



WORLD 1991

STUDY: INVESTIGATION-CREATION (DISO 3012)
NATALIA BERNAL, LUISA BULA, SOFÍA
MONTAGUT, JOEL MANEVICH, DAVID DUARTE
UNIVERSIDAD DE LOS ANDES
BOGOTÁ, COLOMBIA
2023-01

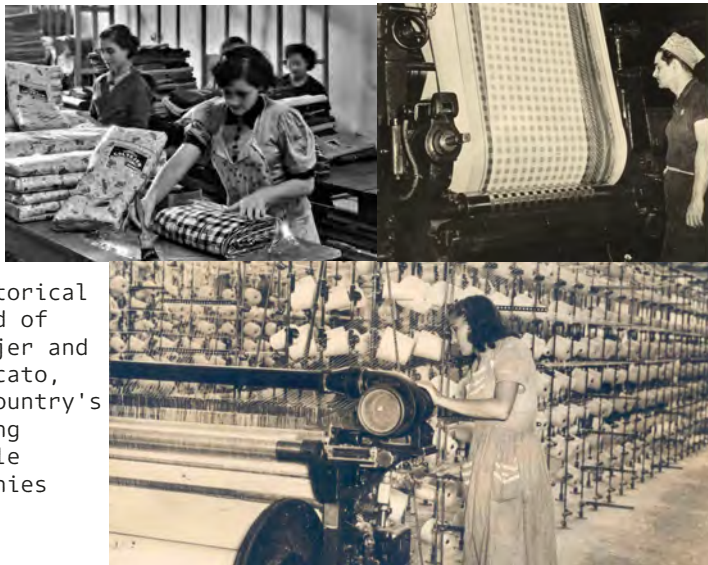
RESEARCH FRAMEWORK

HOW THE 1991 WORLD WAS CREATED

The project emerged from the study of the skills and culture categories of the first 120 worlds of the "Fashion Fictions" project. Based on the analysis of worlds 8, 9 and 50 in the culture category, this concept was identified as the practices and customs of a group or collective that create a sense of belonging and identity aimed at creating a social fabric and a code of conduct through clothing. On the other hand, based on the study of worlds 29, 83 and 93 for the category of skills, the category of skills was understood as the learning and application of inherited material and intellectual techniques with the intention of encouraging recursivity to create from material limitation. Based on these definitions, fashion practices in Colombia, and mainly in Bogotá, were studied in relation to these terms.



Examples of Worlds 50, 93 and 8 practices nowadays



Historical record of Coltejer and Fabricato, the country's leading textile companies

From this research, it was understood that Colombian and Bogotá's fashion practices were strongly linked to national textile production and customised tailoring practices based on the imitation of international references and techniques. At the beginning of the 20th century, personal dressmaking, custom orders to tailors and seamstresses, and purchases in national clothing shops were the main forms of acquiring garments for individuals; in the first two cases, the

garments were made for a specific person from the available textile material. The textile industry in Colombia played a relevant role during most of the 20th century, as it managed not only to supply the country in terms of textile material during periods of austerity during the first and second world war but it was also a great source of export products. However, these practices would be partially lost over time, as the arrival of international clothing shops due to the economic opening in 1991 would lead to more people having a greater purchase power for clothing due to lower prices. This also enabled more diverse visual expressions of identities due to accessibility.

WORLD 1991

WHAT IF WE WERE CULTURALLY ACCUSTOMED TO MAKING AND CUSTOMISING OUR CLOTHES?

The rebellion of the Colombian textile industry in 1991 prevented the economic opening of the sector, thus the government opened clothing workshops to encourage creation; these rely on used clothing banks and national textiles for the customisation and making of own garments.

People design their clothes from these materials, and their aesthetics are inspired by available everyday objects, consciously using textiles, and thus building a visual and material language that is distinctive of the country. As a result, the value of the production and development of a national aesthetic from everyday life was recognised.



| World 1991 moodboard

Moodboards of proposed enactments within the world 1991



IMPRINTED IDENTITIES

Thanks to the creation workshops promoted by the government, people can go to these to make and customise their clothes from garments available on site and with items that they bring themselves, as well as with the necessary supplies (pattern rulers, threads, sewing machines, etc.). Similarly, it is expected that through the use of the laboratory, people will donate garments to continue the operation of the workshops. By

creating new versions of garments, people seek to express their personal identity through textile interventions such as embroidery or prints based on everyday objects. The clothing laboratories become spaces for collective learning, where people learn from each other, based on the possibilities that arise from everyday life.



Material board of the enactment



Enactment's prototypes

IMPRINTED IDENTITIES

PROPOSED ENACTMENT – PROTOTYPE ELEMENT – CREATE AN OBJECT OR IMAGE FROM THE WORLD, SOURCING MATERIALS

Materials:

All materials will be provided by the activity leaders.

- A space to work with tables
- Cloth cloths
- Everyday objects with embossing for stamping
- Letter stamps
- Gloves and plates for inks
- Cloth tablecloths for printing
- Water-based inks for textile printing

Layout and intention:

In the space the stamps will be arranged according to the difficulty of printing, inks and letter stamps. The participants will be distributed in such a way that they have space to experiment with the stamps on a part of the tablecloth surface to experiment.

The aim of this activation is to generate questions about personal style and how a visual expression of individual identity is expressed through clothing. From the customisation of garments in a shared space, the aim is to reflect on personal identity through everyday objects.

Enactment:

Participants will arrive at the workshop, where they will be provided with a scarf. They will be contextualised about the 1991 world through a description of the world and activation. Once they have done this, they will be given access to the inks and stamps, with which they can experiment and try them out on the tablecloth as a collective record, and once they are confident with the process, they will develop their own personal and individual designs on the scarves using everyday objects, the inks and the letter stamps.

At the end of the activity, they will be given a reflection form with questions about their experience of expressing individual identity with the skills.

PARTICIPANTS' REFLECTIONS

Participants were offered a reflection form, which they answered as their scarves went through the drying process. The form consisted of the following questions:

1. What is the value of a personally made/stamped garment, as opposed to a garment that is bought in shops completely finished?
2. What did it mean to make your own garment and understand the process involved in making it?
3. How did the process of material experimentation feel? Was it fun? frustrating? relaxing? Express it in 3 words
4. Did this experience of developing a creative piece feel challenging?
5. Would you like to make this experience part of your routine? Why?
6. After this experience, would you like to start altering your garments or would you prefer to continue buying finished garments in the shop?

From the collected reflections of the participants, it was found that in terms of the value of the garment, the garment gains an emotional value from the creative process they were involved in. They mainly relate the emotional value to the memory of the effort and the creation of the garment, understanding it as a form of personal expression. Regarding the significance of the printing processes, the participants mostly recognised the creativity, care and patience, especially valuing the time required for a single scarf. Some people explicitly linked textile work with the people in the fashion industry who undertake this work, such as seamstresses or dressmakers. When describing the activation process, the majority described it as unique, personal and relaxing, seeing it as a space of creative and mental liberation. It should be noted that more than one person linked the activation with childhood, due to the creative material process. Similarly, most participants acknowledged the difficulty of the activation, especially the printing process, due to the care and level of concentration that it required. However, other participants understood the activity as a space of liberation and creative thinking, where they had no expectations or limitations for the final product. In terms of integrating the textile intervention process into their daily lives, the majority of participants said yes, expressing that this would allow them to have a creative outlet within their daily routine and they would be able to appropriate more of their garments. However, some people explained that they would not like to include it in their daily routine as the process would lose importance and emotional value, seeing it as a process that does not happen that often. Finally, participants responded that they would like to start intervening in their garments, including textile processes beyond printing, such as embroidery or dyeing.

These answers show that participants recognise the emotional value of personalising a garment by being included in the creative process. By acknowledging the factors (care, patience and delicacy) that textile processes such as printing represent, participants were able to understand the complexity of the processes involved in making garments, as well as the high emotional value that the garment represents for them because they created it themselves. In this case, the textile intervention allowed people to express their identity and take ownership of the garment, expressing that in the future they would like to textually intervene their clothes in order to recognise them as their own. This proves how, despite the construction of personal style based on the purchase of certain garments, the process of customising them can offer them a greater sense of belonging and appropriation, understanding them as a garment that is uniquely theirs.

GROUP REFLECTION



We found the utility of fictions to show the public other alternatives to apply in everyday life, in dynamic and interactive ways.

In our activation, although people did not have the experience or the necessary knowledge to obtain the best result and waste as

little material as possible, they were willing and interested in carrying out these manual and customisation activities, so the world we imagine is not so far away; it requires time and spaces that allow them to develop their skills and explore their creativity and personality.

Finally, we achieved the organic presence of personal expression at the moment of thinking about the design and its subsequent printing, people used the objects they liked or wanted to have as a reminder on the scarf, with very little intervention or external references.



1. Que ahora la prenda siempre va a estar en mi memoria.
2. Fue un proceso de aprendizaje! Una oportunidad de explorar.
3. Divertido, especial, inolvidable.
4. Sin duda fue un reto. Es muy difícil.
5. Sí! No sé si rutina, pero de vez en cuando. Es una oportunidad de ser creativo.
6. No sé si modificar las que tengo pero definitivamente hacerlas desde cero sí.

1. Es algo muy personal, tienes la oportunidad de apreciar la imperfección
2. Entiendo el tiempo que lleva hacer cada prenda
3. Fue divertido, pude dejar mi creatividad volar
4. Un reto para despojarme de mi perfección
5. Me gustaría mucho porque cada prenda es realmente mía
6. Mucho!

1. Es una prenda que lleva recuerdos y memorias del día y momento en el que se estampó.
2. Significó crear lazos con mi prenda porque lleva mis colores y formas.
3. Fue un proceso que me hizo muy feliz, pintar me quita el estrés
4. Sí porque es mucho de prueba y error. Yo me considero alguien perfeccionista entonces definitivamente fue un reto.
5. Sí porque me calma y me hace sentir única
6. Sí aunque requiere de previo conocimiento.

1. es una prenda única, expresa más que cualquier otra porque habla de tu propia identidad.
2. Es algo muy bonito que va a resaltar en mi armario más que cualquier otra prenda.
3. Fue muy divertido me encanto la selección de colores y de telos, hay mil posibilidades.
4. No, es algo que disfruto hacer bastante a hecho de personalizar.
5. No me gustaría mucho porque cada prenda es realmente mía

1. Tiene más valor, existe un esfuerzo consciente y unos procesos intencionales y significativos para hacerla
2. Requiere de cierta habilidad y de cierto conocimiento material, fue divertido pero caótico
3. Único, Intuitivo, experimental
4. No, ya tengo cierto conocimiento sobre estampación entonces el material fue conocido
5. Sí, es relajante, divertido, y todos los días tendría una nueva prenda
6. Sí, las hacen únicas :)

1. Tengo toda la autonomía sobre el estilo. se ajusta a mi gusto/preferencias.
2. Requiere de mucho cuidado, detalle.
3. super relajante, entretenido y catártico.
4. no como un reto, pero me hizo pensar de forma creativa.
5. sí me relaja/me hace innovar/mejora mis prendas
6. Claro que sí!
 Y mucho más!

1. genera una diferenciación, es un reflejo de mi glo que quis plasmar en el momento. en la tienda no hay se le da orgullo y valor a los procesos.
2. Mucha
3. fue relajante - hace falta + finalización masime en taller con nombres de estaciones, zona de secado etc
4. donde no haya voces
5. a veces hace falta saber que crear. Inspiración que no Recarga sino en el sello - fotografías etc
6. Si, relaja en medio del trabajo
6. Accidentalmente me dejó llevar.

1. El valor está en haber pasado por el proceso creativo personal donde cada cual estampamos la prenda según lo que sentimos
2. Significó para mí, primero en los supuestos de colores y luego el tiempo de ensuciarse las manos y realizar el proceso.
3. Fue muy divertido y relajante, casi como una terapia.
4. Un poco, ya que tuve que ensayar técnicas que nunca antes había hecho.