

**Abstract Submission Form GFC2021,  
Academy of Fine Arts – University of Warsaw  
PAPER/PRESENTATION**

Please submit your structured abstract before 31<sup>st</sup> May 2020 to [globalfashionconference@gmail.com](mailto:globalfashionconference@gmail.com)

The title of the abstract should be no longer than 12 words, and the abstract itself should have *circa* 1,000 words (including references). The abstract is structured and therefore should include:

1. Statement of the issue/problem focused, and the relevant background in terms of theory and/or practice (reference to previous research is mandatory).
2. Description of how the issue/problem is approached. The methodology used should be clearly stated
3. Summary of results achieved already or expected to be achieved demonstrating the relevance of the research for theory and practice.
4. References
5. Key words (maximum of 5)

Accepted submissions will be invited to become a full paper in its final form until the 30<sup>th</sup> of September. Please consult the Authors guidelines available at [www.gfc-conference.eu](http://www.gfc-conference.eu)

Abstracts will be reviewed by the Scientific Committee of GFC2021. The language accepted at the conference is English. The Author(s) will have 15 minutes to present their work online and should be available to discuss their ideas during a period of up to 30 minutes after presentations at the parallel session. The final result will be published in the conference proceedings (with an ISBN) according to the previous approval from the Author.

All Proposals are submitted to Blind Peer Review and therefore they must be sent in Word Format, in order to allow for the identification of Authors to be removed and kept in a separate file. If the work is made by more than one Author, please copy the frame below, for each Author, particularly if they belong to different institutions.

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**PAPER ABSTRACT/PRESENTATION**

**Title** (up to 12 words):

Exploration of domestic mending in fashion through material methods and participatory textile making.

As a consequence of environmental and social impacts caused by the fashion industry (Fletcher & Tham, 2019; Fletcher and Grose, 2012) younger generations, born in the '80s and '90s, have started to adopt de-materialization as a strategy of resistance to capitalism and consumer culture (Reinhart, 2021; Egereva & Gurova, 2014). It has resulted in a budding transition from a fast to a slow rhythm of consumption, with its characteristic features: the popularity of handmade locally produced fashion products, upcycling, recycling, personalization, circulation, repair, and maintenance of fashion objects (Durrani, 2019; Gurova 2015).

Within this framework, the growth in popularity of mending is one of the personal responses to the overwhelming problems of fast consumption and waste (Orsola de Castro, 2021; Brayshaw, 2020). Despite an upsurge of mending practices in the last decade, accentuated by the global pandemic, the sustainable fashion practices within the domestic landscapes in the Western context are limited to a 'niche' and have precarious, marginal, and residual qualities. Simultaneously, in the East European post-socialist societies, the ability to sew, repair, revitalize and transform clothes persists, and is a socially widespread occurrence. This PhD research suggests that the study of these parallel realities and their melange of everyday practices, both traditional and new, could enable the international academic community to think of East European practices in terms of their meaning of resilience, diversity and unintended but real sustainability.

On these premises, this PhD project is focusing on the study of mending practices in Western (Danish) and Eastern post-socialist Ukrainian contexts by embracing Research Through Design (Zimmerman et. al, 2010) and Participatory textile-making methodology (Shercliff & Twigger Holroyd 2020) and draws upon the material (Woodward, 2019) and wardrobe methods (Fletcher and Klepp, 2017). The research is articulated in two main phases, and expect to answer the following:

- How mending practices and their aesthetic codes are interpreted and materialized in Western and Eastern post-socialist contexts?
- How design approaches and competencies can guide, support and enable different levels of engagement with mending practices?

The first part of this PhD is dedicated to the exploration of mending through wardrobe studies, and a series of participatory workshops with a group of six participants. It aims at exploring how the design process (Ravnløkke, 2019) can facilitate the engagement with mending on a domestic level and to develop the mending spectrum through iterative circles of planning, sampling and reflection (Twigger Holroyd, 2018).

While the second phase will consist of a series of participatory mending workshops with a broader audience and design students and will explore how repair-centred sensibility can inform design practice (Durrani, Niinimäki and McLauchlan, 2019).

With this presentation, I will propose the first foray into Eastern European (Ukrainian) and Western European (Danish) mending practices. Therefore, the main goal is to share preliminary research and reflect on the gathered data, which has to be analysed. The early observational findings centre upon the Ukrainian two-levels repair infrastructure. The first level is represented by diffused basic knowledge related to sewing, created through school education and family learning. The second level of infrastructure is constituted by the network of competent and affordable seamstresses (Vanshtein, 2007). These findings can facilitate understanding of repairs that can be done on domestic and on professional levels (Laitala et. Al., 2020), and will inform the development of a mending spectrum aiming at raising individual and collective mending capacities, and overcome the main obstacles of garment mending in the Western world: the lack of skills, time and equipment (Gwilt, 2014).

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**Keywords** (up to 5 words): mending practices, material methods, wardrobe methods, mending education