would be a system where we don't have to... maybe you can get this dress or something like this, because it's nice to dress up, but you don't have to buy it new, or just a possibility to rent."*

F: *A renting service. This is so clever and so much better.*

A: *"Yeah, I don't really believe that it makes sense to change our habits or how our social... how we dress up, but maybe more about try to change this system."*

F: *"This is so clever. For example, why should we buy a wedding dress for 3000 euros to wear it like, for three hours? It's like, why?"*

L: *"Yeah, but some people need this kind of luxury. Some people would like to wear... Because it's their special day, they need the special...Also, where's the difference from the dress, the way your boyfriend is dressing for work and compared to a doctor at a hospital, where everyone has to wear white clothes?"*

F: *"No, this is for some kind of functionality. It has to be this, very clean...the white, it has some functionality behind it."*

L: *"But maybe the suit, the dress and the dress for the working time is also functional."*

F: *"Yeah, of course. I think functionality...yes, functionality for me is that you are not disturbed. They all look the same. You know, you talk on a very identical level. It's professional."*

A: *"Yeah. Like wearing all black because we don't want to show ourselves, present ourselves."*

F: "Yes. Exactly. That's why so many designers wear black. We want to take a step back. And want to really be identified with what we're doing and not how we look."

J: "But the, the clothing laws at F's husband's work, they are not written down somewhere like...It's just a habit."

Firstly, the respondents raise the reality of a consumer society that at once functions systematically, while also remaining nonsensical for those that try to question and decipher it. Their further comments about habitual buying behaviour raise two points. First, that the consumers indeed play a vital role in the fashion industry problematic status and yet are unable to change under the current social dynamic. This is seen through the respondents' actions who, despite having raised multiple times their disgust at the unethical practices and consumption culture, demonstrate little motivation to change this area. Instead, they raise the idea of renting services, which, while such an approach might reduce the level of products needed to be produced, does nothing to calm the rate of consumption nor guarantee more ethical production, the very heart of their critique of the industry.

This stance of theirs echoes the mentality of many consumers – I am happy to consume more ethically and think that it's a good idea, providing that I don't need to alter my habits (Shaw et al., 2006). As the respondents continue, they again point out the hypocrisy of the social structure, which functions perfectly well until questioned, wherein it falls apart. Life is at its core non-sensical. Abstract qualities like money and moral practices make sense because of the representational schema we place them in. It is through the social-machine's act of coding the flows desires, within the limits of its territorialised state, we come to understand and rationalise everyday life (Deleuze & Guattari, 2008). This is displayed in the discussion that follows, as the respondents try to make sense of clothing expectations for various social situations, before coming aptly to the conclusion that functionality and appropriateness of dress are simply that which does not 'disturb', or that which keeps all on the same playing field and in a tight relation to each other. Such a state is useful for the reduction of anxiety that therefore assists in the transition to collective individuation. In another way though, it is the exact opposite of aesthetics, which aim to amplify and rupture the stable reality so that it can grow in an accelerated manner. And this is the very conflicting dynamic that both the social machine of capitalism, as well as the commodity of fast fashion, deals with. Compared with other products that the capitalist machine produces, fashion is a direct reflection of its schizophrenic nature (Deleuze & Guattari, 2008). As J mentions, while some environments may have strict clothing regulations that are written down, most do not. Yet there is a knowingness that only certain types of dress are appropriate for particular situations, and to deviate from this would be a serious faux pas (Bell, 1978). Instead of risking a negative situation, most consumers will stick to the unwritten rules, whether it is in regard to a work environment or an everyday interaction.

As consumers of fashion, we cling to both the safety that undisruptive clothes bring, while also seeking out the aesthetic reality that will let us grow, that will permeate society and grow into the new normal. This can help explain which new fashion trends 'take off'. New trends must deviate enough from the normal, while retaining enough of the sameness so as to not shock and scare the system (Bell, 1978). If too different and disruptive of the current accepted social dress, they will fail to be adopted by the masses for fear of exclusion from the social dynamic. Be too similar and no one will have any necessity to adopt the 'new style'. This is why social change is perceived to occur through the network of relations that is the collective. It is through the shared pre-individual reality that individuals hold in common alongside the differences perspective that produce novelty in common, otherwise deemed as social change (Combes, 2013, p. 68).

Remaining at this threshold of sameness and difference allows the wearers the greatest potential for a full cycle of becoming, or in other words, for a social individuation to occur. While the initial phase of individuation can take place with minimal external interaction, the collective individuation must occur through an awareness of the abundant potential within the social milieu and the other individuals external to the individuating body (Combes, 2013, pp. 34-38). For the process of collective individuation to progress, the body in question must overcome the anxiety of this process that appears through the realization of the overwhelming unindividuated potential outside of the individual. The individual then completes this final stage in the cycle of individuation, when they are able to resonate with other individuals in the social, and the more individuals that they are able to resonate with, the more potential for an active existence.

Of course, fashion items are not the only items to help with this process, but as the way people are dressed is one of the first things people notice about others, they play a more central role in this process by their reduction of anxiety in the individuals. This can be seen particularly well in P's observation of fashionistas he sees around Paris.

P: "Fashion is always a lie, like the fashion design in itself is always a bit about lying about the body and everything in the fashion world is so, so much about lying. Like all these famous journalists that look so rich and so successful, but who live in really tiny apartments in Paris and who don't have so much to live on but who wears the jewels and everything. It's funny and I love it."

As P mentions, despite not having high incomes, these journalists choose to spend what they have on producing a fantastical public character. While the distribution of resources will leave them more passive and lacking in some ways, in others, especially in the social realm, it will allow them as active a persona as they can afford. The fact that these people also choose their clothes as the place to focus much of their capital investment, shows the potential that these commodities have. There is truly something to be said for the parable, dress not for what you are but for what you want to be.

As Veblen (1994) points out in his work, wearing the incorrect article or style of clothing can be a serious faux pas and one that can result in an expulsion or rejection from a particular social group. By failing to follow social protocol the wearer in question effectively fails to resonate with others in the collective, resulting in an inability to collectively individuate, and a retention or increase of anxiety. For Simondon the collective is not just a grouping together of common thoughts and ideals, which in turn govern and drive the behaviours of its participants, but rather the final phase of an individuating movement (Combes, 2013, p. 47)pg47. Under Simondon's conception, a collective individuation originates from an associated pre-individual reality through intimate common zones of subjects and then later through the continued propagation between the fields created. If the individuating subject fails to complete this step, anxiety is felt. In anxiety, 'the subject feels its existence as a problem posed to itself, feeling itself divided into pre-individual nature and individuated being' (Combes, 2013, p. 32). This is not to say that everyone must use dress as a way of decreasing the anxiety felt in this process. Some are able to overcome this by themselves, but for many others not strong enough to do this, clothes can act in assistance.

While the more socially appropriate the clothes are, the greater reduction in anxiety; the greater aesthetic aura they hold, the greater the potential for a more productive individuation and future individuating processes. If we return to our theory of desiring and social machines, the necessity for holding onto aesthetics becomes clear. As Deleuze writes, art amplifies chaos; that same chaotic reality that social machines seek to code and make sense of (Grosz, 2008). By amplifying the chaos, aesthetics have the ability to rupture the sensitive structured dynamic. They create a richness that radiates out from that very spot. Aesthetics amplify the potential for a more productive collective becoming, through the heightened number of bodies that the individuating individual can resonate with. Fashion is not just about adopting a socially acceptable style though. If that was true everyone would choose just one style and stick to it.

If we return to J and A's comments on the habits of dress, we can understand more. Habits are repetitions and we tend to repeat that which we enjoy, whether this is that which gives us pleasure or that which provides the least discomfort (Schuster, 2016). We don't just repeat that which gives us pleasure, however, but also the act of repeating is itself pleasurable. Every repetition, if we look to Deleuze (1994), contains an internalized difference, meaning that rather than it being a replicating act, it becomes one that is in itself productive. So, every act of wearing is allowing us to produce ourselves anew until the potential for that outfit is exhausted and we move onto the next.

Section 6.3 Playing the limits of the desiring-machine

As raised in the previous section, consumers and producers are participants or components of the capitalist system that makes up our society. Thus all 'choices' that occur in this system are constantly being oriented in the same direction so that it may function effectively (Serres, 2007, p. 342). Consumers' choices in clothing and consumption rate don't only reflect the capitalist

machine, however, but also that which allows for the most active existence as dictated by moral society of the capitalist social. While habitually buying and wearing different clothes is pleasurable by nature of the action, it is also the connection with micro-perceptible data which these garments afford the wearers that allows them to acquire a pleasurable existence. The clothes we wear facilitate our collective becoming and the more aesthetic qualities contained in the clothes, the greater potential for these processes. In this final section, I will detail how garments interact with the body in the facilitation of the process of becoming and how this relates to the commercial market and potential for a mainstream ethical fashion.

When we look to clothing choices and why we wear certain garments in various situations, so often there is an objectification of the garment at hand. Yet despite this reductive take on fashion objects, we acknowledge that these garments we wear appear to elicit a change in us. A clear demonstration is as follows in AS's observations:

AS: "It's funny because I guess it's quite different from, you know, mainstream clothing. It's like, you know, you dress up and it just to kind of cover yourself and look smart. And with the most bespoke pieces it kind of...it needs the piece to wear you, rather than you wear the piece. So, it kind of influences you, like, it gives you a persona. So, your attitude and even your body language changes, and you'll become like another character. So, for example, I guess, the mermaid dress when it's gonna be finished, it's gonna be quite like, you know, fairy tale like, like princessy, but quite like still girly and cute. Whereas like, I have some piece that make you really more like a kind of warrior, like there'd be like armour and you can feel like really powerful. I guess, like the curtain and the metallic grey. Like, it's more something kind of powerful and rigid. So, yeah, it kind of influences the way you behave."

AS acknowledges that when she wears the various outfits that she produces, she tends to take on slightly different characters with each variation. This is not just a self-reflection either but something her partner who photographs her work for her also acknowledged in his observations of her. AS's work, compared to fast fashion, tends to be a lot more theatrical in nature, so it is not so surprising that an acknowledged difference in persona might be more apparent to observers. However, while ordinary clothes may not have such an avant-garde appearance, that is not to say that they do not have any effect on the wearer. The most vital detail for a productive encounter is the variation of sensation and level of discord between the affectual data (Smith, 2012, p. 54). In addition, while a different persona may only be visible when wearing a particular outfit, that is not to say that any effect affected by the garments only lasts the duration of the garment being in contact with the body. Through an act of individuation, both the garment and individual develop over time. For the consumer wearing the garment, this event of individuation is not only physical but psychological as well, each phase building a new subjective reality (Sauvagnargues, 2016). For this process of becoming to initiate, both the garment and individual

require each other as well as the specific social structure and external environment. This is why photographs, shows and manners of display of garments are so important to fashion. Remove the socially productive environment and remove the body for which the garment is to hang, and the garment suddenly loses a large portion of its aesthetic power.

When these components are all gathered, however, and allowed to resonate with each other, the product is one of considerable actualizing effect. F, A and L note this in their experience of such processes in which, once the components are all stripped away from each other, the garments themselves are of a much less desirable or tolerable quality.

F: "The thing about photos is the fact that I really... sometimes... hate that really shitty products and shitty collections look so good in the photo and they get like super famous with the photos and we all know that this wasn't great. That it was really a bad design and..."

A: "Even when you look at the Vogue or something like that, in a fashion magazine. You can, we can..."

F: "Make everything good."

A: "Yeah, it's like, it's always like an illusion. But that's also an aspect of fashion, like, just being an illusion."

F: "My whole life I have been backstage, I'd never seen a fashion show in my life, and last one, two years ago, it was my first fashion show at the Berlin Fashion Week. And I was there, and there was such an aura with this audience, and there were like famous people sitting in the front row, and it was like super-cool lighting, and the music was super loud, and the models were... they were like really strong walkers. And it was like, as me, as a designer, of course, I'm always judging what I'm seeing. Like, is it good, and the approach, blah, blah, and I was like so into this aura that I was like, wow, it's great, you know? I was like giving a big hand and at the end I saw the photos online...it was like...you were shit [laugh]. Why did I clap?"

L: "Because it was the atmosphere."

F: "It was the atmosphere, yeah."

The aesthetic aura that the respondents speak of is commonly associated with art objects. This is as it tends to be spoken of when regarding objects viewed as of a purely contemplative, rather than functional, nature (Crane, 2014; Kim, 1998) Regardless of nature the aura is the radiation of sensation from the inanimate piece to the active viewer. This pure sensation acts to excite the productive milieu surrounding the personage, amplifying the chaotic potential and opening up the viewer and wearer to the potential for more productive becomings as the social machine seeks to code all that is left ambivalent. Understanding the way in which garments gain access

to this more sensate state plays an important role for understanding how fast fashion, which typically does not contain as much aesthetic potential as an Avant Garde piece in its creation, is able to operate effectively. From the respondents' discussion we can assess that while the garment itself contains its own aesthetic aura, this is amplified tenfold when incorporated into an editorial spread or fashion show. Of course, just putting any garment into a photo or a runway show does not automatically gift the fashion object an increased fortitude of potential, but rather each of these situations are an opportunity for the construction of a well-tailored productive milieu.

Artisanal production always deals with an object of abstraction. Not only do artisans include inessential aspects (those of which have a purely aesthetic nature) but more importantly, objects lack an internal coherence or resonance needed to inform the changes to be made to its system (Simondon, 2016, p. 29). Where aesthetic objects differ to technical objects, however, is in their potential for aesthetic integration on their own accord. Aesthetic integration is important, as it is what allows aesthetic feeling to permeate, and for its objects to express pure affects and sensation. For any object to be integrated it must produce a rhythmic vibrational quality, sensation of its own accord which it does, 'when it has encountered a ground that suits it, whose own figure it can be, in other words when it completes and expresses the world' (Simondon, 2016, p. 197). Through this movement of integration, the 'aesthetic works make the universe bud' (Simondon, 2016, p. 196) as it is their interactions with the world that allow for greater and more novel individuations. Placing the fashion garments into runway shows, exhibitions and editorials allows them to integrate effectively with their surroundings. Outside of these situations it is still be possible to encounter such resonant conditions, but the confines of the editorial photograph and the runway show, both preplanned and static spatially, allow the framing and cropping of events. Such events allow certain components to be excluded, while others included, producing a more productive environment to envelope the garments and consumers viewing said garment²⁹.

Existing in this more productive environment leads the garments to a higher production of pure sensation by the same objects, despite the physical makeup of objects remaining unchanged. The consumers viewing this can't help but be enthralled by what is presented to them, especially if it aligns with the social life and moral narrative they prescribe to. This is because their participation with these garments appears to them to lead to a more productive life, if they are

²⁹ Just as F recalls in her excerpt on the show she viewed, within the constraints of a runway show, the designer has a much greater ability to orchestrate how a garment will be viewed. Not only are the physical attributes, styling, mood, and actions of the models wearing the clothing dictated by the designer but so too are the lighting, backdrop, music, platform, temperature and audience's perspective. Let me be clear this is not to claim that the designer has complete autonomous control, as though they are a puppet master controlling how everyone will think, nor are they able to force two disparate forces to resonate with each other. The designer can merely observe, collect and condense such resonate components into the confined space. In other words, they are more of an external component required to enact change just as the machine wishing to develop and grow requires the external input of the mechanic in order to be refined and grow in efficiency despite knowing what needs to change in order to improve.

lucky enough to be able to acquire them. Of course, once these items are removed from the productive milieu, they also lose the heightened potential that they afforded the consumer. Were this difference to be too stark in comparison, however, the consumer is confronted with this realization of this difference, as F was after the show had concluded. Removed from the enthralling atmosphere and confronted with the reality of these garments no longer transformed via the productive enablers, F had the realization of how uninspiring these garments really were, and thus lost all interest in them. Where this difference is not so dramatic, the consumer is still able to feel the residual inspiration of the show. The consumer will then continue to perceive the potential that could be afforded to them upon obtaining said fashion objects. This is what Veblen noticed when he theorized vicarious consumption (Bell, 1978), and is an important factor in product marketing through a method of celebritization (Goodman, 2010).

While the potential acquired, and affective becoming, may be diminished once removed from the productive milieu of the fashion show, the most important aspect for the fashion garment is still the body and the garment's interaction with it. This is as L describes:

L: "You also have to see that... the dress is actually just a thing, and when it comes in contact with the body, it's actually getting alive. So, this is kind of a magic moment when you have the dress and the person getting together and walking in a room."

F: "It comes alive (laughs)."

L: "Yeah, it comes alive. First of all, at the person, but then also because I am watching it. And this is...yeah. And then the fashion... show is kind of the, yeah, it's like creating an atmosphere by itself."

This magic moment that L describes here is what Simondon (2016) refers to as 'aesthetic integration' and its ability to move through and find various modes within itself through a dilation of reality. As Simondon (2016, p. 209) explains, 'There is magic because there is a supposition of a reticular structure of the real universe; each mode magically exceeds itself while staying objectively within itself'. In other words, it is aesthetics and its ability to integrate and produce sensation and affects, that are the necessary factory for transduction. Without a capacity for transduction there can be no individuating movement and every production would return to an Aristotelian reductive hylomorphism. This is the power of aesthetics.

When wishing to utilize the aesthetic nature of garments, simply viewing them will only achieve so much. It is when they encounter the wearers body and integrate with it that the garment's aesthetic weight can really be felt. However, just wearing a garment is still not enough. When a body first encounters a garment, but does not integrate with it, immediately it will appear jarring and awkward, like it does not belong or fit that person's aura (Simondon, 2016, p. 196). This is a visible form of Simondon's anxiety. When the body and the garment are integrated, however,

and form a symbiotic relation, the wearer embodies the aesthetic before them, radiating sensate data and gifting them potential for productive encounters based on the aesthetic potential of the garments they have integrated with. For example, someone fully integrated in just a simple T-shirt and jeans may give off a cool and relaxed vibe, but this will be nothing compared to the aura resonating off someone fully integrated with an avant-garde piece, like AS who during her interview sat in a bright yellow dress, colourful makeup and large colourful accessories creating a strong, vibrant but comfortable appearance, where despite her theatrical look, she did not at all look out of place.

Regardless of levels of integration, in order for a phase of individuation to occur, there must be an internalized difference present in what can be, and is currently contained in the individual (Sauvagnargues, 2012). This needs to be similar enough to be able to enter into a problematic relation with each other, yet dissimilar enough to still be able to overcome the tentative equilibrium set before them. In this way if the wearer, through acts of individuation and changing subjective reality, no longer holds a pronounced energetic difference with a garment, the potential the garment affords the wearer dwindles. Should the garment now go out of style, it is likely to be discarded, with the wearer moving onto the next garment and repeating said cycle over and over again.

As Wilson (1987, p. 273) writes, 'To follow fashion is to participate 'in a complex process of self-determination'. While Wilson follows on from here to determine our necessity to change styles as a failure on the garment's behalf, this is only as she is coming from a perspective that assumes the individual has the potential to be complete and unchanging, rather than in a continual flux of individuation, and that our engagement with fashion is a determination to move beyond the capital economy. Despite not agreeing with her reasoning, the conclusion she reaches is insightful, with Wilson (1987, p. 244) noting that fashion, 'open to us moments of freedom,' which occur due to fashion's need for variation. 'The very way in which fashion constantly changes actually serves to fix the idea of the body as unchanging and eternal. And fashion not only protects us from reminders of decay; it is also a mirror held up to fix the shaky boundaries of the psychological self' (Wilson, 1987, pp. 59-60). By participating in fashion, consumers are able constantly evolve and grow, building not only new subjectivities but also through the potential of each individuating event to produce a more active and fulfilling existence.

Understanding that clothing initiates a phase of becoming, and that the strength of the individuating act is dependent on both the pure sensation afforded by the garment and the ability of the garment to integrate with the body, allows us to begin to understand why consumers purchase as enthusiastically as they do. But taking this into consideration, along with how powerful the desire for consumer goods is, one can wonder if there is really any alternative or way to challenge this monopoly of an order. One approach that has been recorded multiple times is that the more 'special' an item is to someone, the more likely we are to feel attached to it and not wish to dispose of it. Here F, A and J elaborate on this point from their perspective as designers.

F: *"It always sounds so weak, but it's not weak to do poetic things. It is the strongest. The highest goal we, as designers, can reach, is that we really, really touch people. That we really, really make them understand in their original, deepest heart, without writing a big essay or something, just by looking at the atmosphere that we build up. Yeah, it's a feeling. And if we touch people, they don't need to know anything about fashion, they just understand what we wanted to say. This is like the highest compliment we can get."*

A: *"Yeah, and this sustainability ... doesn't have to always be in economic or social things, but maybe in like where you...wear things, and get touched by them. So, if you get touched by something, you wear it longer, so it doesn't have to be always about like, if it's a fair and eco product ... produced. But it's good if it's like this. But if you can get this more ... I don't know how ... like we always do it, so we have it really naturally. It came naturally. It just, yeah, because if you work with something, if you ... once manufactured a shirt, you won't go there and say, like, 'I don't care about it.' Because you can't ignore the fact, of how it is manufactured, because you know..."*

F: *"We are exclusive now, but in general, it's really that when we are honest, it's about us making people changing habits... habits... how do we do that? I can read so many essays about, 'it's unhealthy to do this', or 'it's better to do that'. I won't change. I will... for me (laughs) I guess, for many people, you change when you really, really have an experience. You really made an experience, then you change."*

J: *"Then you change."*

F: *"Yeah, and we want to make this kind of experience that [makes] people change, because everybody knows that it's a horrible industry, everybody knows we should buy less, and choose well. Everybody knows that. But nobody does."*

As the respondents mention, placing emphasis on fair and eco production conditions might not always be the best or most efficient approach, rather these circumstances are likely to follow naturally if the social dynamic surrounding fashion is changed without needing to be forced. Given the dominance of the capitalist machine and its ability to perpetually expand and produce itself, a change in the social dynamic that disavows consumption is unlikely. Already the transcendental moral system that dictates fashion's current state of production and waste as bad, is not enough to deter people and have them alter their habits. This is because habits are in themselves an act of repetition and we always repeat what we like and like what we repeat (Deleuze, 1994). The pleasure or joy we receive from habits is due to the individuation movement they afford us, as each of these repetitive acts always contains a difference in itself by containing the internalized knowledge of every repetition before it. For fashion consumption

to alter, either the entire capital machine would need to alter to a new type of social-machine, or what these garments afford its wearers would.

In the respondents' analysis of the best way to alter consumer habits, they raise the idea of producing garments that consumers will find easier to form lasting attachments with. Generally, it is thought that to have this effect the object in question must be associated with a deep-rooted memory, and thus retaining this item causes a recollection back to the prior event (Chapman, 2015). With such an understanding, for an object to acquire this less than ordinary association can only occur via chance. The respondents' deduction of what leads or at least greatly contributes to this 'special' status is through the abundance of 'atmosphere' built up. This atmosphere felt by the consumers is none other than a status of resonance between the wearer and object and the productive milieu that they are entrapped in. When consumers interact with garments, they are perceiving and receiving pure sensations and affects, the micro-inflective data and energized vibrations that excite the disparate affective terms. When the consumer feels a connection to a particular garment, it is because they are able to perceive an abundance of these micro-perceptible data compared to other garments, and to do it with ease. These special garments are therefore more affective to their particular wearers, and thus able to produce a large movement of individuation and are less exhaustible than others³⁰. Those wearing them can continue to receive individuating comfort from these objects.

I do not use the word comfort by accident either, as it is only by overcoming our encountered anxiety of surplus potential that we can effectively assimilate and individuate collectively. F and J point out that not only is it a welcome find for the designer to see their work meaning so much to others, but that it is only through this and other impactful experiences that habits can be broken and reformed into more morally acceptable ones/or mutually ethical ones. This is a valid point. We consume so as to produce ourselves a more active life, and this is achieved through the process of individuation, in which each complete cycle achieves the production of a new subjectivity and participation in the social environment. With the social economy's current status, that of capitalism, which continually seeks the new (new relations, meaning etc), then for any new structure of fashion consumption to take hold, it must allow for the capitalist machine's hungry nature. Our habits seek to please, and please what they seek.

That which limits our quest for an active life will always fail to retain dominance over our drives. While garments that contain a 'special' connection to their wearers do provide a more affect fuelled experience to their wearers, these garments still tend to fall short when compared to

³⁰ Of course, no garment is truly exhaustible but rather their apparent potential may appear diminished overtime. If you were to think of it in terms of water; when first encountering something vastly new it is like a flood gate on a dam has been raised as the affectual data pours in at great speed. Overtime however the river while still moving comes to a more balanced state having adjusted to the inflow and outflow of water. Fashion garments as with all commodities are like this well, when coming into contact with them the first time the wearer will experience a surge of potential from the micro-affects but as time progresses and the wearer becomes accustomed to the garment the surge decreases to a trickle, especially if the wearer does not seek out new experiences with the said garment.

what the continued influx of new garments can bring to the wearers. There are two likely reasons for this. First this 'special' attribute only affects the garments and wearer's emittance and receptivity to micro perceptual data, not the internalized aesthetics of the garment. This means that these special objects may or may not be rather mundane under general observation and therefore barely produce any sensation. This pure sensation is important, as while it does not influence micro decisions the way affectual data does, it does act to excite those terms in disparate relations with each other and the metastable milieu charging them, therefore leading to more individuating movements taking place. Given this non-relation to sensation, ordinarily fashionable garments have a high likelihood of surpassing these 'special' garments in individuating tendencies, especially under initial contact.

When examining the topic of comfort, fashionable garments also appear to provide more potential for productive encounters than those that only contain a 'special' status. Comfort is an interesting topic as it relates and contrasts to the notion of anxiety that Simondon raises in regards the process of collective individuation. While special garments bring a level of comfort to the wearer, this comfort assists the wearer in their collective becoming in a different way to fashionable garments, which also assist in the reduction of anxiety experienced in this confronting process. Fashionable garments directly reflect the dominant social political and cultural bodies. Due to this, partaking in the wearing of these garments grants the wearer access to various social groups that would otherwise be more difficult to enter. If, as Sauvagnargues (2012) states, we think of resonance as a form of communication between micro-perceptual data in a closed system, then these garments are like conversation starters, already opening a dialogue between the wearer and the expansive collective milieu. In doing so the anxiety felt by the wearer when encountering the realization of surplus unindividuated potential is made easier to overcome, as some of the legwork is already done for the wearer, especially that of the initial push past this stage, which is arguably the hardest. Garments that hold this special status however, as mentioned before, do not need to display so effectively the current dominant thought, and even if they if they did at first, are likely to experience a lull period where they are suitably 'out of fashion'. Instead, the comfort they bring to their wearers are more akin to a safety blanket, they reduce the anxiety felt by making the realization of surplus unindividuated milieu appear less daunting, as the thought of not being able to assimilate all that is extra becomes less necessary. Through the various ways that this specialness displays itself and effects change, however, it does not do much to affect rates of consumption in the fashion industry, but only directly acts by influencing the rate of waste production, which is reduced through the want to hold onto items of this nature³¹.

³¹ Habits are automatic movements, ones that do not require the implementation of thought and are thus a direct reflection of what brings us pleasure, since we always repeat what we find to be pleasurable even if we don't fully understand why. For example, biting our nails; we might hate the aftermath of the action but find pleasure in the actual ripping and tearing of nails with our teeth. A recollection is a snapshot of a perceived past. Something that holds great memorable status causes us to return to this recollection, repeating, rather than an action, but a particular perceived moment in time. This disrupts the very movement of time. A recollection still very much belongs to the realm of matter while at the same time

If consumption rates cannot easily be reduced, then are there any alternative approaches that hold any level of potential for effectively widespread change? While not a perfect solution by any means, one interesting but potentially unintentional approach is that of labels like V (French high fashion label). This French label in recent years has made waves within the industry due to their dramatically different perspective of fashion, as discussed in this final excerpt.

F: "Stupid, stupid, stupid subject, but when we talk about V (French high fashion label), is this something that is fashion but that is influencing the consumer world [in a positive way] because they start buying more second-hand clothes because it looks exactly like second-hand? Sorry [Laugh]."

L: "Even the faked product."

F: "Yeah. So, is it a good way to do, like, really designer [products]? Because they don't use second-hand [clothes/fabrics], but they do designs that looks, like, totally second-hand. So, I have the feeling that second-hand shops have good numbers. They sell good numbers right now because it's like, of course, it's cheap and it looks the same [L- Yeah it looks the same]. So, is it a really good impact and was it a clever idea to do that?"

A: "Of course, I love what V (French high fashion label) is doing. [F: Yeah, everyone loves V (French high fashion label)]. It's a really interesting label, because it's like so clever to play with the fascination for fake things, and that's really clever."

F: "It's so...they are really crazy."

A: "But now they are playing with the with the faked products, which look like a Louis Vuitton bag, and then you have the fake Louis Vuitton bag which looks exactly the same. So, where's the difference? And it's pretty interesting."

F: "So, they started off doing really fun stuff, like the IKEA bag. They use it like, leather, made in leather, but it's like, the IKEA bag, or they have like, DHL [Said all together] [laugh], like the post office, very famous German post office. They use shirts just like this. Like that's just the t-shirt they use. They just- the models wear it on the runway show. So it's like, yeah, it all looks really cheap."

memory as every time it is rethought it is transformed by the individuals constantly developing subjectivity causing each recollective thought to alter in an indeterminable way. While recollections may be seen as existing in one's mind, they are much closer to a habitual movement than an actual thought which presupposes a certain amount of predetermined effort and activeness rather than the passive automation that they are. In sum recollections are habits of a non-physical form but habits never the less.

A: *"I guess in the end it's very expensive."*

F: *"It's super expensive. And Rihanna and people like this are wearing it like crazy, but we can look the same, we just go to the second-hand shop in Halle Saale. It's really easy."*

A: *"In the end it's about- because back then, really good fashion was for rich people, and- but nowadays, everyone can be part of the fashion world, because fast fashion labels and everything are so quick at reproducing the new, trendy stuff. So, every person can be part of the fashion world. And this is why V (French high fashion label) is so interesting."*

F: *"Also, they are one of the first- it's also an old idea, I know, but who started using the huge variety of personalities wearing the clothes. It's not the young perfect looking model, but it's like an old granny, 80-year-old, or like, a weird looking guy or like, a really short girl, or a chubby woman. I don't know. They were, like, okay here's people. It's like...beauty, don't care, just wear whatever you want, and yeah."*

Labels like V (French high fashion label) force the consumers to really consider what is fashion and what they are gaining out of participating in this product, as the absurdity and lines of pure desire and affect resonate more clearly here. While replicating second-hand and fake products they promote the resale of these very products, which produce both the effects of reducing wastage and production needs through the reuse of products. Of course, they do not completely eradicate the issue. Not all labels follow V (French high fashion label), and not all consumers follow this trend of buying used clothing. Even if they look the same after all the two similar products will still contain an internalized difference, which while it may not be apparent on the product, by itself is noticeable when observing a consumer who is aware of the differing status wearing the different clothes. Socially charging these used clothes assists in ending the march towards active life and unhindered consumption. That being said, V (French high fashion label) paints a picture that shows, harnessed in the right way, the industry has the potential to be turned on its head, while still reigning strong under the capitalist flow.

Chapter 7

Conclusion

7.1 Summary of Thesis

The fashion industry has long been framed in negative terms owing to its poor labour practice and seemingly unnecessary rapid consumption. As such, academic interest in this industry is unsurprising, as most who come to understand the practices that occur here agree that changes must be actioned to reduce its perceived negative state of functioning. Geography-based scholarship has focussed on practical solutions applied to the production process. Firstly, these include the use of JIT production and upgrading, which are supposed to alleviate the stress of the workers but instead often raise the factory expectations of the workers. Secondly, spatial fixes which reduce overhead and wastage costs but increase profit margins for brands and factories do not guarantee better working conditions or higher worker wages. And thirdly, codes of conduct that directly conflict with the capitalist modes of production are easily manipulated to benefit the buyers rather than workers. While local unionization is sometimes available, workers that sign up for this generally experience the loss of their jobs. NGO's do find some effective applications however they are generally only effective during the limited duration of the campaigns being run by these organizations.

While research focusing on the level of production has largely failed to produce any benefits for workers, academics have been reluctant to switch their focus to another section of the supply chain: the consumer. This is not because they do not think that the consumer is responsible in any way for the poor production environments, but rather that they do not see the consumer as being a feasible source to act upon. In fact, there is a growing body of literature that points to the consumer being the one who needs to change, such as in Tokatli's work (Tokatli, 2006, 2007a, 2007b, 2012, 2014a, 2014b; Tokatli et al., 2010; Tokatli et al., 2008) who has looked at several different possible fixes for this industry, and in other cases an outright acknowledgment of this, such as seen in Brooks (2015a, p. 244) and Ruwanpura (Ruwanpura, 2016; Ruwanpura & Wrigley, 2010). However, within a capitalist society, the idea of the consumer prioritizing ethical, slower, and more expensive production over quick and cheaper production does not appear to be possible, at least on a large ongoing scale.

Rather than allowing this to categorise consumers as non-feasible components of change, however, I found that through my reading and synthesis of fashion theory, this accepted state of consumers has arisen due to a lack of understanding of the consumer's relation to fashion. Framed as a mixture of moral and hedonistic actions, fashion consumption appears as either a selfish or ignorant practice, despite consumers expressing an interest in ethical production and consumption. Rather than ignorance or selfishness, there seemed to be a natural refrain in the consumer against acting in a way that would promote ethical consumption, as though something physically stops us from having a strong desire or drive to overcome unethical clothing

production practices. The continual application of fixes to the bottom end of the supply chain does little for making permanent changes to the industry. Instead, for the fashion industry to be problematized in a way that doesn't leave it cut off from its capacity to create an adequate solution, it must be removed from its moral framing and its relationship to its consumers more deeply analysed.

Throughout this thesis, I have sought to examine fashion's relation to the desire it elicits in its consumers as a means of contributing to the growing body of work that seeks to overturn the unethical labour practices in the industry. Starting with an understanding of the current approaches that have been applied to the industry, it quickly became apparent that it was not only fashion consumption that had been framed within limited parameters, but the production of fashion itself, and that these two were inherently linked. Taking this into account, my first task was to define fashion in the context of this thesis that did not frame it as a simple commodity of dumb matter. Part of fashion's precarious state can be attributed to its relation to art, which as an aesthetic object itself, has had a troubled history with how its constitution has been framed. Placed under hylomorphic parameters, objects of an aesthetic nature are perceived to be formed not only through imitative practices but also through deliberate imposed actions of the designer or artist (Sauvagnargues, 2012). Such a formulation then proposes that any shortcomings or perceived negativities of the objects created are the fault of their creator and thus easily overturnable. It is this misconception that can lead to a false sense of ease at the task of reforming the negative practices within the fashion industry, despite its complex nature. This hylomorphic framing, therefore, does not adequately capture the evolution of aesthetic objects, nor does it acknowledge their contribution to life around them and their own genesis.

Through observation of the evolution of all aesthetic objects, be it art movements or style eras, it is apparent that each phase of evolution dictates an ontological leap not apparent before its full materialisation. If a method of imitation was to truly be followed, then nothing new would be created and no progression would occur. Therefore, while human participation can often be required for the object's creation, for something truly new to be created, the artists themselves are not the sole agents of an aesthetic object's creation. Simondon's theory of individuation by transductive modulation provides an alternative for this. Under this rethinking, any creative act is seen as a resolution of disparity between two or more affective terms whose resolution is apparent in the creation of a new singularity (Simondon, 2009). Unlike hylomorphism, there is no privileging of one component over the others in this individuating movement, and therefore we have to relinquish the point of control for the designer or artist. Most notable however is that this theory postulates that when these components engage in a moment of individuation, it is not just the aesthetic object that is produced but the designer themselves.

To further elucidate the implications of this I turned to Deleuze's theory of desire, which asserts that our dominant drives appear through a series of micro-perceptions, with those that take charge being the ones that present themselves as most able to increase our capacity to act at that moment, and which achieve a resolution of an individuating movement (Smith, 2007). Applying this theory led to the conclusion that the relationship that producers and consumers

have with fashion is much more complex than one that shifts between moral and hedonistic choices. Rather the production and consumption of fashion occur through the engagement with processual forces implicit in all actions and states of being that act to influence the consumer. Instead of being a question of morality, fashion consumption and production is one of ethics. Consumers not only do not have autonomy over their decisions but these 'choices' are based on the possibility of becoming active or reactive, rather than right or wrong. Through the production, consumption, and continual wearing of fashion garments, consumers are not deliberately acting in negligence when they engage with the fast fashion industry, but rather are acting in a manner that provides them with the greatest possibility to engage with an individuating movement and therefore producing themselves into a state of greater capacity for life.

While fashion consumption is not necessary for individuation, its aesthetic state, ready availability, and continual replenishing of new designs make it an extremely useful medium to assist in this processual event. Simondon's theory of individuation introduces a third component necessary for the individuation to occur, that of a metastable milieu. This metastable milieu is the energetic component that provides the disparate terms with the potential energy to undergo the process of individuation, and the greater the tension between terms and energetic state of the milieu, the greater the chance for individuation (Sauvagnargues, 2012). Art as an expression of pure sensation provides the milieu with a greater flux of energy, and while fashion is not art in the theoretical sense of the word, its aesthetic nature does express some sensation, providing the consumer with more potential for individuation than if they were not to engage with it at all. While fashion's production is undeniably a negativity that should not be overlooked, we cannot refute the positive state that it provides for consumers if we are to truly enact changes to the fashion industry that both work and last. If we wish to reform the fashion industry to eventually remove the unethical practices that are utilised in its production, fashion production and consumption must be understood and reformed in a way that does not minimise consumers' ability to use it as a medium for individuation. Instead, we must shift it into a state wherein its ability to facilitate a more productive life does not come at the cost of the workers responsible for its manufacture.

7.2 Ethical Production Revisited

Through the Deleuzian and Simondonian theory developed in chapters 1 through 3, and brought to bear the empirical data in chapters 5 and 6 the original question of ethical production of fashion is reposed. What this thesis has achieved is a more fertile posing of the problem of ethical production that does not separate consumers or producers from their powers to act, leaving with the false problem of celebratory hedonism on the one hand, or guilt-ridden censure on the other.

I have argued that production within the fashion industry has continually been viewed within a hylomorphic perspective, thereby inhibiting researchers from fully formulating an understanding of its nature and inner workings. When viewed from this angle the status of the

designer is raised so that they are assumed to have complete autonomy over what they produce. Taking this stance, however, assumes that any product produced that encourages unethical consumer behaviour, such as the purchasing of sweatshop manufactured garments, is the fault of the designer as they would have the power to produce otherwise. However, it is not only the designer whose actions are transformed into deliberate acts but also the consumers whose consumption of unethically produced fashion comes to be viewed as a selfish, self-serving act.

Through this thesis, an explanation for why fashion production had been portrayed under this hylomorphic perspective was provided while offering an alternative for understanding the production and consumption process. Relating this back to the empirical findings of the designers interviewed, this thesis demonstrated that while there are instances of production that appear hylomorphic, all production that produces something new takes place through a transductive process. Where production appears hylomorphic, this occurs when the designer works alongside a client and there is a need to understand each other's perspective. For this to occur the transductive production process is ended prematurely with production resumed under a representational framework, effectively stunting and limiting the creative process. This occurs because placing production in a representational framework limits what can be thought and created to what already exists in the designer and client's subjective reality. For production to produce something truly new it cannot be forced to occur through a deliberate act. Instead, as this thesis demonstrates, the creative process arises through a co-extensive movement between the designer, body, fabrication, and other more minute components and forces (Sauvagnargues, 2012; Smith, 2007). The corresponding forces acting together each inform what the result will be. Consequently, what is produced will only display the contemplation of the forces incorporated into its resolution. If a produced object is placed in a milieu separate from its creation it can as some of my respondents have suggested, appear 'disharmonious'. This was displayed by F in her discussion of the garment with the tiny sleeves and by P who, while observing fashion shows, was able to immediately recognise which garments were designed in 2D and had, therefore, never acknowledged a real body in their creation. The reason this occurs was expressed by all the designers who in undertaking their own productive work demonstrated that this process is never fully articulated before it begins and that it is through the production process that the designer comes to know the design. As P puts it 'I can't preview what they look like when they're made. I can just preview I need the cutting and only the way I'm going to do it but without knowing what the result would be' (P). With production understood in this manner, rather than taking the designer as a puppeteer and proliferator of fashion produced in a morally unacceptable manner, we find ourselves at a fissure within this unopposable dialectic that opens us up to the reality of this industry and to the potential to rethink and overturn the aspects we find morally troubling.

In popular and in academic discourse there is an inclination to pose a subject as responsible for the production process and the celebration of celebrity designers attests to this. However, this results in a poorly posed question when trying to address the question of unethical production and consumption. We must acknowledge that it is both material and immaterial forces that orient the production process and not a subject at all. The momentum to produce a new

garment for the designers often does not arise in the workplace, nor when they try to force the creative process to occur. However, this momentum does arise in dynamic situations such as when they are in the street taking in the 'frenzy' of the situation (AS) and a distorted view of a body in cloth appears in front of them (P&C) or when they are situationally in a place that prevents deliberate acts of 'creative' thinking (P&K). As K mentions 'when something is actually physically preventing you from thinking is usually when the best ideas come' (K). The designers themselves acknowledge that genuine creative ideas do not come when forced, as this only results in a cliché (Parr, 2010, p. 284). Additionally, when the momentum or spark for creative production arises the designer still does not remain sovereign, because as P remarks, the idea of the clothing 'already is in the fabric' itself (P). Instead, the designer is more of a vessel for actualising the potential contained within the fabric. They 'have to react to what is happening' rather than saying 'it's always this' (F). This understanding provides us with a need to explore the material and immaterial forces present in the design process, as these subtly influence the designer and the entire production process.

This thesis has argued that an infinite, myriad of micro-perceptible forces combine to create the social, political, cultural, material; and economic forces that create new fashions as they are consciously perceived. The shifting, subtle nature of these forces renders the task unending and so there remains the question, what is the role of the analyst of fashion and what action can they take? What is the role of this research in communicating with fashion designers' own understandings of their processes and their roles within it? As both consumers and producers of fashion, the designers provided insight into the role and power of the micro-perceptual forces apparent in fashion's constitution and adoption. As P remarks 'every day your conception of it (what you are producing) changes' such that when you arrive at a finished garment 'your idea has evolved' (P). For the designers, the process of production constantly contributes and reconfigures their subjective state, which similarly consumers experience in their buying and wearing of fashion. While the subjective reality of individuals is constantly evolving, thereby presenting different micro-perceptual forces as dominant for informing the production and consumption process, through the interviews some of the material and immaterial forces present in fashion consumption and production were drawn out. Moments, where this was shown, were when the designers detailed how the feel and drape of the garment on the body, as well as the perception of where the wearer would go and what wearing the garment, would entail, all contributed to what form the garment would arise at. As C recalls when talking about the use of natural fabrics: 'you always have to iron it, it's a bit stiff, you know, it scratches... people want comfort. You know? Who would want to wear a dress that scrunches the whole time to work and then have to come back and it's like, "Oh okay it's a little bit uncomfortable when I sit down. I have to make sure I can't sit today because I have to iron this dress like 24-7"' (C). While C's description appears as explicit conscious perceptions, these same perceptions occur on a micro or imperceptible level during every interaction with a garment whether in its creation or purchase.

As F notes, in her watching of a fashion show she was surprised as to why during the show she was so enthusiastic about what she was seeing, only to view the collection later with disappointment. The micro-perceptions that influence us about a garment are not only subject

to the form the garment takes, but rather are subject to the entire milieu they are integrated into. Regarding the fashion show, F commented 'there was such an aura with this audience, and there were like famous people sitting in the front row, and it was like super-cool lighting, and the music was super loud, and the models were... they were like really strong walkers' (F). During the show, F was not aware of any of the minute perceptions subtly influencing her conscious perception of what she was seeing. Only afterward was she able to process what had occurred through her shock at her different experience when viewing the clothes a second time. When viewing the garments at the show, the lighting, music, modellesque bodies present, and the attitudes they exhibited produced particular immaterial forces that were not present in the online photos, demonstrating the presence and power of the micro-perceptual data produced by these aspects as well as the amplification of their nature when working harmoniously together. For any object, the level of sensation expressed is raised the more the object is integrated into the world by finding a milieu that resonates with it (Simondon, 2016, p. 197). As L notes 'the dress is actually just a thing, and when it comes in contact with the body, it's actually getting alive' (L). The body is only the first aspect in the garment's integration. These other aspects, commented on by F, further this process until the once plain object takes on a life of its own, and it is here amongst the grandest styles that the individuating potential of garments becomes most apparent to the naked eye.

Individuals strongly engaged with the consumption of fashion have their subjective reality produced in a similar fashion to the designers. AS states, in regards to wearing one of her grand designs, that 'it kind of influences you' and that 'it gives you a persona' (AS). People do not wear and buy fashion simply to fit in, but because it contributes to the production of the consumer in a positive manner. To explore how this occurs, this thesis utilised the theory of individuation provided by Gilbert Simondon. Preceding the psychic individuation of the consumer, which develops their subjective state, a collective individuation occurs and necessitates a network of resonance between various individuals and objects through common intimate zones (Hughes, 2014). This final phase of individuation is in some ways the most precarious, as it is in this phase of becoming that the individual holds an awareness of the existence of the unindividuated micro-potential. The weight of this expanse can be daunting to the individual, resulting in failure to collectively individuate and an increased presence of anxiety (Combes, 2013, p. 32). While all objects and experiences contribute to the individual achieving collective individuation, the designers demonstrated that fashion is a key contributor to achieving this process by its ability to alleviate the anxiousness of this process. Through their discussion F, J, A, and L exhibited the unwritten necessity for F's husband to dress a particular way at work lest he is perceived as 'impolite' or 'disturbing' to the work environment (F). Similarly, P observed the actions of the journalists who dress 'so rich and so successful' despite not having 'much to live on' (P). These two observations demonstrate that fashion presents itself as an efficient and accessible way to place yourself in a viable state to undergo a phase of collective individuation. It is also this aspect of fashion that provides understanding for the acceptance of imitative or similar styles and garments, as well as the perceived functionality of clothes that are used to offset discussions on fashion that place its consumption between two poles of hedonism and moralism. I have already discussed that fashion is not simply consumed for selfish pleasure, but it also contributes to the production of the individual caught up in the garment's consumption. In addition, this perceived

moralism of fashion displayed as fashion for function is far from its outwardly depicted state. As P noted 'even the really rich and fashionista people just wear normal things' (P). The disinterest in dressing in Avant-Garde styles, even when monetarily available, can be viewed as arising through the need to collectively individuate. Rather than functionality appearing as a possible moral reality for clothing, functionality is an aspect that dissipates the potential to feel 'disturbed' (F). Encounters that are felt negatively denote a reduction in the capacity to act, whilst those felt positively denote an increase in those capacities. F demonstrated that by clothing oneself in that which does not disturb the public, individuals can more readily produce or prolong an existing network of resonance between themselves and others, producing a state of becoming active for those, thus providing a greater potential of bodies for the individual to collectively individuate with. Thus, function is also an aspect to be utilised by the consumer to increase their capacity to act, and similar to other aspects like aesthetics. The only difference is that functionality has been rationalised by society.

With consumers' desires for fashion consumption being understood through their need to continually produce themselves and increase their capacity to act, the solution of how to reduce high consumption rates and sweatshop labour appears unclear at first. If consumers seek clothing as a means to initiate new phases of individuation, designers and brands should aim to produce clothing that most readily provides this experience over the greatest length of time without decay. In particular F, L, J, and A raised this point in regard to how we can produce garments that consumers will not want to readily discard and that will reduce their need for continual consumption. At first, they introduced the idea of a renting service but acknowledged the desire of consumers to own their own clothes. With this, the discussion quickly disseminated into the need to produce garments that consumers can own but are produced in a manner that increases the consumer's attachment. Through this, they acknowledged that consumers purchase and wear particular garments out of a habitual reaction. They also expressed the hope that through the production of garments that 'touch' (A&F) people they would be able to reconfigure consumers' buying habits to ones that allow for a more moral fashion to flourish. This was concluded by A and F, as they had noted that regardless of how many times a person is told that it is wrong to do something they 'won't change', and that it is only when 'you really made an experience, then you change' (F). They hoped that as consumers tend to hold onto items that 'touch' them if they can create garments that produce an experience of significance in the consumer then the consumers will wear the garments longer 'so it doesn't have to be always about like if it's a fair and eco product' (A).

Creating garments that are immediately regarded as special and hold this status for a prolonged period of time, unfortunately, contradicts the creative process and assumes an unchanging subjective reality. Consumers interact with the fashion industry as it provides a direct link to micro-perceptual forces and thereby the potential for individuation. When we reserve a status of specialness to a garment, we are stating that there is a conscious perception associated with it that is deemed positive by our current subjective state and that we recollect this perception upon interacting with the item. Recollections are habits of a non-physical nature formed through a repetitive automatic return to a perceived past (Grosz, 2013). When we deem an object special, we assign it to have a positive recollection thereby having the ability to cause a sensation

of pleasure through our interaction with the object. As the presence of pleasure demonstrates a positive individuating movement in which our capacity is increased, we can say that with every repetition of a recollection our subjective reality is transformed in a positive manner. As such while garments holding this status may go out of style, they continue to contribute to the individual's ever-evolving subjectivity and capacity for life. However, designers do not have autonomy over the production process, while additionally, the subjective states of all individuals are in continual flux. When two individuals encounter the same item, within the same environment, their reception and actualisation of potential around them will always differ. While we can come to understand the kinds of micro-perceptions present in the consumption of clothes, we cannot predetermine how or what will be actualised. Thus, it is not possible for designers to knowingly manufacture items that will 'touch' consumers. Additionally, as the consumer's subjective states are continually being produced, the perception of an item's specialness is constantly being reconfigured and could at one point turn sour or dissolve completely. Consequently, this avenue, of producing garments that are innately special, is not a viable solution to reduce clothing consumption made under poor conditions.

This resilience of fashion as a place of consumption directly relates to the social economy present. Capitalism rises as a social machine whose vested interest in expanding its territorialised state dictates a necessity for desiring-machines in which the coded flows of desire and new perceptual data are broken down just as fast as they are created (Deleuze & Guattari, 2008, p. 139). Positioned harmoniously within the social machine of capitalism, fashion companies engage with the high production rates that the machine of capitalism so desires and is thus rewarded for this behaviour. Fast fashion's engagement with production also readily accepts the abstract quality of capital itself, so that while producing new designs and micro-perceptual data, which contribute to the production of the social machine itself, fast fashion companies are also producing capital, which further helps to perpetuate this system. As raised in the interviews, while designers in these companies may not have as much creative interaction with the materiality of what they are producing, fast fashion companies provide an increase in capacity for the designers in other ways. The designers receive a steady wage and the workplace and, particularly in the case of the Scandinavian brand discussed by F, are more relaxed than the average non-fast fashion company. Even in her disgust of these companies F had to reconcile that these fast fashion companies 'really treat you well' (F).

Demonstrated in this thesis is the need to acknowledge the state of fashion designers' potential to act and be affected in different workplace settings, as well as how various company models function within the social machine. For other companies, be it ethically minded companies or high fashion companies, in order to meet high production rates with high-quality garments that capture new designs, the employees must work within an intense state. Eco-labelled brands often struggle to compete in the global market and can't employ many designers due to the lack of flow of capital. As A noted, despite the 'ethics and values' they hold 'it's hard to survive at such a brand because they're so small and they don't have much money' (A). While the workplace values may resonate more with the designer, working for one of these companies most likely would result in a reduction of their capacity to act compared to the relaxed, well paid and reasonable work-life balance provided by the fast fashion companies the designers spoke

about. High fashion companies do not differ much from this model either. While a position at a high fashion label carries with it a level of prestige that the fast fashion companies do not, designers here experience a reduction of personhood. As F expresses, within these brands the fashion companies appear to be 'switching' constantly as they change 'their art directors like every two years' (F) so that it is difficult to discern which designer belongs to which brand. 'They change their identity so quickly, and you are part of it, so you get changed. You get changed like a handkerchief. You like...get used' (F). In high fashion companies, designers lose their status as individuals and are instead revealed as just another component in the production machine that due to the inefficiency of high fashion companies, gets used up at an accelerated rate and discarded for another.

The final company type spoken of by the participants – the not-for-profit Eco label – further demonstrated fashion's status as a desiring-machine. Having worked for profit-driven fashion labels in the past and for a not-for-profit Eco label, JA was able to differentiate between the two. Here she noted that the NFP company was a 'lot less stressful' (JA) to work for, as the pressure to produce high-profit margins was reduced due to the funding that the company received. Yet every decision was still highly impacted by the flow of capital, with JA noting that they did always 'work towards' their 'sales targets' (JA). Due to the company's desire to be self-sufficient, the role of the designer became minimal with many design decisions being reduced to financially viable options. In contrast to the high fashion companies, in NFP companies, the individual had their capacity as a designer reduced to a minimum, while their capacity for other aspects of life would not be as negatively affected.

The primary takeaway from all of these different fashion company models is that they demonstrate the nature of fashion as a desiring-machine. The resistance and difficulties that rise in the company models are in direct relation to the desire of the fashion-desiring-machine. It desires to be as productive and efficient as possible and will try to reorient or dissolve that which provides resistance to this. As such we cannot expect fashion companies of any kind to function outside of the capitalist machine. For fashion companies to function effectively, they require a continual flow of production and capital, and also the ability to break down and reinvent themselves. As the capitalist machine desires production, it will always push those that do its bidding to the limits of what it can achieve. Attempting to restrict production rates and slow fashion production and consumption would be to challenge the machine itself. Those wishing to find a solution to ethical production and consumption must find a way that works harmoniously with the pull of the social machine.

The social machine of capitalism craves new production. It requires production to grow and expand. For this thesis, this has led to two avenues for exploration. Firstly, we must acknowledge that these companies are able to function at the rate they do due to what their products provide for their consumers. Consumers utilise clothing as a means of producing a difference in themselves and actualising their potential. However, not every act of individuation provides the same level of actualisation. You can have many minute events of becoming or a single event that impacts strongly to produce the same level of difference. The greater the variation in the intensity of sensation within a productive milieu, the more likely the consumer is to undergo a

productive becoming (Smith, 2012, p. 54). Thus, the greater variation of sensate intensity experienced between a consumer, their body, the environment they are in and the garment they are interacting with, the more they can receive from the encounter. However, secondly, it is important to note that more productive encounters do not stop consumers from purchasing more. Once the internalised difference that gave rise to the notable contrast in intensity has disappeared, the consumer will be out to purchase more. Fashion needs to evolve to a state wherein it is able to continually produce productive micro-perceptions that create fluctuating levels of intensity within the encounter, effectively producing new encounters through the wearing of the same garment. If a garment was able to easily transform over time so that the consumer continually undergoes new productive encounters through the single garment, the consumer would be encouraged to keep wearing the same clothing items. Additionally, as the subjective state of the individual is constantly evolving, the garment's productive capacity would need to evolve with the consumer so that it does not become something that is at too much of a disjunction to what the consumer's subjective reality is. It must remain in the consumer's ground.

An avenue for how this might occur was raised by F, J, A, and L who introduced the notion of a French brand that has risen to fame through making fashion objects from seemingly mundane items. As they put it, what makes this so interesting is it's 'clever' 'play with the fascination for fake things' (A). The ability of the fashion brand to raise the status of these items demonstrates the nature of fashion as a desiring-machine and the importance of material and immaterial forces. While the production of fashion always implies a production of desire, which is achieved through the play and production of micro-perceptual data, often the status of fashion as a desiring-machine plays out more covertly. The ability of this French brand to make desirable the otherwise mundane demonstrates the parameters of the social machine of capitalism, which at its limits meets the chaotic reality of the decoded flows. It is at the limits of the social machines that desiring-machines break down and are reborn within a now expanded territory of the social-machine (Deleuze & Guattari, 2008, p. 140). Through this continual movement of expansion at its limits the social-machines codes and recodes the flows of desire. Most fashion companies are swept up in the flow of the social-machine, but this French brand demonstrates that with an understanding of the forces that contribute to the production of desire in fashion objects, designers can help orient the flows of desire so that what is produced and desired is more productive to each individual included in this system.

7.3 Broader Impact of Research

'The conclusion to a book on fashion presents a problem, because the question most likely to be asked is: what next? or what now? There are few things more irritating than being rung up by some rookie journalist and asked for an instant analysis of the 'meaning' of the latest passing fashion, as though one could read off a portentous social message from every tweak to trouser width or hem length. For this very reason it is hard to bring a fashion

book to an end: the next style is always hovering in the wings, while the very arbitrariness of the next latest thing - inviting yet refusing a plausible explanation - defeats the sense of an ending' (Wilson, 1987, p. 276).

As Wilson alludes to, fashion is not an easily definable product. What is represented through each item is not static and differs for each individual that encounters it. While I have done my best to detail the process of its production, identifying the exact nature of the micro-perceptual data that motivate each new design is a near-impossible task. Providing a conclusion to this thesis that neatly wraps every point to a conclusive and finalised state is not possible, lest we deny fashion of what it truly is; a dynamic and ever-evolving field that is able to grasp and reflect the potential of the capitalist economy. While I cannot provide a tightly wrapped solution to the issues of ethical production and consumption, through this thesis I hope to have provided the reader with potential avenues for how the fashion industry could be approached as a research problem.

In addition to contributing to the understanding of ethical production and consumption, this thesis contributes to the growing body of work around new materialism and non-representational theory that utilises the work of Gilbert Simondon. As the reader will have noted, the philosophy of Gilbert Simondon has been paramount to the execution of this thesis, particularly in his theory of individuation but also in his supporting theories of the transindividual and aesthetic integration. Unlike the philosopher Gilles Deleuze whose work has been widely utilised within geography and the social sciences, Simondon's work has received less exposure. With the translation into English of the first chapter of his thesis titled 'The Position of the Problem of Ontogenesis' in 2009, and the further translation of the second half of his thesis titled 'On the Mode of Existence of Technical Objects' in 2016, Simondon has finally started to receive long-overdue attention.

One field of scholarship that has adopted Simondon's work for practical application is the field of cultural geography which has a growing support for non-representational theory. With Simondon's originating piece of translated work highlighting his rebuttal of a hylomorphic understanding of production, a theme that runs through all of his work, many of the adopters including myself have utilised Simondon to challenge stagnant identity politics. In a hylomorphic perspective, identity is privileged over difference but Simondon's transductive modulation offers a method to challenge this. This can be seen in the work published by Sage Brice (2020). In her work, Brice (2020, p. 674) sought a way to challenge the traditional theories of identity and subjectification that plague gender and queer politics through the utilisation of Simondon for which the 'subject is not coterminous with the individual being, but exists in the space of tension between individual and collective potentialities'. Brice (2020, p. 674) argues that this enables 'us to understand the individuation of political terms as a process of dynamic difference rather than a contestation of fixed identities'. With a slightly different emphasis, Thomas Keating's (2019) exploration into the relationship between affect and Simondon's pre-individual provides a basis for the understanding of the individual as a dynamic site of relations. Going beyond identity politics, Keating's (2019, p. 221) work provides an 'ontogenetic logic of affect'

that most significantly allows a recognition of the 'indefinite potentials that can structure different kinds of thought and experience' thus providing 'logics for thinking about the genesis of thought and experience emergent from individuating orientations exceeding the individual'. Rather than solely a focus on the individual, Keating's (2019) work allows an insightful understanding of the human and non-human interactions and the transference of micro-perceptual data. These interactions are key aspects of Simondon's theories, which he developed through his interest in technical objects. Due to this, the intersection between technology and humans is a place of interest for many utilising Simondon's scholarship.

Academics whose work highlights this intersection within geography-based literature, include Tom Roberts (2017), Andrew Lapworth (2016, 2020), and Anne Alombert (2019). Roberts (2017) focuses on the state of crisis of the Anthropocene, which he sees as stemming from the sudden realisation that individuals 'are not the autonomous agents' that they presumed they were. Just as Simondon saw technology as a means to rethink the problematic of the hylomorphic structure, Roberts (2017) places value on technological processes as a means to overcome the privileged, yet reductive, stance that hylomorphism creates. Through the acknowledgment of technology's affective state, Roberts (2017, p. 551) postulates that geographers will be able to challenge the crisis of the Anthropocene in a manner that does not lead them to 'the false choice between hubristic narratives of techno-scientific progress and reactionary appeals to organic authenticity'. In a similar vein, Lapworth (2016) utilises biotechnological art as a means to challenge hylomorphic production and present a way to think about life ontogenetically. Grounding his work in Simondon's concept of techno-aesthetics, Lapworth (2016, p. 16) acknowledges the coextensive role that aesthetics play when we encounter technological objects acting as 'as a privileged field for transforming our 'technical mentalities' beyond representational logics of function and use'. For Lapworth (2016), this has implications for the manner in which we approach biotechnological interventions. Rather than seeing bioart as an existential threat to humanity, Lapworth (2016, p. 23) exposes biotechnical mediations of living and nonliving milieus as a means to 'think and respond to emergent forms of collective life'. In a further study Lapworth (2020, p.126) utilises his previous work to develop an understanding of the importance of art-science encounters in the production of new technical mentalities that allow 'a more transformative sense of the body in terms of its relational immersion within nonhuman ecologies'. Through art-science encounters, Lapworth (2020, p. 127) demonstrates the value of these encounters through their ability to energize the 'imperceptible forces and nonhuman intensities that course through and transform human bodies.' This in turn assists in how we observe technology's place in the world and challenges anthropocentric and utilitarian mindsets that portray technology in a negative or reductive light. Alombert (2019) sees these negative portrayals of technology as a result of the industrialisation of production. Through the alienation of producers and consumers, technical objects have had their ability to transmit cultural contents diminished. Adopting Simondon's theory of the 'mechanologist' that places machines as equal to humans, Alombert (2019) asserts that a reciprocal relation between individuals and machines must be maintained, however the promotion of proletarianism separates individuals from their capacity to understand and adopt technical milieus. Alombert (2019, p. 325) calls for the current technical systems to be transformed from states of control that 'exploit libidinal energies' to that 'which enhance noetic functions and support new kinds

of knowledge'. While Alombert (2019, p. 325) sees this arising through experimentation of a 'contributory economy and the development of contributory technologies', I see the work of James Ash (2015) as a more targeted approach.

In a paper germane to the thesis being presented here, James Ash (2015) observed the affective nature and mode of individuation that differs between technical objects and biological beings, in part due to the lack of a metastable milieu. In particular, he was interested in the mode of transference and the generation of affects by technical objects. Accepting the theory that technical objects have a 'homeostatic autonomy, generated by a series of material thresholds, which in turn frame their capacity to affect and be affected,' Ash (2015, p. 89) demonstrated that it is the associated milieu of objects that act as these thresholds that hold the ability to 'shape the affective capacities of the human body'. This also in turn provides a basis for anti-hylomorphism. While designers can try to orient what they produce in a particular direction, they do not have any autonomy over the state of the associated milieu of the object. Most enlightening Ash raises a methodology for understanding the technical affects present in an object. For this, one must 'identify the material components that make up an object and frame its capacity to affect, as well as the environment or ecology in which the object is used or placed, which dictate that object's possibility for homeostasis' (Ash, 2015, p. 89). This methodology is paramount for my own contribution to the Simondonian scholarship.

As raised by the previous academics within geography, Simondon's literature provides key theories for rethinking our relation to the world and the genesis of that relation. Where my work provides a further avenue for understanding Simondon's work is in the ethics that Simondon himself hints at, but never fully pursues. As Sauvagnargues (2012) notes 'the hylomorphic schema is bound up with the sociological divisions between thought and matter' and as such demonstrates a reductive stance not only in terms of production but importantly in terms of ethics and politics. The deployment of Simondon allows the refusal of a series of blackmails: Roberts (2017), in his discussion of the Anthropocene, refuses the blackmail of celebratory technophilia or nostalgic organicism; in the world of fashion Wilson (1987) refuses the blackmail between hedonism and moralism. My own contribution to the gestures of refusal is to use Simondon's critique of hylomorphism, a consumer- or producer-led denial of the power of fashion, in order to better understand the forces that generate desire in both producers and consumers. Consumers and producers should not be placed in a position wherein they are attributed to the entire production of the fashion industry and the unethical practices that occur within it. As Wilson (1987) raised, the consumer's (and similarly the producer's) actions are not a result of simply either moral or selfish actions, but this is the only perspective hylomorphism allows. By understanding and acknowledging the role of the material and immaterial forces in the production of our desires and actions, we are able to refuse the blackmail of hylomorphism. The production of fashion, no longer a deliberate act of selfish and greedy designers, and the continual consumption of fashion, no longer a selfish nor ignorant response.

In a society dictated by morality (even in its transgression), every decision or action undertaken is transformed into a deliberate and calculative move towards either good or bad. There is little place for the subtle complexities implicit in many actions since it is assumed that individuals

should have control over their every move. Thus, any perceived negative actions are something that we, as individuals, should have anticipated and known better not to do. Is it any wonder that his frame of thought leads us into cul-de-sacs since we falsely assert that we are sovereign to forces that are barely perceptible? What I have argued in this thesis is that these forces, despite being micro-perceptible, nevertheless provide us with the conditions and possibilities for our actions – and for doing otherwise. Our ‘choices’ do not wholly adhere to what we *should* do but rather demonstrate what we *can do* and how we can increase our breadth of actions taken (Smith, 2007).

Viewed through Simondon’s transductive modulation, the method he uses as an alternative to hylomorphism, every action becomes *impersonal*, arising as an apex of intensity through a series of inclinations that presents themselves through exposure to material and immaterial forces. Any resulting action, development, or change cannot be assumed to be preconceived before its manifestation. Rather, these actions are a demonstration of the surmounting of a threshold wherein one outcome, from a set of potential outcomes from a problem, is actualised. Rather than pertaining to a state of right and wrong, it becomes a question of capacity. What, given my current state, will increase my ability to act? What *can* I do rather than what *should* I do? When we approach and try to understand human behaviours in this manner, actions that appeared negligent or selfish become based on more significant reasoning. Most people do not wish to actively cause harm to those around them. In the context of fashion consumption, consumers do not continue to purchase garments made under sweatshop conditions because they do not care, but because the potential increase in their capacity is more readily increased in its consumption. In some cases, consumers might even experience a diminution in their capacity, if they do not continue to purchase garments. Simondon’s transductive modulation not only offers us an alternative understating of production but an ethics through actualisation (Grosz, 2012, p. 50) wherein life itself ‘is a deviation of matter’ (Grosz, 2012, p. 46). It is thus the adhering to a transcendent morality that separates us from our capacity to act. Our engagement with the material and immaterial forces, instead, provide our potential for individuation, increasing or capacity to act and creating in us a sense of joy.

Speaking specifically to fashion, it is this misconception surrounding the use of ethics and morality that has caused confusion for studies focusing on ethical consumption. When theorists speak of ethical fashion, typically they are speaking of morality, at least in the sense I am distinguishing these terms in this thesis. The increase in price necessary for businesses to pay their workers a liveable wage, whilst often not excessive, is enough to make consumers look elsewhere, as it is better for themselves to not pay more than they need to. If nothing else is offered, then the primary driving factor for consumers to purchase these clothes becomes a moral decision of what is right and wrong. While the transcendental ideals of society assist in the ordering of our drives, they do not produce them. It is the social machine of capitalism, that desires production not only for itself but for all beings that contribute to its propagation. Through the social machine’s need for production, it codes the flows of desire so that the material and immaterial forces we encounter orient and produce in individuals a set of socially determined drives. Asking consumers to refrain from truly ethical choices so as to give rise to a solely moral society, does not promote a more joyful lived experience for its participants but

rather a sad and passive one wherein its inhabitants remain separated from their capacity to act. This is why problems, like the fashion industry, have presented themselves as so insurmountable. The fashion industry and the aesthetic objects it creates present a landscape of potential. The 'clothes we wear (then) are part of a wider struggle that doesn't necessarily imply a rejection of finery as such' (Wilson, 1987, p. 235). As expressors of sensation and micro-perceptions, fashion objects present an opportunity for productive encounters, thus allowing a more active existence for its consumers. If we wish to tackle this problem, and ones of a similar nature, we must acknowledge these forces and their contribution to the continual formation of individuals.

While the focus of my thesis, has been the fashion industry, the understanding developed pertaining to the creation of capacity through the interaction with affects or micro-perceptual data is not exclusive to fashion objects. As highlighted in the papers above, every encounter, be it with technological, aesthetic, or biological bodies, results in the transmission and reception of micro-perceptual data. Despite our ability to rationalise our consumption for that which we perceive as having a functional application, there are no decisions or choices that occur completely outside of those actioned by our dominant drives that act to motivate us towards a more active existence (Smith, 2007). Truly moral decisions that actively repress the individual are rarely upheld, and as such exploitation can be seen throughout the social system if one chooses to look. The '[e]xploitation in the electronics industry does not lead feminists to reject the use of videos and word-processors; the horrors of the agri-industry in no way restrict their enjoyment of gourmet food. Those who can afford foreign holidays usually take them, notwithstanding the despoliation that international tourism inflicts on the third world' (Wilson, 1987, p. 235). The perception of functionality and acceptance of moral order clouds our ability to acknowledge that society is formed through ethical actions and that this permeates every encounter, purchase, choice, or action undertaken.

Speaking specifically to the consumption of commodities, when you buy a laptop, for example, you might rationalise the purchase by saying, "I need this for work," when really you more accurately need it to make work easier. Consumers rarely purchase items based solely on their base needs, but rather settle for that which is the most fulfilling or provides the greatest increase in capacity for the consumer, and this is informed through the implicit forces expressed by the technical object. Game and technology designers have long been aware of technology's ability to become addictive through their creation of quick dopamine feedback loops, thereby initiating the sensation of joy and motivating the consumer to continue what they are doing. When consumers purchase a laptop they purchase it with the plethora of minute perceptions of what interacting with this object will provide for them, and of the connection, they might form with others through the use of the internet. In addition to the immaterial forces, we cannot ignore the material nature of a laptop. The feel of the keys beneath the fingers of its user and the sleekness of its design is just as important as the software it provides. Rather than objective necessity, commodities tend to be purchased most when the consumer sees them as 'an extension of the self', and the greater the aesthetic qualities and individuality of objects, the easier it is for the consumer to make this connection (Nixon & Blakley, 2012). Yet despite the importance that material and immaterial forces play in the consumption of commodities, the

perception of functionality and need within moral society still continues to impede observers from acknowledging their importance.

As an aesthetic object that relies on the production of new designs and variations, fashion is implicitly caught up in this system of forces. However, unlike the technology industry, its perceived frivolousness allows an acknowledgment that consumers purchase outside the confines of moral necessity. Fashion's ability to continually place consumers in direct relation to a plethora of productive micro-perceptual data that evoke a strong sense of desire has led it to be of interest to other industries wishing to expand their profitability. In their paper, Nixon and Blakley (2012) propose fashion thinking as a creative business practice for industries, which like the fashion industry, wish to continually evolve while also staying ahead of the rapid and continual development of their industry. As they write, 'In business environments that are increasingly complex and uncertain, we believe that fashion thinking will have a larger impact on new branding initiatives, new product innovation, and even new organizational design' (Nixon & Blakley, 2012). The premise of Nixon and Blakley's (2012) theory is one I wholly support, however their understanding of how this is to be achieved requires a reworked approach.

Nixon and Blakley (2012, p. 171) demonstrate that almost all industries find improvement in sales when they produce items that 'resonate' with consumers, and that it is beauty that 'helps to make an experience out of objects'. Hence as a subset of 'design thinking', fashion thinking acts to add value to items through temporal and spatial practices and is defined as 'a paradigm of critical thought and creative agency utilizing technology, story, experimentation, and open-sourcing in order to add meaning and value to the functional and experiential spheres of products and services' (Nixon & Blakley, 2012, p. 171). In utilising fashion thinking to increase consumer interest in products, they see this method as a way to produce what consumers want, rather than making people want what they make, and that this is achievable through a linking and play of the tangible and intangible. Where their theory requires more thought however is in their portrayal and privileging of designers in the fashion production process. This weakness in their theory appears in part due to its basis in design theory, which has itself been demonstrated to 'involve an elaboration of a debt to design, as a way of mitigating the problem of the potentially non-productive privatisation of the commons' through the 'deployment of governance and policy against the socially dispossessed' which it upholds 'in the name of socially responsible labour' (Hynes, 2019, p. 26). Similarly, fashion thinking employs this same governance and proliferation of the hylomorphic model. This in part is residual from Nixon and Blakley's (2012) understanding of fashion objects as unessential and useless to a degree, while still engaging consumers each season. With Nixon and Blakley (2012) taking a hylomorphic understanding in their approach, they place designers and fashion marketing editors in a position of power as design thinking does. As such designers are understood as interpreters, who through an engagement with consumers and all pre-existing dominant fashions to date, are able to foresee what consumers will wish to purchase in the future.

As I have shown in my thesis, however, while designers may utilise research to begin their phase of production, this is not where their design process ends. It continues to evolve beyond the

scope of the designer through its co-extensive relationship with every aspect that contributes to the current design (Simondon, 2009). If other industries attempt to replicate the design process through the fashion industry understood in hylomorphic terms, they will, at the least, continually fall short of what they are trying to achieve, and at worst push their industries towards the unethical consumption and production that plagues the fashion industry. Rather, acknowledging the ethics that Simondon's rethinking of the hylomorphic model provides, we arrive at a conclusion that individuals are held by a constant desire to better themselves and arrive at a more joyful existence which is achieved through the notion of individuation. The more energetically charged a milieu, and the greater the plethora of micro-perceptual data perceived through material and immaterial forces, the greater the potential for a productive encounter that the individual desires to increase their capacity. Fashion excels at producing desire because it excels at producing the implicit forces that consumers require for an act of individuation, while its aesthetic nature provides optimal conditions for consumers to achieve a level of resonance with the disparate perceptions they encounter. If other industries wish to hold supremacy over the production of desire, as the fashion industry does, it is the production of these implicit forces that should be the focus.

Every industry and object within it are different, however. It is not enough to replicate what is apparent for the fashion industry, but businesses need to further their own research into the dominant forces implicit in the products they produce. As Hynes (2019, p. 37) noted in her critique of design thinking, rather than increasing the debt to design, a model she refers to as 'design study' should be utilised, as this employs a 'gathering of intensities' through a co-extensive learning process in which the material and immaterial forces present are allowed to each inform the process of production and provide feedback as to what is driving our desires for particular objects and experiences. For the business industries mentioned in Nixon and Blakley's (2012) study, that wish to pursue fashion approaches to become more competitive and profitable, design study, rather than 'fashion thinking', might be a more efficacious approach. By studying the material and immaterial forces implicit in both their own products and those of competitors' businesses across all fields, they will be able to form an understanding of how their products contribute to the increase in capacity for their consumers and why consumers gravitate towards one product over another. By taking this approach I believe businesses will be able to promote themselves in their industry in a way that allows them to target the creation of desirable commodities in a manner that does not promote wastefulness or unethical production.

The above example demonstrates the potential benefits of having an understanding of the material and immaterial forces that contribute to the production of our drives and desires. The application of this knowledge, however, is far more wide-reaching than just assisting businesses in improving profit margins and gaining a competitive edge. To return to my initial research questions, I have demonstrated that fashion is much more than a commodity or a creative object. It is a force in itself, a desiring-machine with both its own desires to evolve and grow at the limits of society, as well as the means to provide this same potential for evolution to those that partake in its economy. This is how our drives and desires for fashion are formulated. As individuals we are constantly changing, producing the environment that surrounds us as it in

turn produces us. Every step we take marks a new encounter with environments, objects, and bodies, and the infinite forces pertaining to these. At every moment there is the potential for a new subjectivity to take form and for us as individuals to have our capacities altered. If we want to better understand individuals and their actions and reposition our desires for fast fashion to encompass ethical fashion, then it is an understanding of the forces that shape our drives and desires that we must pursue.

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