Creativity in Repurposing Textiles

A Thesis

Presented in Partial Fulfillment of the Requirements for
The Degree Master of Fine Arts in the
Graduate School of the Ohio State University

By

Kendra Louise Meyer, BFA

Graduate Program in Design Development

The Ohio State University

2010

Thesis Committe:

Professor Tony Reynaldo, Advisor

Professor Paul Nini

Dr. Elizabeth B-N. Sanders
Abstract

This thesis will attempt to identify the importance of a designer in encouraging consumers to use creativity in repurposing textiles. Through the 1920s-1950s in America designers helped encourage fun, stylish, and easy repurposing of textile bags. This background will provide useful inspiration for how these methods can evolve to current day practices. Fast fashion is a major component in textile waste and is driving consumers to want the newest wardrobes long before the garments are worn out. This barely worn clothing is designed without any additional purposes for after it’s planned life cycle. I propose an approach to designing repurposed garments based on co-creative design methodologies. Participatory design methodologies will be used to learn about how participants feel creative, how they are creative with their clothing, and how they wish to be creative with their clothing. Further, I plan to create future opportunities for new design systems that engage consumers in repurposing their garments.
Dedication

Dedicated to my loving parents Mike and Pat, and best friend Brian.
Acknowledgements

I would like to thank my advisor, Tony Reynaldo, for his time and guidance. Sincere thanks to Professor Paul Nini and Professor Liz Sanders for their insight, expertise, and advice. My committee has been immensely valuable to me in preparing this thesis and their help is greatly appreciated.
Vita

August 30, 1984.............Born Ottawa, Ohio

2007..............................BFA, Fashion Design from Columbus College of Art and Design

2007-2008......................Assistant Technical Designer with Express and Assistant Designer with Lee Middleton Dolls

2008-2010......................Graduate Teaching Associate, Department of Industrial, Interior, and Visual Communication Design, The Ohio State University

Field of Study

Major Field: Industrial, Interior, and Visual Communication Design
Table of Contents

Abstract .................................................................................................................... ii
Dedication ............................................................................................................... iii
Acknowledgements ................................................................................................. iv
Vita ........................................................................................................................... v
List of Diagrams ..................................................................................................... vii
List of Figures ......................................................................................................... ix
Chapter 1: Introduction to the Problem ............................................................... 1
Chapter 2: Historical Analysis of Textile Repurposing ......................................... 7
Chapter 3: Analysis of Existing Opportunities ................................................... 24
Chapter 4: Meaning of Clothes ............................................................................ 39
Chapter 5: Co-Creation and Creativity ................................................................. 46
Chapter 6: Research Process and Methods .......................................................... 58
Chapter 7: Future Opportunities .......................................................................... 85
Chapter 8: Conclusion .......................................................................................... 115
Bibliography .......................................................................................................... 119
List of Diagrams

Diagram 2.2. Common Motivators to Repurpose Clothing ...............................21
Diagram 3.1. Repurposed Goods Product Lifecycle...........................................26
Diagram 3.2. Repurposed Goods Product Lifecycle 2........................................26
Diagram 3.3. Organic/Recyclable Product Lifecycle..........................................27
Diagram 3.4. Repairs Product Lifecycle............................................................28
Diagram 3.5. Thrift/Vintage/Consignment Product Lifecycle............................29
Diagram 3.6. Convertible Clothing Product Lifecycle..........................................30
Diagram 3.7. Wardrobe Stylist Product Lifecycle................................................31
Diagram 3.8. Transformative Materials Product Lifecycle....................................32
Diagram 3.9. Sewing Resources Product Lifecycle..............................................33
Diagram 3.10. Pattern Companies Product Lifecycle..........................................34
Diagram 3.11. Kit Product Lifecycle..................................................................35
Diagram 3.12. Crowdsourcing Product Lifecycle................................................36
Diagram 5.1. Levels of Creativity.................................................................49
Diagram 6.1. Results of Everyday Creativity.....................................................63
Diagram 6.2. Results of Everyday Creativity Aspirations....................................65
Diagram 6.3. Results of Clothing Creativity.......................................................67
Diagram 6.4. Results of Clothing Creativity Aspirations.....................................69
Diagram 6.5. Total Interview Results...............................................................71
List of Figures

Figure 2.1. Examples of feedsack fabric prints..............................................................12
Figure 2.2. Front Cover of Kasco Home Journal ..........................................................16
Figure 2.3. Back Cover of Kasco Home Journal............................................................17
Figure 6.1. Sample Interview Question Sheet..............................................................59
Figure 6.2. A participant explaining her posterboard..................................................60
Figure 6.3. Image of Everyday Creativity posterboard...............................................62
Figure 6.4. Image of Everyday Creativity Aspirations posterboard..............................64
Figure 6.5. Image of Clothing Creativity posterboard................................................66
Figure 6.6. Image of Clothing Creativity Aspirations posterboard..............................68
Figure 6.7. Participants cutting out pieces to create a shirt............................................73
Figure 6.8. Example of a participant’s design..............................................................74
Figure 6.9. Example of another participant’s design....................................................74
Figure 6.10 Participants decorating their pillows.......................................................75
Figure 6.11. 1st Example of a participant’s pillow........................................................76
Figure 6.12. 2nd Example of a participant’s pillow......................................................76
Figure 6.13. 3rd Example of a participant’s pillow......................................................76
Figure 6.14. Participants making their bags.................................................................77
Figure 6.15. Participant in the process of making the purse.........................................78
Figure 6.16. 1st Example of participant’s purse............................................................78
Figure 6.17. 2nd Example of participant’s purse..........................................................78
Figure 6.18. Participant imagining what to do with her old sweater.............................79
Figure 7.1. Hanger prototype example ................................................................. 92
Figure 7.2. Skirt prototype example ................................................................. 102
Figure 7.3. Shirt prototype design example ....................................................... 111
Figure 7.4. Participant wearing repurposed shirt .............................................. 113
CHAPTER 1: Introduction to the Problem

“Fashion is usually presented to us as ready-to-wear, as a finished product, something we can choose from, but not engage in. This is not only in the sense of brands restricting the amount of copies in circulation, but in the economy as a whole, where brands and consumers make styles become more rapidly obsolescent.” (von Busch, 2008, p. 46)

These rapidly obsolescent styles are often defined as ‘fast fashion’. Fast fashion is cultivating increasing amounts of textile waste and encouraging consumerism based on a lack of creative, individual options. Clothing can now be produced at such low prices due to globalization that many consumers consider it to be disposable (Hollingsworth, 2007, p. A449). The styles of fashion are changing constantly, creating seasons beyond spring, summer, fall, and winter. Fashion is moving at such a rapid pace that many big retail brands like H&M and Zara may replace their collections as often as once a month (von Busch, 2008, p. 33). Hollingsworth (2007) says, “Fueling the demand are fashion magazines that help create the desire for new ‘must-haves’ for each season. Disposable couture appears in shopping mall after shopping mall in America and Europe at prices that make the purchase tempting and the disposal painless.” (p. A449)

This study argues that apparel designers can encourage consumers to repurpose clothing in a fun, easy, convenient way. A historical analysis of textile repurposing will provide a backdrop of inspiration for future practices, and a look
at existing opportunities will illustrate the current market. It will present theories behind the meaning of clothing and creativity that will help illuminate the need for co-creation in clothing. Further, participatory design research methods will uncover factors and issues that become preventors in textile repurposing. Through this research a new model for how people can be creative with their clothing will be made. Ultimately, this model will be used to propose future opportunities to repurpose clothing and textiles.

Garments are often discarded based on change in fashion instead of being worn-out. Kate Fletcher (2008) reports a Scandinavian study of consumers in her book *Sustainable Fashion and Textiles*. The study shows that, “new clothes are bought primarily because of a change in fashion and only very rarely to replace old, worn-out garments. Thus revealing a major discrepancy between idealized notions of how long things ought to last and the starker reality of what actually happens.” (p. 165) Chapman (2005) further discusses this mentality of modern culture in the developed world. He says that consumption and waste of natural resources is “born largely from the inappropriate marriage of excessive material durability with fleeting product-use careers.”

Some products are thrown out before they are worn out because they are now out of fashion or are no longer appropriate for new circumstances. *Recycling of Low Grade Clothing Waste* is a report by a consultant of Oakdene Hollins in September 2006 that estimates 21% of annual clothing purchases remain in the closet. This increase in the ‘national wardrobe’ represents a potential amount of latent waste that will eventually work its way into the solid waste stream (Hol-lingsworth, 2007, p. A450-A451). Chapman (2005) says that this “cyclic pattern of short-term desire and disappointment” creates an abundant amount of waste that not only takes up lots of space, but is also corrupting the biosphere. (p. 17)
From an individual perspective, the amount of disposed clothing is on the rise. In the United Kingdom there is approximately 2.35 million tonnes of clothing and textile waste, which equals close to 40 kg per person per year (Fletcher, 2008, p. 98). Hollingsworth (2007) says, “According to the EPA Office of Solid Waste, Americans throw away more than 68 pounds of clothing and textiles per person per year.” (p. A451)

Although there are options to donate clothing to charities and sell to consignment stores, these are not necessarily the best solutions. Although buying second-hand, organic, or recycled clothing helps counteract fashion consumption, it does little to impact its main cause (Fletcher, 2008, p. 118). In his book Emotionally Durable Design Jonathan Chapman (2005) says, “Many researchers are beginning to suspect that recycling actually provides an ethical ‘get out of jail free card’, which liberates consumer conscience and, in so doing, generates even more waste.” (p. 9) According to Hollingsworth (2007), charities and thrift shops only use or sell about one-fifth of the clothing that is donated. The U.S. Environmental Protection Agency says that, “About 61% of the clothes recovered for second-hand use are exported to foreign countries.” The other remainder of the clothing that doesn’t get sold is either sent to a textile recovery facility or to the landfill. It further states that in 2008, an estimated 12.4 million tons of textiles were about 5% of the total municipal solid waste (“Textiles- Common Wastes & Materials,” n.d., para. 2-3) Fletcher (2008) says,

“While reuse brings resource savings, there are some concerns that the influx of cheap, second hand clothing, particularly in Africa, has undermined indigenous textile industries. With the result that clothing collected in the West under the guise of ‘charitable donations’ could actually create more poverty.” (p. 100)
Rivoli says, “There are nowhere near enough people in America to absorb the mountains of castoffs, even if they were given away” (Hollingsworth, 2007, p. A452). A consumer trends research firm, America’s Research Group, conducted a survey in 2006 that found only 12-15% of Americans shop in consignment or resale stores. The Council for Textile Recycling estimates that just nearly 15% of discarded clothing is collected and reclaimed (Hollingsworth, 2007, p. A453). If prices and quality of new clothing keeps declining, then the authors of Recycling of Low Grade Clothing Waste warn that the demand for used clothing will also diminish (Hollingsworth, 2007, p. A453).

In her book, Sustainable Fashion and Textiles, Kate Fletcher (2008) exposes how this current market is creating insecurity and psychological illness from high pressure to repeatedly transform identities based on constantly changing fashion trends (p. 117). She says,

“Fashion in its worst form feeds insecurity, peer pressure, consumerism and homogeneity, fuelled by the globalization of fashion described as ‘McFashion’ where the same garment and same shopping experience is available in the New York, Tokyo, and London retail outlets of a global brand. It is also implicated in serious medical conditions such as anorexia and bulimia, tragically common among young women and men, and high levels of stress linked to the need to constantly reformulate our identity each season.” (Fletcher, 2008, p. 118).

Further, this lack of choice and similarity is imposing on individuality and limiting imagination about the possibilities of fashion. (Fletcher, 2008, p. 186).

This monotony in fashion offers consumers little opportunity. Fletcher (2008) says, “For most of us today, our everyday relationships with clothes are likely to be passive and probably a little disappointing.” (p. 186)
phenomenon has created shifts in fashion where street-wear is photographed for a webpage and every fashionista has a personal blog. Despite this logic of fashion, consumers are generally passive. There are few opportunities to enter an interface to engage in fashion. Consumers are typically given options from which to chose, discuss, and combine (von Busch, 2008, p. 33). Fletcher (2008) continues to say, “Here disengaged, passive consumers ‘follow’ the trends prescribed by industry and choose between prefabricated, largely homogeneous goods. These products boost elitist myth production upon the catwalk altar and allow the fashion system to mystify, control and ‘professionalize’ the practice of designing and making clothes and further dictate how we consume them too. The result is de-skilled and dissatisfied individuals, who feel both unrepresented by the fashion system and unable to do anything about it.” (p. 119)

This thought is further backed up by von Busch (2008) stating that, “No real opportunity is offered to ‘talk-back’ to the system, which some would argue to be somewhat undemocratic.” (p. 34) The current system is one of closed products that flow in one direction from designer to consumer. Deskilled individuals fall into the consumerist fashion trap because few people have the skills to make and maintain garments like they used to two generations ago (Fletcher, 2008, p. 187). In Fashion-able: Hactivism and Engaged Fashion Otto von Busch (2008) describes the system from the view of a consumer and a designer. He says, “Consumers can ‘poach’ or recombine, or even join brand workshops to recycle and customize garments, but it is usually done within a strict framework, thoroughly calculated design from the brand name public relations people. Designers, on the other hand, although they have privilege of access to the modes of fashion production, rarely have the time or freedom of action to rethink the action
spaces they inhabit as a matter of routine. To most people, fashion per se is always 
pret-a-porter, ready-to-wear.” (p. 33)

This study aims to identify opportunities that utilize the wearer’s creativity 
and prevent future textile waste. Through design research, this project will at-
tempt to reveal how participants feel creative in their everyday life, how they feel 
creative with their clothing, and why certain garments in their wardrobe no longer 
satisfy their current needs. An historical analysis of the 1920’s-1950’s will provide 
a detailed look at the role a designer had in encouraging textile repurposing in the 
past and how this is still relevant today. This study will analyze the existing op-
portunities by categories and examine how certain characteristics may encourage 
creativity and textile repurposing. Ultimately, it will illustrate possible solutions 
for new market spaces from co-creative design research methodology.

The target audience for this study focuses on a variety of women ages 21-
65 that use, or aspire to use, creativity at many levels to impact fashion. Holling-
sworth (2007) found that a buyer in the fashion district of New York City, Mayra 
Diaz says, “Girls especially are insatiable when it comes to fashion. They have 
to have the latest thing, always. And since it is cheap, you buy more of it. Our 
closets are full.” (p. A449) These participants are fitting for this subject manner, 
but the research process could also be applied to a variety of other fields that want 
to encourage repurposing and co-creation methods.
CHAPTER 2: Historical Analysis of Textile Repurposing

This chapter will illustrate the importance of textile repurposing in America during the 1920s-1950s and explain the designer’s role in the process. The analysis will use textile bags as a case study to show how designers made the process of repurposing textiles more convenient, fun, and stylish for the rural American woman in the 1920s-1950s. Further, it will discuss how relevant this mentality is today.

For the rural American woman of the 1920s-1950s textiles were a valued source of materials that were continually reused. The process of repurposing these cherished materials was a part of everyday life. One important source for this material was found from the textiles used to contain and carry feed and flour, often called feedsack bags. As these feedsack bags gained much popularity, they were designed to facilitate the process of intentional repurposing. The designers of these feedsack bags had an influential role in the process of repurposing these textiles. The colors and patterns on the textiles of feedsack bags are one of the most fascinating times throughout the history of textiles. It is this idea that attracted so many women of the 1920s-1950s to repurpose the feedsack bag material in a vast array of clothing and household items, such as dresses, shirts, skirts, blouses, coats, and aprons. The white feedsack bags were turned into undergarments such as diapers, panties, pajamas and slips (Cook, 1989, p. 149).

The material of the early feedsacks was not initially designed to be a textile worn in clothing, but over time a variety of textiles were used. The early
feedsack bags were made of osnaburg which was a more coarse fabric (Brandes, 2009, p. 4). The osnaburg bags held grains, seeds, feed, and flour with a quality that was cheaper to make (Cook, 1989, p. 8). This shows that in the absence of designers, the textiles of the early feedsacks were repurposed out of necessity. Brandes (2009) says,

“By the early 1910s bags were offered in a wider variety of fabrics. Flour and sugar were packaged more successfully in lighter fabrics made of a tighter weave (percale and sheeting)...Many women recycled feed sack fabrics out of necessity.” (p. 4)

Initially women began repurposing this fabric for essential everyday household items. The feedsack fabric was seen as “free” fabric for essential service items (Connolly, 1992, p. 19). Dish towels, bed sheets, and undergarments were some of these early items that were reused from the fabric of the feedsacks (Brandes, 2009, p. 4). The finer textiles that would get softer with each wash were used by rural American mothers in everyday items such as diapers, baby clothes, and children’s underwear. The smaller twelve and twenty-four pound bags were used for tiny items such as handkerchiefs and napkins (Hancock and Wilson, 1977). These early items that were repurposed from the feedsack textiles were not meant to be seen. Without the influence of the designers, these items made from the feedsack textiles were seen as unacceptable and had only functional purposes. Connolly (1992) says,

“An obvious flour company trademark on clothing or a household textile was an unmistakable “trademark” of poverty, or at least of an inability to afford store-bought goods. Nineteenth-century bag recycling sprang primarily from necessity with neither desire nor choice usually part of the creative transformations.” (p. 19)
Rural American women did what they could to hide the fact that they were reusing the feedsack fabric by soaking off logos, dying the fabric, and incorporating ribbon, embroidery methods, decorative buttons and rickrack (Brandes, 2009, p. 4). Without designers, the process to disguise these fabrics was difficult since the primary intent of reusing this fabric was not for style. The ink used in the early textiles was meant to be permanent and was practically impossible to completely remove (Banning, 2005, p. 24).

2.2 Designer’s Impact: The Idea

It wasn’t until the late 1920s that feed companies had the idea to start designing these feedsack bags to appeal to the rural American women. “Sewing with Flour Bags,” was one of the first booklets published by the Household Science Institute to encourage reuse of the feedsack bags in a way that was no longer associated with poverty and necessity, but something more fun and stylish. The Household Science Institute was a non-profit organization located in Chicago that worked to improve a higher standard of living in the homes of America (Connolly, 1992, p. 20-21). At this time it became more apparent that there was an important market for the feedsack bags within the agriculture and home industries (Cook, 1989, p. 13). Brandes (2009) states,

“The purchasing preferences of the farm wife impacted business practices and policy decisions of private companies, trade organizations, and most surprisingly, textile designers. The farm wife had never been considered a target market by the fashion industry. However, the impact of depression, war, and changing demands for cotton fabric culminated in a keen interest within the textile industry to offer the wife the very best in printed fabric.” (p. 4)
Because of a scarcity of materials during World War II, this further encouraged the rural American woman to reuse the feedsacks. It was around this time that the idea to use designers to create feedsack fabric in prints came about (Hancock and Wilson, 1977). As this market grew and bags were offered in prints, women had a more creative choice in how the feedsack fabric would be reused. Consequently once the textiles were designed, the process of repurposing feedsack bags transformed from a necessity to a pleasurable, creative experience. The perception of repurposing feedsack fabric was changed. Millers and bag manufacturers were now forced to meet the demand of the prints and designs that the rural American woman desired. (Brandes, 2009, p. 6). With a variety of choices, women began having preferences of which brand to use (Banning, 2005, p. 25).

2.3 Designer’s Impact: The Prints

Many of the bag manufacturers found interest in tapping into this market and started selling the printed feedsack bags. Gingham Girl flour was packaged in feedsacks of high quality dress goods with a red and white check pattern starting in 1925 (Brandes, 2009, p. 4). This was said to be one of the first flour sacks made in dress-quality fabric manufactured by the Geo. P. Plant Milling Company in St. Louis (Banning, 2005, p. 25). The Vice President of the Percy Kent Bag Company, Richard K. Peek, was inspired by the pastel prints used on cretonne slip covers of wooden chairs while at a coffee shop in Wichita, Kansas. It was this incident in 1937 that he is said to have discovered the idea of using these prints in dress good fabric for the feedsack bags (Connolly, 1992, p. 22). Tint-sax were another early form of styled feedsacks that set out to make bag recycling more exciting and appealing to the rural American woman (Connolly, 1992, p. 21). The Staley Milling Company of Kansas City, Missouri, was very aware of their customers’ wants and
knew women were dying the feedsack fabric before they repurposed them. Hence, they started offering the “Tint-sax” fabric in 1936. The Percy Kent Bag Company offered eleven different pastel shades (Brandes, 2009, p. 4). The Werthen Bag Corporation of Nashville, Tennessee, also started improving their bags and printing on their fabric in the early 1940s (Hancock and Wilson, 1977). With the rise of so many bag manufacturers focused on selling the printed feed sack bags, the competition grew much stronger and the designers became even more important in order to attract the rural American woman customer. Connolly (1992) says,

“Bag makers were suddenly obligated to keep bags in style by hiring bag designers, maintaining active research and development departments, and creating constant demand for their unique products because of fierce competition within their own ranks.” (p. 25)

The Percy Kent Bag Company hired A. Charles Barton in 1947 to be the design director of their New York based design studio. Barton had a reputation for being “one of America’s foremost fabric designers,” and was a textile design teacher at the Moore Institute of Art, Science and Industry in Philadelphia, Pennsylvania (Connolly, 1992, p. 27). He was even said to have done market research for his famous “Ken-Prints” from his travels of the Midwest observing the rural American woman’s interaction with the feed sack bags (Banning, 2005, p. 25). At around this same time in 1947, Bemilin Prints, by the Bemis Bag Company, were pushed into the market. These were “linen-like” cotton prints that advertised “exclusive patterns created by noted New York designers...different, unusual, desirable patterns usually found only in high priced, exclusive garments.” (Connolly, 1992, p. 27). Brandes (2009) explains,

“In the years following WWII, the demand for cotton bags declined as paper bags became more cost effective. As a result, industry efforts to
entice the farm wife to purchase the fabric feed sacks intensified. By 1947 major bag manufacturers had hired national and internationally know textile designers to insure that their bags were offered in the most up to date prints based on styles selected by farm wives surveyed for their preferences.” (p. 6)

There were a vast array of prints used on the feedsack textile bags. Common designs were checks, plaids, and stripes. There were floral prints on a colored background as well as specialized designs for children consisting of chickens and ducks. The printed sacks typically cost ten cents more than the regular white sacks (Hancock and Wilson). There was one mill during 1942 that created the feedsack bag textiles in at least 1000 different colorful designs (Cook, 1989, p. 12). (Figure 2.1)

The Ken-Prints of the Percy Kent Bag Company continued into July 1951 offering specialized designs in brocades, Hawaiian Ken-Prints, Walt Disney designs, and Ken-Stripes (Connolly, 1992, p. 28). As for the Bemis Bag Company, they offered special collections of their own as well. Some of the popular collections of the 1950s were seasonal colors and a line of “Two-in-One” patterns that were half floral and half geometric prints that coordinated with each other in three different color combinations. A special designer collection in 1955 featured six “squaw prints” and five “western motifs” (Connolly, 1992, p. 28).

2.4 Designer’s Impact: The Patterns and Advertising

Not only were these feedsack bags designed with colorful prints, bag manufacturers designed and engineered these feedsacks to be even easier to transform the textile into another object. Brandes (2009) says,

“Feed sacks were designed with easy use in mind. Sacks were stitched along one side and across the bottom with a simple chain stitch so that stitching could be removed by clipping the top loop and pulling out the entire line of stitching very quickly. The string could be saved for other uses. More effort was made to use logo inks that were easily washed out. A few bag manufacturers printed patterns for dolls, doll clothes, and other items on the backs of the feed sacks. Items could be cut directly from the sack and quickly sewn.” (p. 4-5)

Some of the feedsack bags could be turned into an apron with the ease of ripping out one seam and using the sewn-in drawstrings. There were also feedsack bags that showed outlines that could be used to create stuffed toys, dolls, and children’s dresses. Pillowcases were also ready to use products that came from empty feed-sacks (Cook, 1989, p. 11-12). “Land-O-Nod Pillow Case Bag” was a special
branded line of feedsack pillow cases that was manufactured by the Percy-Kent Bag Company (Banning, 2005, p. 26). Depending on the size of the bags each could also be designed for ready-to-use products. A 100 pound feedsack could readily be made into a hemmed tablecloth and a 10 pound feedsack bag could be easily made into singular napkins, borders for pillowcases, and curtain bags. A unique design was a blouse bag that only needed opened seams in the neck and arms to become a sleeveless blouse (Connolly, 1992, p. 29). This shows evidence that bag manufacturers were finding ways to design the feedsacks so that the process of repurposing them would be as easy and efficient as possible. This mentality made it so that these textile bags had a continued product life cycle beyond their original use.

Many pamphlets and booklets were also designed to promote the reuse of the feedsack bags. Some of these pamphlets were offered through outside organizations or through a particular bag manufacturer for commercial and non-profit organizations. In 1925 the Textile Bag Manufacturers Association was formed to encourage the home sewing feedsack projects and publish instructional literature to make it easier for the rural American woman (Brandes, 2009, p. 5). The Nation Cotton Council published several pamphlets for help with repurposing. A few of these are “Sew Easy with Cotton Bags and McCall’s Patterns,” “Cinderella Fashions From Cotton Bags,” and “Bag Magic for Home Sewing.” In “Bag Magic” directions were given to remove labels from the bags and the amount of fabric for the pattern was given based on quantities and size of the bags (Cook, 1989, p. 179). The “Sewing with Cotton Bags” booklet published by The Household Science Institute was so popular that the thirty-two pages of feedsack sewing ideas continued to be updated throughout 1937, 1938, and 1940 (Banning, 2005, p. 18). Pattern companies like Simplicity and Butterick also got involved with helping
the National Cotton Council advertise pattern ideas for repurposing the feedsack bags throughout the 1950s and 1960s in a booklet titled “Ideas for Cotton Bag Sewing 1963” (Banning, 2005, p. 27). Kasco was a feedsack milling company that offered their own publication to their customers called the “Kasco Home Journal”. It is filled with inspirational instructions and pattern ideas that can be made from the used Kasco bags. The customer would fill out an order for a specific pattern on the back of the booklet and the patterns would come direct from the fashion headquarters in New York. Kasco Dresprint Saxs were “Always new in design, always appealing in color, you can make a habit of sewing with Kasco Sax and keep your wardrobe fresh and up-to-date, with fabric designs and patterns of the latest mode.” (Kasco Home Journal, 2) (Figure. 2.2)
Spring Edition

Kasco Home Journal

It’s Spring Again

And once more Kasco offers a brand new selection of thrilling, easy-to-make frocks for every member of the family. You will be more pleased than ever with the lovely spring dressprints, so rich in color and so varied in design, and one quick glance at the fashionable patterns in this book will be all you need to get started on a whole new wardrobe, yours at practically no cost.

The fabrics are scrumptious. The patterns are perfect. You couldn’t ask for a smarter combination and it’s time to get started now. Don’t wait a minute.

Join the ever growing family of Kasco homemakers who are sewing and saving the Kasco way.

8760—Sizes 12 to 20, Size 16, 4 bags, 39 x 43.

Figure 2.2. Front Cover of Kasco Home Journal
There is a Kasco Feed for All Farm Stock

All in Dresprint Sax and Each One Research Developed and Laboratory Controlled

See your Kasco Dealer for complete, balanced feeds or rich supplements to mix with your own grains for —

Poultry - Cattle - Hogs - Horses - Dogs

Kasco’s Service Department will gladly help you plan the feeding program best suited to your individual needs. For this service just ask your dealer or write us direct—there’s no obligation.
With the rise of design involvement in the repurposing of feedsack bags, this process was even taken beyond the rural American farm wife into the mainstream markets of department stores. This shows how influential designers were in encouraging repurposing of feedsacks in a convenient, fun, and stylish way. Banning (2005) says,

“In the 1940s Sears, Roebuck and Co. promoted their line of home sewing patterns as being useful in ‘converting cotton feed bags into useful articles’ (27) Also she mentions that, “Department stores such as Montgomery Ward sold empty flour sacks for a little as 10 for $1.00.” (p. 29)

Paper bags soon became more cost effective after World War II, but the fun and stylish process of repurposing the feedsack bags was still of interest to the rural American woman and was further promoted through fashions shows and design competitions (Brandes, 2009, p. 6). Because there was such a wide variety of choices of prints and patterns with the feedsack bags, these fashion shows helped to push the trend from the early 1940s into the following decade (Connolly, 1992, p. 29). There was even a feedsack fashion show in Bewley Mills, Texas, that received national attention in a 1946 Collier’s for its Thrift Wardrobes from 1942-1946 (Connolly, 1992, p. 24). As the fashion shows persisted, other programs and contests were set up by the National Cotton Council and the Textile Manufacturers Association, in connection with pattern companies like McCall’s. The “Cotton Bag Loan Wardrobe” was set up by the National Cotton Council in which a collection of 18 stylish outfits could be on loan to certain community organizations or clubs wanting to promote the repurposing of feedsack bags. These fashions were made from plain and print fabrics of the feedsacks using certain McCall patterns. Another contest sponsored by the National Cotton Council and Textile Manufacturers Association was in 1959 called the “Sew Your Way to Fame and
Fortune With Cotton Bags.” Here contestants could create their own ideas for repurposing the feedsack bags and the best ideas could win household prizes such as electric mixers, toasters, frying pans, washer and dryer, etc... The most glamorous prize was a trip to Hollywood for a week (Cook, 1989, p. 150).

2.5 Success of Repurposing Feedsack Bags:
Repurposing feedsack bags initially started as a necessary everyday way of life, but with the help of designers the intentional repurposing of feedsack bags became a fun, easy, and stylish process. The idea quickly spread and affected the lives of many rural life Americans. Connolly (1992) shows that through 1941 there were about fifty million dress goods bags sold to mostly people in the Midwestern, South, and Southwestern areas of all income groups (p. 22). For the first half of the twentieth century using the fabric from feedsacks was a very stylish way to clothe the American family (Cook, 1989, p. 93). With the fun, stylish, and easy process of repurposing the feedsacks approximately seven times more dress goods were produced in 1946 than the pre-war years (Connolly, 1992, p. 25).

Cook (1989) says, “The lowly feed sack, once referred to as “chicken linen” became so attractive during 1930’s, 1940’s, and 1950’s that no one was embarrassed to wear clothes made from the sacks. (p. 12)

2.6 Conclusions and Future Intentions:
Throughout the 1920s-1950s, repurposing textiles was based mostly on economic needs. There was a shortage of materials, and women were equipped with the sewing skills to make the labor inexpensive. Today, there is a large surplus of materials with fewer people having the skills to be able to repurpose their textiles. (Diagram 2.1)
Fletcher (2008) further describes this by saying,

“Originally the incentive to repair was economic; labour was cheap compared to the cost of textile materials and garments, so fabrics were carefully maintained and repaired. At home, techniques like replacing worn collars and cuffs, patching trousers and jackets, unraveling old knitwear to reuse the yarn, cutting worn bed sheets into dusters and darning holes were widely practised. Yet within two generations, the financial incentive repair has largely disappeared, mainly because the price of new garments and textiles has fallen dramatically relative to the cost of labour. Repairing garments at home - if at all - is now motivated less by economics and more by ethical factors or lifestyle choices.” (p. 101)

Up to just a few decades ago economy and fit used to be the main initiatives of home sewing. Today the reasons for home sewing revolve around developing a skill to feel individual accomplishment, independence, self-confidence, and creativity (von Busch, 2007, p. 46).
Currently clothing is constructed in a way that does not facilitate easy, fun, stylish repurposing. The process to turn an old garment into something new and stylish can appear complicated and intimidating. By looking to the past, it is important to see how designers made the process of repurposing feedsacks more fun, stylish, and easy. Although there have been changes in technology and economy since this time, there are still some common motivators to repurpose clothing today. These common motivators include using one’s creativity and having something personal and individualized.

Diagram 2.2. Common Motivators to Repurpose Clothing
It was these common motivators of having something personal and being creative that kept textile repurposing happening through the later half of the twentieth century. Although it was probably never as popular as it was with the feedsack bags, people did continue to repurpose textiles. In the 1960s and 1970s scarves were repurposed into other garments. The Ohio State University’s Historic Costume and Textile Museum has an example of a dress from that time period that was made by repurposing silk scarves (Ohio State University’s Historic Costume and Textiles Museum). This can also be seen in a 2010 exhibit at The Museum at FIT in New York called Eco-Fashion: Going Green. Co-curators Jennifer Farley and Colleen Hill use the history of repurposing and recycling textiles as one of the themes in this show. One example on display is a man’s suit from the 1960s that was made by repurposing the reverse side of a paisley shawl. They also show a Martin Margiela jacket from the 1990s that was assembled from multiple silk scarves (Keane, 2010, para 7).

The cause for a different mentality of repurposing textiles can be seen through the changes in attitude towards fabric and textiles in the second half of the twentieth century. As more ready-to-wear garments were introduced, clothing became cheaper. From this time period on fabric and textiles were no longer a valued commodity like they were before. Also, the American spending habits changed greatly from the 1950s to the current day. Juliet B. Schor (1998), author of The Overspent American Upscaling, Downshifting, and the New Consumer, says, “At a minimum, the average person’s spending increased 30 percent between 1979 and 1995.” (p. 12) She further goes on to talk of the 1970s being a time when many married women were entering the work force. These women were now exposed to other employees with a variety of spending habits. By working for a boss or having meetings with others who wore expensive things, these
women started to raise their standard of living and change their spending habits (Schor, 1998, p. 9). Schor (1998) describes the 1980s and 1990s by saying, “Throughout the 1980s and 1990s, most middle-class Americans were acquiring at a greater rate than previous generations of middle class. And their buying was more upscale. By the end of the 1990s, the familiar elements of the American dream (a little suburban house with a white picket fence, two cars, and an annual vacation) had expanded greatly. The size of the houses doubled in less than fifty years, there are more second homes, automobiles have become increasingly option-packed, middle-income Americans are doing more pleasure and vacation travel, and expenditures on recreation have more than doubled since 1980.” (p. 11) These changes affected spending habits for clothing as well. And as people buy more clothes the value of fabric and textiles continues diminish. No longer could the motivation to repurpose clothing be economic. As the surplus of fabric continues to grow, repurposing clothing is for more ecological reasons that still provide someone the opportunity to be creative with something personal and individual.
CHAPTER 3: Analysis of Existing Opportunities

This chapter will present current research being done to repurpose textiles and encourage creativity and participation in the wearer. It will also identify existing opportunities by looking at specific clothing creativity and repurposing categories in the current market. Much of the research being done in this realm is connected to participatory design research methods. Fletcher (2008) says,

“The ground between fashion and textiles and participatory design processes (that is, fabrics and garments designed and made with rather than for people) is little explored and potentially abundant, perhaps because it is complex ground in which to affect change. Yet with each new wave of interest in sustainability come a deeper understanding of the issues associated with fashion and textiles - making it likely that participatory design and individual and social action will probably define an important component of sustainable fashion and textiles activity into the future.” (p. 194-195)

The already existing opportunities in clothing creativity and repurposing have been separated in twelve different categories based on the current market. These range from clothing that is purchased, altered, repaired, changed, made, or even designed with users. Within each category there is an example of an existing opportunity and a connecting visual diagram of a typical product lifecycle for that specific category. The following is a list of each opportunity: Category 1 Repurposed Goods, Category 2 Organic/Recyclable, Category 3 Repairs, Category 4
3.1 Existing Opportunities - Category 1 Repurposed Goods

The first category of existing opportunities is buying repurposed goods. These are opportunities to buy a product or have a product made from old, used material. While the initiative to reuse something is strong in this category, the opportunity for participating in the creative process is minimal to none. There is a fairly strong representation of possibilities in this category, especially online. The following is a list that provides the opportunity to purchase repurposed goods; Preloved (www.preloved.ca), Junky Styling (www.junkystyling.co.uk), Urban Renewal at Urban Outfitters (www.urbanoutfitters.com), Makool Loves You (store.makoollovesyou.com), Creations Encore (www.creationsencore.com), Narwhal Company (narwhalcompany.com) Teddy Lux (teddylux.com), Red Flag Design (www.redflagdesign.ca), and Solo Jones (www.solojones.com). This category can be further separated into clothes made from used material, or objects and accessories made from used material. Either way, both have a product lifecycle that is a repetition of its previous life (Diagram 3.1)

Preloved is a clothing brand started by Julia Grieve and Peter Friesen in Canada that “creates one of a kind clothing from reclaimed vintage fabrics.” (www.preloved.ca)
Diagram 3.1. Repurposed Goods Product Lifecycle, Preloved’s Gia Tee made from 3 reclaimed polos

Narwhal Company (www.narhalcompany.com) evolved from an entrepreneurial spirit in San Diego, California that takes used recycled ties to create a variety of wallets, passport covers, and wrist wear.

Diagram 3.2. Repurposed Goods Product Lifecycle, Narwhal Co.’s Tie-Fold Wallet made from recycled ties
3.2 Existing Opportunities - Category 2 Organic/Recyclable

Organic materials are the second category. This group starts with raw materials that use little fertilizers and pesticides. Most in this category also take initiative to use materials that can be recycled after the product is discarded. As with Category 1 Repurposed Goods, this category focuses on being environmentally friendly, but there is little opportunity to be involved in the creative process. Patagonia (www.patagonia.com), Stewart Brown (www.stewartbrown.com), Nau (www.nau.com), Blue Canoe (www.bluecanoe.com), Loomstate (www.loomstate.org), Ideologie Organic (www.ideologie-organic.com), Peligrosa (www.peligrosa-knits.com) are a few companies in this category. With recent interest in organic material use for a variety of products, this category is growing. The product lifecycle of this category starts with less harmful materials and some have the ability to be completely recycled into a new product after this lifecycle (Diagram 3.3).

Stewart + Brown (www.stewartbrown.com) was started by Karen Stewart and Howard Brown in California. They choose renewable fibers that are cultivated without herbicides, pesticides, or defoliants. These sustainably harvested fibers are “naturally resilient and biodegradable.”

Diagram 3.3. Organic/Recyclable Product Lifecycle, Stewart + Brown tank dress
3.3 Existing Opportunities - Category 3 Repairs

Repairing clothing is another opportunity available to lengthen the use of textiles. This continues a product lifecycle that might otherwise have been discarded, but only works if the wearer still wants to keep the item (Diagram 3.4). For example, repairing a garment does little good if the wearer thinks the garment is out of style. Unless the wearer is doing the repair themselves there is little participation from them. There are few opportunities available in the repair category as styles change quickly and people are less likely to value the current garment the way it is.

Denim Therapy (www.denimtherapy.com) started in New York City in 2006 with “the goal to fix any hole, hem, or broken denim regardless of damage severity.”

Diagram 3.4. Repairs Product Lifecycle, Denim Therapy jean repairing
3.4 Existing Opportunities - Category 4 Thrift / Vintage / Consignment

The fourth category of opportunities covers thrift stores, vintage, and consignment shops. This category has a solid historical existence and covers widespan possibilities to reuse clothing. The following represent a multitude of opportunities within this category; Goodwill (www.goodwill.com), Salvation Army (www.salvationarmyusa.org), Rusty Zipper (www.rustyzipper.com), Rag-O-Rama (www.ragorama.com), and reFINEstyle (www.refinestyle.com). This category’s aim does little to encourage wearer’s participation in the creative process, but has a strong incentive to reuse. The product lifecycle typical of this category is a repetition of it’s previous life with little to no change. It is worn and used similar to how it was before (Diagram 3.5).

Based in Dallas, Texas, reFINEstyle is a new, online consignment boutique that offers, “new and pre-owned luxury apparel and accessories at affordable prices.”

Diagram 3.5. Thrift/Vintage/Consignment Product Lifecycle, reFINE style’s G3 sale
3.5 Existing Opportunities - Category 5 Convertible Clothing

Convertible clothing is a concept that provides the opportunity to wear a garment in multiple ways. This category is often in women’s dresses and provides options for the wearer’s own creativity. Creating convertible clothing starts similar to the average clothing product lifecycle. Raw materials are used to create a new product for someone to wear and eventually discard. Where this category differs is ideally if the garment can be worn in multiple ways it will hopefully be worn longer to prevent similar purchases. (Diagram 3.6). Some examples of this category are companies like Lara Miller (www.laramiller.net), Two Birds Bridesmaids (www.twobirdsbridesmaid.com), Butter By Nadia (www.butterbynadia.com), Harputs Own (www.harputsown.com), Complex Geometries (www.complexgeometries.com), Deploy Workshop (www.deployworkshop.com).

Lara Miller started her convertible clothing line in Chicago, Illinois. “Her modular designs are created with a playful geometry that connects to the personalities of the women who wear them.”

Diagram 3.6. Convertible Clothing Product Lifecycle, Lara Miller’s Donna Floor Length
3.6 Existing Opportunities - Category 6 Wardrobe Stylists

Wardrobe stylists are a slightly more unconventional existing opportunity to use creativity and reuse clothes. A stylist would go through someone’s closet and evaluate what is worth keeping and be able to use garments to put outfits together that might not originally have been thought of. This opportunity consists of personal stylists who actually come to one’s physical closet, or can be an online opportunity within a social network of opinions. My Fashion Plate (www.myfashionplate.com), The Closet Stylist (www.theclosetstylist.com), Wardrobe Therapy (www.wardrobetherapyllc.com), and Go Try It On (www.gotryiton.com) are a few examples that fit within this category. Wardrobe styling is a way to lengthen the product lifecycle of a garment by finding a new way to wear it (Diagram 3.7).

My fashion plate (www.myfashionplate.com) is a mix of an online closet organizer, social community for outfit advice, and help from a personal stylist.

Diagram 3.7. Wardrobe Stylist Product Lifecycle, My Fashion Plate’s Design Studio
3.7 Existing Opportunities - Category 7 Transformative Materials

The seventh category of existing opportunities is using transformative materials. This covers a broad approach to creating materials that change as the wearer continues to use them. Typically with this category the wearer is actively engaged with the process. The product lifecycle of this category is usually an elegant aging process of the use stage so that the wear continually finds new ways to see and use the product (Diagram 3.8). Kristine Bjaadal (www.kristinebjaadal.wordpress.com), Camileon Heels (www.camileonheels.com), Build Your Own Bag (web.media.mit.edu/~nanda/design/electronics/byob/byob.html), Berber Soepboer (berbersoepboer.nl) are some examples within this category.

The Color-In Dress and Replacement Dress (berbersoepboer.nl) are two examples of transformative materials. The Color-In Dress has a black and white outline pattern that the wearer continually colors to change the look of the dress. The Replacement Dress comes in three styles with multicolored designs made of attachable pieces by buttons that can be changed to create different styles.

Diagram 3.8. Transformative Materials Product Lifecycle, Berber Soepboer’s Colour-In-Dress
3.8 Existing Opportunities - Category 8 Sewing Resources

Sewing Resources are available as a great opportunity to learn about how to repurpose clothing and use creativity. Currently there are a wide variety of online options to learn these skills. Many social, online communities provide the friendly knowledge exchange to learn about a timeless skill that was once past down from generation to generation. In terms of product lifecycle, the sense of pride encourages the wearer to keep the product and provides the skills to repair it when needed (Diagram 3.9). These sewing resources engage the wearer in the creative process and also provide the techniques to repurpose clothing. Threadbanger (www.threadbanger.com), DIY Style (www.diystyle.net), Craftzine (www.craftzine.com), and Craft Stylish (www.craftstylish.com) are a few of these resources.

President Cindy Cummins heads up DIY Style. The website states, “DIY Style is a weekly vodcast (video podcast or web video), a project database, an online community, and sew much more.” (www.diystyle.net)

Diagram 3.9. Sewing Resources Product Lifecycle, Diy Style’s Vodcast Sewing Instructions
3.9 Existing Opportunities - Category 9 Pattern Companies

The ninth category is made of companies that provide patterns to construct garments. Some of these pattern companies have been around for awhile, whereas some have just come to the market. Simplicity (www.simplicity.com), Heather Bailey (www.heatherbaileystore.com), Colette Patterns (www.colettepatterns.com), Built by Wendy (www.builtbywendy.com), Burda Style (www.burdastyle.com), S-A-N-S (shop.sans.name/), DIY-Couture (www.diy-couture.co.uk) are a few examples of this category. Similar to the sewing resources, this category’s product lifecycle creates a sense of pride that encourages the wearer to keep the product (Diagram 3.10). There is high involvement in this category.

Burda Style is a branch of Burda Patterns that encourages sewing and offers open source sewing patterns. Burda offers a select few patterns and members of the online community can share their own patterns and projects with others. (www.burdastyle.com)

Diagram 3.10. Pattern Companies Product Lifecycle, Burda Style’s Open Source Sewing Patterns
3.10 Existing Opportunities - Category 10 Kits

Kits provide an opportunity to make things from prescribed instructions. This category is similar to patterns, but branches out into creating other items such as cross-stitch lamps, needlepoint tapestries, and other embellishments. Again this category requires high engagement and involves the wearer at the beginning of the product lifecycle (Diagram 3.11). Some examples are Lampgustaf (www.lampgustaf.se), Clothkits (www.clothkits.co.uk), and Leethal (www.leethal.net)

“Clothkits make it easy for you to make beautiful quality, well designed clothes without the fuss of paper patterns. All the cutting lines are printed directly on the fabric in a simple format that means even the inexperienced can make garments with ease.” (www.clothkits.co.uk)

Diagram 3.11. Kit Product Lifecycle, ClothKits Dove and Cherries Pinny Kit
3.11 Existing Opportunities - Category 11 Crowdsourcing

Crowdsourcing is a new, existing opportunity that employs people’s opinion in the product early on in the process. It is becoming the democratization of fashion where the public helps advise on the designs for a collection. Instead of using one design-oriented employee, the company uses the market’s opinions on the product. This category’s product lifecycle may do little to extend or recreate the product’s life, but it offers much involvement at the early stages of the product lifecycle (Diagram 3.12). Some examples of this crowdsourcing opportunity are Threadless (www.threadless.com), ModCloth (www.modcloth.com), Fashion Stake (fashionstake.com), and Ideeli (www.ideeli.com).

Threadless is an online crowdsourcing apparel company where people submit their own designs. The online community votes for the best ones to sell on t-shirts, hoodies, etc... The winners of the weekly are reward monetarily.

3.12 Existing Opportunities - Category 12 Mass Customization

Mass customization is an opportunity that offers the wearer to make personalized decisions about the product they are getting. These decisions often revolve around topics of style, fit, color, pattern, etc... It gives the wearer the ability to enter their own body measurements to have a made to order garment, or the chance to choose the neckline, sleeve style, color and pattern of the garment so that it feels completely unique. For this category, there is high involvement in the early creative process. This in turn would hopefully lengthen the product lifecycle by giving the wearer the opportunity for the garment to be exactly what they want (Diagram 3.13). Shoes, bags, jeans, and shirts are all typical products that work well in this category. Naked and Angry (www.nakedandangry.com), cocomyles (www.cocomyles.com), NikeID (www.nikeid.nike.com), Indi Denim (www.indidenim.com), Blank Label (www.blank-label.com), and Laudi Vidni (www.laudividni.com) are all examples that fit within this category.

Blank-Label is men’s dress shirt apparel company that enables the wearer to “co-create your own dress shirt to fit your style, personality and body. Customize the collar, cuff, placket, pockets, shoulders, buttons and more on your personalized dress shirt.” (www.blank-label.com)
CHAPTER 4: Meaning of Clothes

Rudd (1995) says, “One’s choice of material artifacts can indeed suggest to others certain characteristics about the self,” (p.1), This is to say that there is great meaning in the things humans choose to own, and that meaning can have a major effect on the self image. In Jonathan Chapman’s (2005) book, *Emotionally Durable Design*, he talks about how a consumer will be strongly drawn to a material artifact that helps them identify and support their perception of themselves (p. 50). In this chapter I will discuss the importance clothes have on our self image, why the meaning of them has a major impact on clothing consumption, and how enabling wearers to be more creative may positively influence one’s consumption.

The dress of an individual plays a major role in one’s self-image. Roach-Higgins and Eicher, (1992) define dress as an individual’s assemblage of modifications to the body and/or supplements to the body. This could include a variety of modifications such as a hair style, a scent, jewelry, garments, body enclosures, accessories, and more. They explain how this idea of dress relates to the self-image by saying,

“Human beings in every society develop ways for designing and fabricating supplements for the body out of materials from their environment, as well as products and tools for modifying their bodies in ways that identify them with or distinguish them from others,” (p. 7)

The personal choice of one’s dress helps define and establish identity. Because dress is often viewed before conversation takes place, it has a certain priority
indictating one’s identity (Roach-Higgins & Eicher, 1992, p. 6). Donald Norman (2004) argues that,

“In fact, even people who claim a complete lack of interest in how they are perceived - dressing in whatever is easiest or most comfortable, refraining from purchasing new items until the ones they are using completely stop working - make statements about themselves and the things they care about,” (p. 84).

There are endless possible meanings that can be communicated by dress. These meanings are based on subjective interpretations about age, gender, social class, school affiliations, occupations, religion, and more. (Roach-Higgins & Eicher, 1992, p. 5).

It is often through material artifacts that an individual uses to represent a specific self-image and communicate meaning. Consumption of these material artifacts helps to build our ideal identity of the self and guide particular values and motivations of the individual within society (Chapman, 2005, p. 50). Our desires for such things as status, identity formation, and pleasure are often met through buying material artifacts in which many of them are clothing and accessories that relate to one’s dress (Fletcher, 2008, p. 117). Chapman (2008) argues that material artifacts provide an existential mirror that reflects an identity that we construct to feel unique and signify to society and one’s self our personal life journeys (p. 36).

Otto von Busch (2008) elegantly states,

“As a second skin clothing is always firmly connected to rituals within most human cultures and marks both social and biological metamorphosis. The woven cloth has been a central part of human civilization throughout the ages, enveloping our bodies with social meaning-generating processes.” (p. 111)
These material possessions are often used as status signifiers (Chapman, 2008, p. 12). Donald Norman (2004) states, “Our self-image plays a more important role in our lives than we like to admit. The concept of self appears to be a fundamental human attribute. The styles of objects you choose to buy and display often reflect public opinion as much as behavioral or visceral elements,” (p. 55). One reason people collect things is to give expression to their self-image and to show they may belong to a particular group (Chapman, 2005, p. 22).

In terms of material artifacts, personality can be represented in two ways. The personality can be expressed through the material artifact, or the actual artifact can display personality attributes apart from the wearer. For example, coats on a rack, hats on display, clothing hung in a closet, or jewelry tucked away safely in a drawer all have personality traits on their own. Whatever the aspect of dress is, these symbols are used to interpret information about a self image. (Rudd, 1995, p. 2) A collection of one’s material artifacts at any given point in time can reflect one’s personality in that specific context.

As time changes, our personality and self-image can be altered and this is often reflected in the choice of our dress. Economic cycles, trade patterns, fashion, demographic shifts in age and racial/ethnic characteristics of consumers, and societal concern for conservation of natural resources, as well as changes in technology and beliefs can facilitate change in self identity (Roach-Higgins & Eicher, 1992, p. 8). Chapman (2005) talks of these transitions when he says, “Material possessions are used as symbols of what we are, what we have been, and what we are attempting to become,” (p. 18). Some of these transitions may result from personal life changes such as becoming a mother or losing weight. A new self-image may be reflected through dress. The mother may now dress more conservatively or pay closer attention to the fit or comfort of her dress. Losing weight may result
in a whole new wardrobe that now shows off elements that may have been concealed before resulting in a change of self-image.

Other transitions that Roach-Higgins and Eicher (1992) talk about are results from outside sources beyond the self, such as fashion. They say, “In contemporary Western society, for example, an individual is expected to select from a constantly changing array of body enclosures varying in volume, shape, and texture as new technologies are introduced and old ones abandoned and as moral and aesthetic standards of the past yield to standards of the present,” (p. 8) Otto von Busch (2008) describes fashion as “symbolic, signifying, and communicative... and is indeed like passion, a sudden burst of energy, a firing ephemeral intensity.”

Further, this burst of new fashions strike with a flash that “almost unconsciously and often unwillingly” are blinding by the sense of newness that makes us immune to past fashion trends. (p. 34) Kate Fletcher (2008) looked at a study of Scandinavian consumers that found the major reason for buying new clothes was a change in fashion (p. 165). This shows how the outside source of fashion can really effect the want or need to constantly update one’s self-image.

The material objects one uses to express a self image can have rich meaning in one’s dress. These meanings are often something personal to one’s self-image, and although they may communicate something to others there is an individual meaning associated with the material artifact or dress. Chapman (2005) says, “We are consumers of meaning not matter; it could be argued that material objects simply provide a tangible means through which these connotations may be signified to the user,” (p. 36). He also talks about how an attachment to an object relates to the individual. He says that the more an individual connects (either consciously or unconsciously) to an object through sensory/aesthetic, cognitive/behavioral, and personal/symbolic qualities, the more penetrating the attachment
(Chapman, p. 101). For example, if part of one’s dress includes a gift given by someone very important in one’s life, these personal/symbolic qualities will have a stronger emotional attachment to one’s dress. Donald Norman (2004) says, “Things do not become personal because we have selected some alternatives from a catalog of choices. To make something personal means expressing some sense of ownerships, or pride. It means to have some individualist touch,” (p. 220) It may be said that the more meaning applied in one’s dress the more connected the dress is to one’s self-image.

The personal meaning incorporated through one’s dress may also effect self-esteem. Sontag’s (2004) article, Proximity of Clothing to Self Scale, states, “Various clothing uses have been found to be related to self-esteem (Humphrey, Klaasen, & Creekmore, 1971). Kwon (1994) assessed the perceived effects of clothing on self-esteem. When feeling good about their clothing as compared with feeling bad about it, college students perceived themselves as more competent in work, more sociable, and more positive,” (p. 3).

Sontag (2004) uses dimensions to further explain how the meaning of dress may affect self-image and self-esteem. Dimension 1 - Clothing in Relation to Self as Structure describes clothing as part of an organized group of perceptions in the self’s consciousness. In this sense clothing is a component of the material self that adds unity to a person’s identity. This material self expresses identity through personality, values, attitudes, beliefs, or moods. A person strives for balance between clothing in the material self and the total self-image (p. 7). Dimension 5 - Clothing in Relation to Self-Esteem - Affective Process Dominant is about how clothing generates an emotional response to the self. One’s behavior toward clothing may be caused by a person’s self-esteem (Sontag, 2004, p. 8).
Self-esteem and self image may be affected by choices in clothing, which in turn may alter the consumption of clothing. It might be said that the more involved one is, the more positive self image they may have. “The best designs are the ones we create for ourselves. It is design that’s in harmony with our individual lifestyles,” (Norman, 2004, p. 225). One study that Kate Fletcher (2008) found about people’s favorite clothes seemed to address this. The study found that hand-made items were ranked highly on people’s list of their favorite clothes. She says, “It is suggested that having some control over our garments, either in a practical way through making, or more conceptually through influencing the design, brings people pleasure,” (p. 190).

It must be noted then that meaning can potentially come from being creative and involved. A quote by Dean Keith Simonton from Jane Piirto’s (2004) book *Understanding Creativity* says, “Creative people are actively engaged in creating new ideas, and creativity is a purposive activity that assigns meaning to their lives.” (p. 99) Norman (2004) says that home-made crafts, furniture, and art may be popular because, “perhaps the objects that are the most intimate and direct are those we construct ourselves.” (p. 48) “The Meaning of Things” was a study that found owners talked mostly about memories and stories when regarding their special objects. These objects evoked some emotion in the owners and rarely focused on the actual object itself. (Norman, 2004, p. 49)

Because people use clothing to help define self image, the consumption of these materials is important. Chapman (2005) explains that a desired identity is created with the help of material consumption. The self consumes based on ideal values and motivations of the desired identity within society. (p. 50) He further goes on to say,
“Like an itch that can never be scratched, the covetous search for the ultimate expression of self as mediated through manufactured objects appears to be endless. Material consumption is an endless personal journey toward the ideal or desired self. It represents a consumption pattern that is designed to pursue a unique way of life in which differs from that of other people.” (p. 30)

If consumption is seen as a meaning-seeking process, then the idea of waste is “a symptom of expired meaning - a statement from a newly evolved self.” (Chapman, 2005, p. 51) Norman (2004) thinks that in regards to emotional object meaning, the most important need to fill is to help establish the self image and its place in the world. (p. 87) Chapman (2005) says,

“Only a few consumer researchers have even discussed, much less studied meaning (p. 17). It therefore appears that in research terms, object meaning is a relatively untouched issue and, as a result, exposes a gaping hole in the knowledge field of consumer psychology. (p. 39)”

This idea of creating meaning in clothing must continue to be looked into further for the sake of better, long lasting, user-object relationships. If the material consumption in dress is used as a meaning-seeking process to create a desired identity, then it is important for designers to better understand how to encourage emotional meaning in clothing. From this chapter it is important to see that material artifacts are used to suggest meaning, and that the more involved one is with the artifact, the more meaning it is likely to have. This further encourages the idea of co-creation in clothing to build strong bonds with the wearer.
CHAPTER 5: Co-Creation and Creativity

This chapter will discuss how the emerging creative economy is illuminating new co-creative methods and processes for design research. I will further define co-creation and creativity as it’s used in this design research project, and show the value of these methods as they apply to fashion. Jonathan Chapman (2005) describes the current methodology of sustainable design as, “a tendency to focus on the symptoms of the ecological crisis rather than the actual causes.” Existing creative methodologies could be strengthened by learning what really drives human consumption and waste of goods. (p. 10) Co-creation design methods will not only help uncover these drivers, but is also a developing thought of the future. Liz Sanders (2006) says,

“A human-centered design revolution is taking place. Consumerism is no longer enough. The everyday people we serve through design are becoming proactive in their demand for creative ways of living. New design spaces are emerging in response to people’s needs for creativity. The role of designers will change significantly in the near future.” (p. 1)

In order to move beyond, “user and used to creator and creature” designers must focus on ways to fulfill deeper approaches to user engagement (Chapman, 2005, p. 74). Through years of generative research, Liz Sanders (2006) has found deeper user engagement may come from the idea that everyday people don’t want to be just ‘consumers’. What they really want, is to become ‘creators’. (p. 4) These new approaches to deeper user engagement will be design spaces that are filled
with people co-designing with the designers. She says, “These new design spaces will be living, thriving, diverse, and probably somewhat messy. And that is OK.” (Sanders, 2006, p. 14).

5.1 Everyday Creativity

In order for new design spaces to evolve, designers must acknowledge the creativity that people have and value their perspective. Liz Sanders (2001) says, “Everyone is creative. Nondesigners, however, are not in the habit of using or expressing their creativity. Their creativity is likely to be latent. In fact, ordinary people have a reputation amongst designers and marketers of not having any creativity at all. During product development, they are typically limited to focus group situations. How can we expect anyone to be creative in a traditional focus group situation? Very few people can produce creative results under those conditions.” (p. 1)

All fields of creative thought occur before any verbalization. Ideas come from emotions, intuitions, images, and feelings that result in more visual forms of communication after they are developed in the mind. (Sanders and William, 2001, p. 2). Creativity can manifest itself in many ways but the commonality is the formulation and combination of new ideas (Sanders, 2001, p.1) Florida (2002) says, “Creativity involves distinct kinds of thinking and habits that must be cultivated both in the individual and in the surrounding society.” (p. 22)

People demonstrate their creativity in ways they may not even realize. There is an abundance of creativity when people talk about experiences close to them, like home, hobbies, and friends (Sanders, 2002, p. 1). In her book Understanding Creativity, Jane Piirto (2004) says,
“When I give workshops for teachers, I ask them what activities allow
them to lose track of time, what activities are challenging enough to entice
them, so pleasurable that they can keep doing them for a long time. Many
of them say they aren’t creative, but when I push them, it turns out that
their creativity comes out in the hobbies they do when they are not
teaching school. They are involved in cooking, crafts, building furniture,
refinishing furniture, designing of exercise routines and gardens - all these
creative endeavors emerge in these teacher’s descriptions as times when
they feel creative.” (p. 107)

Sanders and William (2001) found a variety of examples of creativity through
their research. For some people, exercising and cleaning out the closet are cre-
ative activities. Others may express creativity when using family photographs in
making scrapbooks. Yet others feel creative when “they are cooking ‘freestyle,’
making up the recipe as they go from whatever ingredients they have.” (Sanders,
2006, p. 4) More evidence of everyday creativity in people is showing up in desk-
top publishing, personal websites, websites where people can design their own
shoes or decorate their own t-shirt. (Sanders and William, 2001, p. 2)

5.2 Levels of Creativity

“It has become increasingly evident that everyday people are no longer
satisfied with simply being ‘consumers.’ They want to be ‘creators’ as well.”
(Sanders, 2005, p. 5) She further explains that through her 25 years of experi-
ence as a design research practitioner, she has found that what people describe as
examples of their creative behavior are very broad, ranging from organizing and
exercising to more artistic examples of painting and drawing. (Sanders, 2005, p.
6) Through this experience she has uncovered what she describes as the four
levels of creativity that everyday people seek. These levels evolve from doing to adapting to making and ending with creating. The following displays a chart of the levels in further details. (Sanders, 2005, p. 6) (Diagram 5.1)

<table>
<thead>
<tr>
<th>Level of Creativity</th>
<th>Motivations</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doing</td>
<td>To get something done</td>
<td>Minimal Interest</td>
</tr>
<tr>
<td></td>
<td>To be productive</td>
<td>Minimal domain expertise</td>
</tr>
<tr>
<td>Adapting</td>
<td>To make something my own</td>
<td>Some interest</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Some domain expertise</td>
</tr>
<tr>
<td>Making</td>
<td>To make something with my</td>
<td>Genuine interest</td>
</tr>
<tr>
<td></td>
<td>own hands</td>
<td>Domain experience</td>
</tr>
<tr>
<td>Creating</td>
<td>To express my creativity</td>
<td>Passion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Domain expertise</td>
</tr>
</tbody>
</table>

Diagram 5.1 - Levels of Creativity

The first level of creativity is DOING, in which the motivation is to be productive and the skill level is low. Everyday examples like exercising or organizing closets are examples of the doing level of creativity. In terms of consumer products, these are typically always ready-made like a microwave entree. In terms of clothing, it seems most store-bought clothes would be at this level of creativity (Sanders, 2005, p. 6). The second level of creativity is ADAPTING, where the motivation is to make something individualized by altering it in some way. For clothing this may be personalizing in some way through customized choices, monogramming, hemming pants or simple alterations. MAKING is the third level of creativity and here the motivation is to use one’s hands to make or build something that did not exist before. This requires a more genuine interest with some
basic experience. Most hobbies fit in this level of creativity. For clothing, an example would be making a garment or accessory from a pattern or instructions.

The last, most advanced level of creativity is CREATING. This involves expressing oneself or innovating in some way fueled by a passion. CREATING generally requires a high level of experience using raw materials and no pattern or instructions. When thinking about clothing, an example would be a fashion designer that picks the fabric, drapes or drafts patterns of a garment, and then sews it together from a broad knowledge of experience. (Sanders, 2005, p. 7) Through experience one can evolve from DOING, ADAPTING, MAKING, to finally CREATING, but this requires a passion and interest to do so. One’s interests and passions will most likely dictate what things they are more creative in, but all levels are valid ways of feeling creative and could be ways of expressing one’s self-image through dress. What is most important is that consumers are given the flexibility to participate in whatever levels they aspire. As designers, these thoughts should be considered in giving consumers more options and skills to move through the levels if desired.

5.3 The Creative Economy

The emerging creative economy is encouraging new approaches to the way we go about our lives, which in turn has brought about current co-creation design research methods. In his book *The Rise of the Creative Class*, Richard Florida (2002) describes this shift by stating,

“The driving force is the rise of human creativity as the key factor in our economy and society. Both at work and in other spheres of our lives, we value creativity more highly than ever, and cultivate it more intensely. The creative impulse - the attribute that distinguishes us, as humans, from other species - is now being let loose on an unprecedented scale.” (p. 4)
Prahalad and Ramaswamy (2004) back this up by saying, “For profitable growth, managers must also strive for new sources of innovation and creativity.” (p. 2)

To better understand how this creative economy has come about we must look to the past and present to understand the potential of the future. Florida (2002) describes the current economy as one of “information” or “knowledge” that is fueled by human creativity. “The ability to create meaningful new forms” is Webster’s definition of creativity. This has been true of how most industries stay in competition by continuing to create new products. From the Agricultural Revolution to the Industrial Revolution we have performed this way, but not until recently have we “come to recognize it clearly and act upon it systematically.” (Florida, 2002, p. 4-5) The foundation of the industrial era is deeply-rooted in a company-centric view where the business starts first creating the value, instead of the individual customer. It is important to understand and recognize the belief structures of the past in order to progress to the future. To be competitive in the future though, there will be a new approach to value creation. This approach is based on “an individual-centered co-creation of value between consumers and companies.” (Prahalad & Ramaswamy, 2004, p.12)

“Why are people expressing their unmet needs for creativity now? One explanation is that the tools we have made to ‘improve’ our lives have in fact, taken creativity away from us.” Sanders explains (2006, p. 5)

Sanders (2006) goes on further discussing a theory of Ivan Illich 30 years ago. He defines a tool as “anything made by man”. This is a broad term that covers anything from simple items such as drills, pots, brooms, to larger machines like cars, and even further to institutions that provide commodities of education and health. Illich divides these tools into two categories. Convivial tools engage users in a purpose and enrich meaning in their surroundings. Industrial tools are assigned
meaning and purpose by the designers. (p. 5) Industrial tools are associated with consumption, whereas convivial tools are associated with creative activities. Currently, the design field focuses more on industrial tools that serve consumption. Designers know how to create brands and retail environments to promote shopping, use advertising and package design to drive purchases, improve websites through usability testing, and design items people desire to own. These are all examples of designs that result from the industrial tools. What design skills will then be needed in the future for convivial tools that encourage creative activities? (Sanders, 2006, p. 7-8).

“There is a need to balance the use of industrial and convivial tools,” say Sanders (2006, p. 6). The past 50 years have been filled with designs that encourage consumptive activities. This design space will continue to exist, but will be combined with a new space that promotes creativity (Sanders, 2006, p. 11).

A change in business will help expand this new creative design space. Companies will have to adapt to a more open and innovate way of thinking and working. The traditional company-centric system of value creation used for the past hundred years will now need a new perspective on value creation. The answer may be found in “changing the role of the consumer in the industrial system” based on a focus of the co-creation of value (Prahalad & Ramaswamy, 2004, p. 2) Creativity is now a sought after ability that comes from within people. It must be encouraged by employers, themselves, and the communities which they live (Florida, 2002, p. 5) Prahalad and Ramaswamy (2004) say,

“Companies can no longer act autonomously, designing products, developing production processes, crafting marketing messages, and controlling sales channels with little or no interference from consumers. Consumers now seek to exercise their influence in every part
of the business system. Armed with new tools and dissatisfied with available choices, consumers want to interact with firms and thereby co-create value. The use of interaction as a basis for co-creation is at the crux of our emerging reality.” (p. 4-5)

Florida (2002) looks at the economic shifts as transferring from an “older corporate-centered system defined by large companies to a more people-driven one.” This is to say that people are the critical resource of creativity in the new age. (p. 6) The role of consumers has shifted from “isolated to connected, from unaware to informed, from passive to active.” The influence of this new consumer will materialize in many ways (Prahalad & Ramaswamy, 2004, p. 2) Florida (2002) describes this creative individual as the new mainstream. (p. 6)

5.4 Co-Creation

“Co-creation is about bringing consumers into a closer relationship with the brand by inviting them to take part in the creative process,” says Susan Abbott (2007), a principal customer experience strategist and researcher at Abbott Research & Consulting. She further says that co-creation is a way for consumers to bring ideas to a company to start a dialogue that will continually influence the direction of the product. It’s a strong interactive evolution of Voice-of-the-Customer thinking (Abbott, 2007). According to Prahalad and Ramaswamy (2004) there are four things that consumers want that are driving co-creation. They say,

“Consumers want the freedom of choice to interact with the firm through a range of experience gateways. Consumers want to define choices in a manner that reflects their view of value. Consumers want to interact and transact in their preferred language and style. Consumers want to associate choice with the experiences they are willing to pay for.”
Understanding what consumers want is important for co-creation, but Sanders (2006) goes even further to say the design team should also understand consumers “relevant past memories and experiences, their thoughts and feelings about their everyday experiences, and their dreams and fears for the future.” (p. 13)

Co-creation has the potential to provide opportunities to improve products, but is only beginning to be realized. Sanders & William (2001) explains this view by saying,

“The people who buy and use the products we create are not typically invited to play in the fuzzy front-end of the development process because it is commonly believed that they are not creative. But participation early in the front-end is needed to drive truly human-centered product development.” (p. 1)

“This disconnect between consumer think and company think is not new. However, as we move toward co-creation, this disconnect becomes more pronounced at points of consumer-company interaction, where choice is exercised and the consumer interacts with the firm to co-create an experience.” (Prahalad & Ramaswamy, 2004, p. 38)

Designers can make a positive impact on the products everyday people use by collaborating with people in the early development phase and respecting their creative levels (Sanders, 2006, p. 12) A variety of experiences and interactions must be present between companies and consumers. This should be a flexible environment where experiences can be co-constructed and personalized based on the individual. The roles of consumers and companies will eventually merge into an “experience of one” (Prahalad & Ramaswamy, 2004, p. 16)

It is essential for this project to understand what co-creation is. One way to do that is to also look at what co-creation is not. Co-creation is not outsourcing
part of the product to the consumer or setting up customer events that follow a script based on select offerings. It is also not small, incremental choices in product or service customization. Consumers today are typically no longer satisfied with that type of company-customer interaction. (Prahalad & Ramaswamy, 2004, p.16). Abbott (2007) also says, “Co-creation does not mean telling me to go ahead and do-it-myself.”

5.5 Methods & Processes

“Typical approaches to learning about people focus on what they say and do.” (Sanders & William, 2001, p. 3) The say methods require verbal communication through traditional focus groups that generate information, but is based solely on “what people are able to put into words.” The do methods use direct observation and ethnography to learn about certain behaviors, but is hard to distinguish people’s reasoning and emotions. Alternatively, the make methods look at what people create with provided tools. This method allows for the most creativity. The presented stimuli and tools can trigger different thoughts, memories, and feelings for each person. This ambiguity can push people beyond expressing current experiences and further to generating new ideas (Sanders & William, 2001, p. 3)

There are limitless possibilities of tools to use with the make method. This research method is not a “one size fits all” approach and new ideas for tools should be developed specifically to benefit each project. (Sanders & William, 2001, p. 4) The following are a few examples of tools to use with make methods. Collaging is a way to let participants explain experiences and thoughts through pictures and words. The stimulus for collaging should be loose enough to let the participants interpret their own meaning into the exercise (Sanders & William, 2001, p. 5-6). Velcro-Modeling allows people to show their ideas in a three-
dimensional form. It lets people use ambiguous shapes and forms to demonstrate their ideas in a hands-on manner (Sanders & William, 2001, p. 9). Methods to analyze this information revolve around identifying themes that occur the most on the collages or in the transcripts. Sanders & William (2001) continue to say, “Just as the toolkits support the creativity of everyday people, the artifacts people make from the toolkits support the creativity of designers. We often find that the design team members keep the artifacts such as collages, cognitive maps, and Velcro-models to surround themselves with during their own ideation and expression activities.” (p. 11)

5.6 Co-creation as it applies to fashion

A reader of customercrossroads.com interviewed Susan Abbott (2007) about co-creation in fashion to gain insight of its application to the field. She says, “Consumers don’t want to be passive recipients of dispensed wisdom from big companies. There are a multitude of personal styles at work today, especially in the fashion world. There are so many ‘looks’ now, that we can all do almost whatever we want.”

She goes on further to discuss specifically how co-creation could help the success of many fashion organizations by stating, “Let’s consider a fashion organization that is conducting creative design workshops with their target customer on a regular basis. The customer involvement in the creation process will ensure that the product that emerges makes sense. This is a lot more than a focus group - this is an ongoing involvement of customers in the creation of the future brand. The internal designers have the last word, but they have greater access to involve the customer in creation.”
When asked if these co-creation methods are more than just a time fading trend, Susan replied with a strong opinion that they are something to hang on to. Consumers don’t want to give up something they learn to love, but they won’t gain all of the control. No organization using co-creation should think “this relieves them of the need to be cool and be design-focused, or understand their customers and segments.” She says the need for this understanding is still necessary and more important than ever (Abbott, 2007).
CHAPTER 6: Research Process and Methods

In this chapter, I will describe the research process that was used to further understand creativity and repurposing clothing. It will show how these methods are connected to the co-creation design research that was discussed in Chapter 5. Through hearing what people say in interviews and analyzing what people create in workshops, this research shows how a combination of methods helps uncover new themes and opportunities for creative repurposing. The participants in this research were all women between the ages of 21-60, with a higher percentage in the ranges of 24-26 years old. These women came from a variety of occupations including teachers, librarians, an art director, undergraduate student, graphic designers, a nurse, dental hygienist, stay-at-home mom, and unemployed.

6.1 Interview Process

The purpose of the interview was to identify behaviors of how the participants feel creative in their everyday life, as well as with their clothing. It also set out to understand opinions and values about how the participants aspire to be creative with their clothing and what they currently do with the clothing they no longer wear. This set up a dialogue for the participants to begin discussing creative ideas they might have for repurposing the clothing in their closets. The eleven questions were a combination of open ended and 5 point Likert scale.

Participants came in for a 30-60 minute interview, in which they discussed ways they feel creative in everyday life and also specifically with clothing. They
Interview Questions

Occupation:  
Participant #:  

Age:  
18-26  
27-35  
36-45  
46-60  
61-75  
75+  

1.) How creative do you think you are? 1-5

2.) Please describe with examples of times you feel creative? You may use the provided cards for extra examples.

3.) In regards to clothing, how creative are you with the garments in your current wardrobe? 1-5

4.) Please describe with examples the creative things you do with garments in your current wardrobe? You may use the provided cards for extra examples.

5.) Do you feel that the creative things you do with garments in your wardrobe help to better represent your personality and style? Explain.

6.) Do you wish you could be more creative with the garments in your current wardrobe? If so, what creative ideas & things do you wish you could do with these garments to better represent your personality and style? (Some examples may include fitting, sewing, personalizing, embellishing, etc...)

7.) What currently may be preventing you for using your creative ideas? (Some examples may include time, money, skills, etc...)

8.) Have you ever worn anything that you’ve made or someone else made for you? If so, tell me more about those items?

9.) How could designers help you repurpose the garments in your current wardrobe and help you utilize your creativity?

10.) With the older garment you brought from your closet, tell me why you no longer wear it as much. Then tell me about how you think you could reuse this garment if you had limitless skills and tools to do it.

11.) Please arrange your creativity card examples into the diagram following the short explanation of different levels of creativity. You may choose a linear format or a more circular format. Also if you feel some of your examples should fit in a category that is not present you may create a new category.

Figure 6.1 Sample Interview Question Sheet
were also asked to discuss ways in which they aspire to be more creative in their everyday life and with their clothing. Notecards of example creative activities were made and set out ahead of time to initially get them started. There were also blank cards provided that could be filled out based on other examples from the interview. They taped these on a posterboard that compiled all of their different creative activities. These activities were further organized around the concept of Liz Sander’s Levels of Creativity. The participants were asked to place the notecards of their creative examples in the categories of DOING, ADAPTING, MAKING, CREATING, or add their own category if needed. It must be noted that no one chose to add their own category, so the four categories remained as defined. The interview was video recorded and transcribed for further data evaluation.

Figure 6.2. A participant explaining her posterboard

The individual posterboards were then compiled into group posterboards based on four separate categories. They were each evaluated based on looking for
the common creative activities and categories. The creative activities from each posterboard were then counted up and posted into a diagram that illustrates how many people were active in each Level of Creativity (DOING, ADAPTING, MAKING, CREATING) and what activities most commonly fit into that level.

The first posterboard (Figure 6.3) shows what activities people felt creative doing in their everyday life and how they were categorized into different levels of creativity. The diagram shows that a majority of participants felt creative at all levels in their everyday life. Some of the most common DOING activities were cleaning, organizing, and cooking. The most common ADAPTING activities was decorating, whereas baking was the most common for MAKING. CREATING had a strong variety of cooking, photography, decorating, and writing. Specific hobbies seemed to be the most present at the CREATING level.
Figure 6.3. Image of the posterboard for Everyday Creativity
Diagram 6.1. Results of Everyday Creativity

Everyday Creativity

DO      ADAPT     MAKE      CREATE

participants active in each level

Clean  Organize  Brainstorm/Journal  Cook  Bake
Scrapbook  Problem Solving  Photography
Decorate  Solve Puzzles  Paint
Exercise  Write  Draw
Dance  Collage  Gift Wrapping
Graphic Dsn  

activities at each level
The second posterboard shows (Figure 6.4) how people aspire to be more creative with certain activities in their everyday life. By referencing the diagram of everyday creative aspirations, it can be seen that more of these activities were put in the CREATING category with exercising and dancing being the strongest. In regards to ways of being more creative in everyday life 4/9 participants had no other ideas or need to be more creative. Also, none of the participants felt the need to be more creative at the DOING level.

Figure 6.4. Image of the posterboard for Everyday Creativity Aspirations
Total: 5/9 participants had other ideal ways they would like to be more creative in their everyday life.
The third posterboard (Figure 6.5) shows the activities of how people feel creative with their clothing. The following diagram then shows that a majority of the participants felt most creative with their clothing at the DOING level, with still other participation in the preceding three levels. Some of the most common activities at the DOING level were organizing, mending, hemming and patching. Common ADAPTING activities were mix n’ matching clothes, accessorizing, and organizing. The MAKING and CREATING categories seemed to show few commonalities of creative activities for each category.

Figure 6.5. Image of posterboard for Clothing Creativity
Diagram 6.3. Results of Clothing Creativity
The fourth posterboard (Figure 6.6) shows how people aspire to be more creative with their clothing. It must be added that all 9 out of 9 participants had at least one example of how they wish they could be more creative with their clothing. The diagram illustrates that the participants aspired to be more creative with their clothing at all the levels of creativity. (Diagram 6.4) ADAPTING seemed to be the level that the participants were most interested in being more creative. Within this level, altering was the most common activity the participants aspired to be able to achieve. CREATING was the second highest level of aspiration with the most common activities being designing and embellishing.

Figure 6.6. Image of posterboard for Clothing Creativity Aspirations
Total: 9/9 participants had other ideal ways they would like to be more creative in their clothing.
By comparing how people feel creative with their clothing to how they wish to be creative with their clothing, it is important to see that currently the participants don’t feel very active in their roles. Because most of the creative activities that the participants did were considered at the DOING level and little at the CREATE level, this further illustrates the point that consumers may typically be passive recipients to fashion. The fact that all participants verbalized that they wish to be more creative with their clothing in some way is more evidence that consumers would like to be more active co-creators in this product development process. This is a contrast to everyday creativity aspirations where there is little demand at any level. There is greater potential with clothing creativity aspirations with most of the participants’ focus on ADAPTING clothing.
Diagram 6.5. Total Interview Results
6.2 Workshop Process

The purpose of the workshops was to further understand what activities made the participants feel creative, what were common opinions and values about being involved in the design process, and what did the participants wish and desire they could do with the clothes they no longer wear. Each workshop varied in size with participants ranging from one up to three at a time. The participants were given four different activities to perform and discuss. These activities were outlined to engage the participants in different ways by designing with ideas, decorating based on inspiration, making from specific instructions, and discussing desires and ideals. Each workshop was video recorded and later transcribed for further evaluation.

The first activity was to design a shirt that the participant would want to wear. Templates of sleeves, necklines, bodices, and details were provided to cut and paste parts together to create a new and original design on a provided spec sheet. The participants were also allowed to make any notes or changes to what they had pasted down. For example, they could write shorten or lengthen, add more buttons, or whatever each desired. The following are examples of the participants’ designs.
Figure 6.7. Participants cutting out pieces to create shirt
Figure 6.8. Example of a participant’s design

Figure 6.9. Example of a participant’s design
The second activity was to decorate a pillowcase made from a man’s button up shirt using the extra pieces and parts like the collar, cuffs, and extra material. Other items such as felt, embroidery thread, and buttons were provided as additional ways to embellish the pillowcase. Hand drawn diagrams were also shown as inspiration for ideas to decorate it. The participants could use a variety of methods like needles and thread, a stapler, safety pins, or glue to achieve their desired result. There was also a skilled expert running the workshop to help them if they were unsure how to do something.

Figure 6.10. Participants decorating their pillows
Figure 6.11. Example of a participant’s pillow

Figure 6.12. Example of a participant’s pillow

Figure 6.13. Example of a participant’s pillow
The third activity involved making a bag by following instructions to assemble pieces and parts together. This was a beginner project that did not require any sewing skills. All that was required was to be able to cut out a pattern, staple corners together, and iron on a band to finish the top. A skilled expert was there to demonstrate each set of instructions for the participants along with written instructions that had complementing diagrams.

Figure 6.14. Participants making their bags
Figure 6.15. Participant in the process of making the purse

Figure 6.16. Example of participant’s purse

Figure 6.17. Example of participant’s purse
The fourth activity required the participants to bring in a shirt from their closet that they no longer wear. They were asked to talk about why they no longer wore the shirt, what they were planning on doing with it, and what they would do with it if they had no restrictions to time, money, skills, or technology. This last exercise was also repeated as a final question with the participants in the interviews. It was a completely open-ended activity that allowed for participants to also discuss any ideas or desires they had that would encourage creativity and repurposing with their clothes in the future.

Figure 6.18. Participant imagining what to do with her old sweater
These workshops were then transcribed for further evaluation by uncovering the most common themes. The transcriptions from the interviews were also included in this evaluation as a way to identify the common themes for the entire research project. This qualitative data was analyzed by grouping similar phrases and ideas. It must be noted that some common themes were strongly present in both interviews and workshops, whereas other themes related to specifically just the interview or workshop. The following is a list of the seven main points that were discovered through the combination of both the interviews and workshops. The three most common themes amongst both interviews and workshops are listed first.

1. The time commitment is the biggest prevention

   “I don’t have enough time in the day to sit there and go through my whole wardrobe to try to find something. I’m rushed in the morning and hurry to go to work. I try and find a new outfit, but I usually resort to my go to outfit.”

   “I realized the other day that I don’t have the time in the morning to put myself together in a way that I used to in college. It has to be easy right now.”

   “I have NO time, and to design and have someone make it costs too much money.”

2. The aspiration to sew and alter clothing.

   “I really wish there was a way to easily alter to have things fit me better.”

   “I have quite a few dresses that are nice dresses and I would wear if I could alter them in a bit.”
“I wish I could sew, so that I could create new things out of what I already have and when I get a hole in something I tend to just get rid of it. I wish I could fix it instead. I wish I could hem my pants up. I’d love to be able to hem up my pants and my skirts and change them up.”

3. The want to mix n’ match clothing better.

“It would be nice to have a designer just find pants and shoes that would go together with my tops that would help change it up a little maybe rather than what I just resort to as the same usual things.”

“I wish I could mix n’ match more clothes. I tend to wear the same sweater with the same shirt or the same pants. I tend to wear the same shirts and I don’t really mix my outfits too much. I definitely think I’d like to be able to make more outfits out of what I do have, because I don’t wear a lot of things because I don’t feel they match anything that I already have. I wish designers could just take my clothes and show me how to wear them differently.”

“I wish I had somebody to come in and say try this and this together because I always wear the same outfit with the same shirt, same pants, same shoes, every time I wear it. I wish someone could tell me different options with the clothes that I already have, instead of always going out and buying new stuff.”

4. The desire to design their clothing.

“I wish I could design all my clothes. Then just cut things out and have someone make them.”
“Design, yes I would like to design. I feel like I sketch what I like. I’d like to design more. I know some of the basics, but how do I take what I put on paper and make it into a full thing that doesn’t miss an arm or a leg.”

5. Clothing is full of personal memories

“My mother saves clothes. She has a lot of clothes. And it’s kind of fun because it brings back memories of past. You know, that’s what my mother wore in the 70s. Clothing is one of the things people hold on to because of a smell, or personality.”

“When I was young my mom made things. She used to make me these dresses and clothes when I was younger. I think this is how it all started for me to have my own style.”

“I have a maternity dress that I made that I just love that I haven’t been able to get rid of. I have a dress I made for a wedding that’s a paisley kind of thing that was really pretty and it was a silky material that I made. I haven’t gotten rid of that.”

6. Wasting clothing is not an ideal

“I like to figure out ways to patch and save clothes by fixing them. Each one is different.”

“I like the aspect of being able to make something last longer, so finding that if I get a hole in something I’ll put a different patch on the inside.”

“I shorten my kids pants all the time just so they fit. I hate to see some thing go to waste. I’d rather use it.”
7. There is enjoyment in being involved in the process (responses from workshop)

“I liked that I could make what I wanted, but I wasn’t overwhelmed with the amount of choices.”

“I liked that this activity was easy enough that we could use staples. You could put it together real quick. You don’t need much knowledge to do it.”

6.3 Creativity Model

From this research I have devised a new creativity model. According to what the participants have said and made, it is apparent that each participant travels through the levels of creativity in multiple different ways. For example, some may start decorating at the DO level and eventually further use creativity to ADAPT a personal space. When adapting a space becomes comfortable, a participant may move to the MAKE level by building and making things for their personal space. Another way to move through the levels can be seen in an example of baking. One may start at the DO level and move to the MAKE level by following a recipe to bake a cake. Once the recipe has been used multiple times, the participant may have the confidence to ADAPT the recipe with new elements. This new model is a more fluid transition between each level allowing for participants to move through the levels in different ways depending on activity and skill.
Diagram 6.6. Model of Creativity
CHAPTER 7: Future Opportunities

This chapter will present future opportunities to encourage creativity and repurposing with clothing based on the research found in this project. The new model of creativity discussed in the previous Chapter 6 will be used to illustrate these opportunities and further illuminate a better understanding of the model. These opportunities set out to paint a picture of how the model can be used to best utilize consumers’ creativity and help encourage them to move further throughout the model. Each example opportunity is chosen based on the greatest potential found from the research. As previously mentioned in the results of Chapter 6, the most potential for future opportunities in clothing creativity aspirations were clustered around ADAPTING clothing. Therefore, the following three opportunities will look at connections between ADAPTING and DOING, ADAPTING and MAKING, and ADAPTING and CREATING.

Before jumping into descriptions of the new potential opportunities, it is important to look at what currently exists. Diagram 7.1 shows how the categories of existing opportunities from Chapter 3 fit into the creativity model. By looking at this diagram, it must be noted that currently ADAPT has the least offering of opportunities. This further supports the need to focus on ADAPTING clothing and further its connections between DO, MAKE, and CREATE.
Diagram 7.1. Existing opportunities categorized into the Model of Creativity

- **DO**
  - repurposed goods
  - vintage / consignment
  - repairs
  - fair trade / organic

- **MAKE**
  - transformative materials
  - patterns
  - sewing resources
  - kits

- **CREATE**
  - wardrobes
  - stylist
  - convertible clothing
  - mass customization
  - crowdsourcing

---

86
7.1 Opportunity #1 - ADAPT and DO

The first opportunity looks at a way to propel people from the DO category into the ADAPT category. Organizing clothing in closets was one of the main DO activities of the participants from this research. Most participants from the interview described the organization of their closets by categories based on the type of garment such as pants, skirts, long sleeve shirts, short sleeve shirts, and so on. Some further broke down their systems by color. To consider next how to move them through the creativity model, I looked at the ADAPT category. Most participants considered mixing and matching their clothing as an ADAPTING activity. One of my main seven points from Chapter 6 states that there is a want to mix n’ match clothing better. The opportunity then lies in a way to facilitate better mixing and matching of outfits within the closet. Organizing clothing was a comfortable and natural skill for most participants. So in order to further creativity into ADAPTING, there must be an easier way to organize clothes into adaptable outfits that can be mixed and matched.

I believe the current existing solutions for this opportunity overlook some major issues. Online stylist tools spark an exciting interest because they are inexpensive, but they also take too much time to upload photos of clothing into the system to make mixing and matching easier. Personal stylists are a great solution for advice on what to wear and how to mix n’ match better, but they are often seen as way too expensive. Lastly, there have been multiple ideas on how to engineer hangers to save more space and create better organization in a closet, but these do little to help facilitate mixing and matching clothing. Diagram 7.2 helps demonstrate these issues. The following pages will illustrate sketches and ideas to connect DO and ADAPT based on ways to mix n’ match clothing in closets through a more creative and easier way.
CURRENT OPPORTUNITIES

Diagram 7.2. Current Opportunities for Mixing and Matching
Values these main points from the research:
- The want to mix n’ match clothing better
- The time commitment is the biggest prevention

Diagram 7.3. Mix n’ Match example for ADAPT to DO
Diagram 7.4. Idea Sketches for Mix n’ Match example
Diagram 7.5. Problems with current closets

hanging clothes in a vertical format makes it hard to see what you have

clothing is organized by category instead of what you typically wear together
HANGER PROTOTYPES

Figure 7.1. Hanger prototype example
Diagram 7.6. Hanger prototype details

- Horizontal format makes it easier to mix & match
- Loops for hangers to slide in and out easily
Diagram 7.7. Hanger prototype examples in use

black cardigan is typically worn with all above shirts as options

find new matches from other hangers

black cardigan is typically worn with all above shirts as options

find new matches from other hangers
Diagram 7.8. Continued hanger prototype examples in use
7.2 Opportunity #2 - ADAPT and MAKE

The second opportunity shows how to move people from the ADAPT category into the MAKE category. Altering was one of the most mentioned activities in the ADAPT category that participants from the interviews aspired to do in order to be more creative with their clothing. Most participants wanted to be able to fit their clothing specifically to the current state of their bodies. This idea was often paired with the desire to have the skills to sew, most likely because sewing is the current solution to altering. This becomes more clear in the earlier Diagram 7.1 that shows the existing opportunities for the MAKE category revolve around using sewing as a skill. The opportunity to move between ADAPT and MAKE then should make alterations a more adaptable process. There must be a simpler process to alter clothing in order to further creativity from ADAPTING to MAKING.

Currently, clothing is constructed in a way that makes altering a more difficult process. Seams could be designed to focus on areas that would help better fit personal specifications. Waistbands for women are typically closed up making it almost impossible to adjust. Instead if the center back seam was left open with a generous seam allowance, pants could be more adaptable to fitting one’s current physical state. Dresses are often the type of garments for women that are typically lined, which can also make access to seams more difficult. This in turn makes altering a lot more complicated. Diagram 7.3 shows the current problems that make altering clothing difficult and less creative. The following pages will illustrate sketches and ideas to connect ADAPT and MAKE based on ways to construct clothing to make alterations easier and more creative.
NEW OPPORTUNITY

Diagram 7.9. New opportunity for clothing construction
perfect fit
Values these main points from the research:
- The aspiration to sew and alter clothing
- There is enjoyment in being more involved in the process

Diagram 7.10. Perfect Fit example for ADAPT to MAKE
Current clothing is constructed in a way that is hard to alter.

New Idea:
A clothing brand that values simple construction for easier fit alterations
* more classic designs
* no linings (just underlined)
* easy to access seams

(Lower priced alterations offered by sponsored local tailors)

Sample waistband construction:
- Open seamed facing for easy access to waistband
- CB seam for alteration

Jackets underlined with accessible seams

Diagram 7.11. Idea sketches for Perfect Fit example
Idea Sketches

- designs with seam placement to help alter fit
- mostly wovens

Diagram 7.12. Continued sketches for Perfect Fit example
waistband closed up and difficult to alter

Diagram 7.13. Current problems with clothing construction
SKIRT PROTOTYPE

Figure 7.2. Skirt prototype example
Diagram 7.14. Skirt prototype details
Diagram 7.15. More skirt prototype details
7.3 Opportunity #3 - ADAPT and CREATE

The third opportunity illustrates ways to transfer from the ADAPT category to the CREATE category. The desire to design was an activity that was prominent in the interviews of this research. This further shows the want for more control and choices within the clothing industry. The earlier Diagram 7.1 shows that currently co-creation and mass customization are the closest possible options to design within the CREATE category. Another main point from the research was that wasting clothing was not ideal, and that the participants would much rather be able to continue to use what they already own. This could also be paired with the point that clothing is full of personal memories. A future opportunity to transfer from ADAPT to CREATE then could be to utilize what clothing currently exists by allowing participants to be involved in the creative process through redesigning what they already own.

As mentioned before, the current opportunities to design revolve around co-creation and mass customization. These give participants opportunities to have more creative control over what they aspire to design, but they do little to help participants ADAPT what they already own. Buying repurposed goods gives participants the opportunity to purchase items that have been adapted into new things, but it does little to offer participants the ability to CREATE based on any design choices. I believe it is a combination of these opportunities that will help move participants between the ADAPT and CREATE categories of the creativity model. Diagram 7.4 further illustrates this overlap of ideas.
CURRENT OPPORTUNITIES

co-creation & mass customization
OFFERS DESIGN CAPABILITIES

repurposed goods
LITTLE WASTE & FULL OF PERSONAL MEMORIES

NEW OPPORTUNITY
- ability to design
- reuses material
- has personal meaning

Diagram 7.16. Current Opportunities for Creative Design
Values these main points from the research:
- The desire to design clothing
- Clothing is full of personal memories
- Wasting clothing is not ideal
- There is enjoyment in being involved in the process
Diagram 7.18. Idea sketches for Creative Design example
Diagram 7.19. Creative design idea to repurpose a man’s shirt

out-of-date men’s shirt

designed by you to fit you

bodice + neckline

+ cuff details

= new shirt

Diagram 7.19. Creative design idea to repurpose a man’s shirt
Diagram 7.20. Design options for repurposing a man’s shirt
Figure 7.3. Shirt prototype design example
SHIRT PROTOTYPE

Diagram 7.21. Process for creating repurposed shirt prototype
“Wearing my grandfather’s shirt on my wedding day while I was getting ready was a symbol of where I came from. While it meant the world to me, it also found a special place in the hearts of my family as a constant reminder that love lives on regardless of one’s physical being. I truly cannot put into words how this shirt helped to make my grandfather such a special part of my wedding. It truly was a priceless gift.”

Figure 7.4. Participant wearing repurposed shirt
7.4 Summary

These previous three opportunities are examples to illustrate how the creativity model works. The research was used to maximize the potential of the participants’ creativity. As stated earlier, the ADAPT category evolved from the research as the most potential for clothing creativity. It must be noted that there could be a variety of additional solutions and opportunities within that category that could serve as examples to illustrate how the creativity model works. The example opportunities in this chapter serve as a jumping off point for other future possible directions. The want to adapt clothing to mix n’ match better, to have adaptable fit, and to adapt already owned clothing by involvement in redesigning, were three possible areas discovered in this research. They are initial ideas that can propel designers into new avenues that will provide opportunities to be more creative with clothing.
CHAPTER 8: Conclusion

In this study, I have utilized co-creation and participatory design research methods to discover a new creativity model that encourages involvement with clothing creativity. The results found in this study to devise a new creativity model can be applied in vast ways to facilitate creativity and involvement in the design field. I believe this new creativity model could be a significant value in future co-creation design methods. To find potential creative markets it is important to be aware of what current creative opportunities already exist, how participants already feel creative in the market, and how they hope to feel more creative. It is through an analysis of the awareness in these three ideas that any potential gaps for future opportunities exist. The experiences from the design process of this study illustrate how the creativity model can be used to find potential markets based on any gaps found in the previous mentioned ideas. It is my hope that this methodology and new creativity model can be adapted to fit the process for other design areas that want to take advantage of co-creation design methodologies.

The need for co-creative design methodologies in fashion and clothing is revealed in the lack of current existing opportunities. This was a major reason and consideration for the subject matter of this thesis. “Fashion design and the fashion industry are constantly changing, yet it has always been a sign of exclusivity, a material sign of status and aspiration for the chosen few,” (von Busch, 2008, p. 32). This mentality makes it difficult to encourage participation in clothing creativity, as it seems the capabilities are only available to a select few. This does
not need to be true. As stated in previous chapters of this thesis, there are a variety of levels in creativity that can facilitate the personal meaning and style in clothing. Perhaps the reason for such exclusivity in fashion is that there are few design methodologies to encourage creativity. Through this research study, the newly developed creativity model can provide a foundation for future methodologies in co-creative fashion design that can further be evaluated, altered, and built upon. In turn more personal involvement in fashion may also positively affect waste and materialism. Part of understanding the lack of repurposing revolves around a further knowledge of the needs for more clothing. Enabling creativity can be a new way to look into these issues. I believe that the utilization of this model gives designers a powerful tool to develop creative opportunities that can not only impact individual self-esteem on a small scale, but globally on the environment.

The need for a foundation of co-creative design methodologies is further supported by the following urge to engage and create more meaning with what we wear for more sustainable means. Chapman (2005) says,

“As a creative industry, it is vital that we break away from the physical and begin to understand more about the sustainability of empathy, meaning, desire and other metaphysical factors that influence the duration of product life - nurturing a new and enlightened wave of design built on a deeper understanding of how consumers create and sustain attachments within this overabundant material world.” (p. 53)

He says the designer’s role may be to create material artifacts where the user can formulate one’s own personality and emotional response (p. 101). Norman (2004) says, “If something is to give lifelong pleasure, two components are required: the skill of the designer in providing a powerful, rich experience, and the skill of the perceiver,” (p. 111). Fletcher (2008) explains this connection to clothing stating,
“Participatory design in fashion and textiles is concerned with a similar therapeutic alliance between design and user and attempts to empower individuals to become more engaged with the design and production of their products.” (p. 193)

Designers should consider fashion’s role in society and question how to it can remain exclusive, but strive to operate more inclusively. “We know fashion engages many, but how can the many engage in fashion?” (von Busch, 2008, p. 31) I believe in order to answer this question it is important to first learn what ways the many want to engage in fashion. This can be discovered by knowing and analyzing what current opportunities exist to engage in fashion and what things people are already doing to engage in fashion. With the use of the new creativity model from this research, the possible answers of how to engage in fashion can be uncovered.

8.1 Future Applications

This research has the potential to be applied to a variety of areas wanting to utilize co-creative design methodologies and encourage creativity. There is an emerging interest in engaging in fashion with design and craft communities. This model has been used to discover new potential opportunities in these areas to encourage involvement within and reach out to others wanting to be more involved. It could further be used by educators and design leaders to create new opportunities that specifically focus on facilitating the creativity that participants desire. The creativity model and design process used in this research help to uncover the ways that participants aspire to be more creative. It does not only have to apply to fashion design and craft communities, but could be useful in other applications with other communities that are looking to find ways to encourage creativity.
For example, industrial designers could identify potential new opportunities for products that don’t even exist yet by using the creativity model to uncover the ways participants desire to creatively interact with everyday objects. This could be especially beneficial in products wanting to utilize technology. The creativity model could also be used in any team setting wanting to discover new innovations. These team settings could range anywhere from educational to even more corporate. In the end the creativity model has been tested as a way to encourage creativity in others by looking for gaps between the current offered opportunities, the current ways of feeling creative, and most importantly the desired ways to be more creative. My hope is that this model will be further tested and utilized to further encourage creativity in others.
Bibliography


119


Ohio State University Historic Costume and Textiles Museum. 175 Campbell Hall, 1787 Neil Avenue, Columbus, OH 43210, 5 August 2009.


