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*Mindful
Fashion
Practice*
**Gemstones
Contextualised
and Applied**



Gemstones Contextualised and Applied

Mindful Fashion Practice

**A thesis presented in partial fulfilment of the requirements for a
Master in Design at Massey University, Wellington, New Zealand.**

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Abstract

We are living in a time where people are growing more disconnected – from each other and themselves. This disconnect has led to emotional and mental distress, which people attempt to avoid addressing through unsustainable systems and practices in which they seek short-term, instant pleasures.

With this practice-based design research, I am creating a wardrobe that enables the wearer to guide and express their emotional well-being by incorporating crystals as an integral part of fashion design. I aim to design clothing that allows the wearer to feel confident to evoke particular states of mind and, through their clothing, spark a conversation with others about their emotionality.

Through secondary research, this project is guided by looking at crystal rituals, using a 'Positive Design' framework, and the agency of objects. These are in some way applied to and considered through every designed element. These designs investigate crystals as tools of healing through the use of print, and fabric manipulation, and embroidery, particularly its visual and textural form within the garment and meaningful location in relation to the body. Alongside this, textile print design is used to realise the relationship between the crystals and their corresponding chakras. With the designs based around chakra systems and the effective properties of crystals, the wearer is encouraged to reflect on their emotional well-being and use the clothing as a tool to help guide their mentality on any given day.

By creating clothing that promotes internal reflection and works toward emotional well-being, the fashion system can be reimagined as a tool to evoke desired feelings. This design practise encourages mindful dressing and conversations of emotionality between the wearer, viewer and maker.

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For all your patience, love and care, especially when I was frustrated.

Introduction

The current fashion system is formed around unremitting growth and consumption, or “growth logic” (Fletcher & Tham, 2019, p.6). At a time when the world’s population is growing and resources are being depleted, it is important for us to consider how our own actions affect our own lives and the world around us. As a designer and creator I want to consider how my work might “support conscious choice and reflective competence” (Fletcher, 2014, p.147), so as to allow a greater connection between the wearer or keeper of the clothing and their wardrobe.

Through the integration of crystals I am working to reimagine the processes and outcomes of fashion design, so as to create clothing that is made to live with us over a lifetime, rather than making items that we use to discard within a few seasons. This is achieved by creating pieces that inspire people to think of clothing as intrinsically special and emotionally impactful. They are made to provide us with a very mindful interaction, with the clothing creating a space to take time to reflect on our emotional and mental needs, through both the selection and dressing process. This mindfulness is led by the incorporation of gemstones and crystals, which have historically been a symbol of well-being across all cultures and religions. For centuries, people in general, women especially, have used these to help heal and promote emotional and mental qualities within themselves and others.

Most commonly used within fashion as an element within jewellery or as an embellishment on clothing, gemstones and crystals are more readily seen as purely decorative or ostentatious, with technologies allowing us to make glass and lab-grown gems. This has given designers access to using them in excess, outside of the context of their considered agencies. This was not always the case. These crystals and precious stones were originally used and worn for their agency, as each one was known to “possess particular qualities and properties, reinforcing or protecting their wearer” (Mentges, 2010, para 13), which guided the use of the different gemstones. These ideas and beliefs were intertwined into religious and spiritual beliefs and practices across the world. This includes crystal-healing practices.

Although the idea of crystal healing has been deemed as a “New Age treatment” (Moore, Moore, & McClean, 2010, p.15), crystals and gemstones have, in actuality, been used as “healing tools for as long as there have been women (and men) to appreciate their power and their beauty” (Stein, 2011, p.1). Crystal healing is based around the concept of energies, of which healing is “the transfer of ‘good’ energies into patients in order to deal with the negative energies absorbed by the patient or client” (Moore et al., 2010, p. 6). In this sense, all crystals have different energy levels, and as such, are used to promote differing mental states and emotive expressions. The gemstones and crystals’ colours also influence these properties, so each one symbolises a different well-being state. Placing the crystals near our persons allows us to tap into their “healing power” (Hall, 2011, p. 6), and by placing them at a particular part of our bodies, focuses where the crystals or gemstones work to restore energies.

This work is guided by the chakras, which marks particular points of energy within the body, placed down the spine (Best, 2010). These points work in alignment with our bodies – our organs and glands – and as such affect the way we function both physically and mentally, both of which affect our emotional well-being. As these energy centres are related to our physical body, they can become imbalanced when we are physically ill or feeling mentally drained. The chakras are “associated with the seven colours of the rainbow” (Deekshitulu., 2014, p.399), these colours are used to determine the crystals that work in relation to each chakra and the states of our well-being which they affect.

The idea of well-being applies not only to our physical health, but also our emotional and mental health. This is heavily studied within positive psychology, which moves away from focusing on illness, and instead looks towards what we can do to thrive as both individuals and a community. Also known as “eudaimonia” (Fletcher, 2014, p.149), the way we view our lives and how we feel is positively affected when we flourish, which in turn affects our emotional well-being. Being emotionally well allows us to take part in our own lives more readily, as it is our emotionality and ability to understand emotion, which is what connects us to other people.

Understanding this critical relationship between our emotional well-being and how we are in the world has created a shift in thinking when considering the things we interact with and how this interaction takes place. There is a growing consideration of what the things we use represent, and how they came to be. To ensure the satisfaction of whoever may use or come into contact with these objects, a ‘Positive Design’ framework has been created, which is comprised of three well-being components. They are design for pleasure, personal significance and virtue, and all work to positively affect the product user (Desmet & Pohlmeier, 2013).

This framework can be applied to fashion design, so that the clothing we interact with daily can benefit us emotionally, allowing us to flourish and be well in our daily lives and interactions with others. This idea has been addressed in several ways already, such as through garments by Jenny Tillotson (2009) and Chloé Julian (2021). Following along with a similar focus on emotional well-being, we can work to redefine the boundaries of the effects of fashion, by re-determining the agency of clothing as affective objects.

The understanding of material objects having agency, the ability to affect us in some way, has been greatly studied and considered within spatial design and how natural elements might be used to change the way a space might affect the people within it. Through studying these effects, designers can work to “optimise physical, mental, emotional, and spiritual healing” (Schweitzer, Gilpin, & Frampton, 2004, p.71), as it is our connection to what is around us which “defines our well-being” (Singh, 2018, 1:32). This relationship between person and space can be extended to clothing, which forms space around the body, and as such, can directly affect the different states of well-being of the wearer.

These affective qualities come into play through the understanding and acknowledgement of the agency of objects, which is based around the materiality of the item. This reflects back to the history of crystals and gemstones, being used and regarded with respect to their “lithic agency” (Galvez, 2014, p. 18) and effective properties. These crystals were used to “facilitate experience and self-interpretation” (Galvez, 2014, p. 26), in a similar fashion to pilgrim tokens and other objects that would inspire emotional responses.

Reflecting on our emotional responses in relation to the objects we use or have near us has led to a better understanding of how our interactions with material objects can guide our living experiences. Through the application of visceral, behavioural and reflective design concepts, as set out by Donald Norman (2004), we are able to embrace the emotional effects of the things we have and use, and can actively work to enhance our well-being, as it is directly affected by these objects with agency. This gives us space to mindfully move into living in a way that allows us to flourish, as our decisions are focused around and guided by our emotional needs.

Part One

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Chapter One

Crystals, Minerals & Gemstones

Crystals, represented over time and across various human documentation methods such as literature, design, and architecture, have been deemed necessary enough for countless cultures and societies to want to eternalise their beauty and effects. Some of these first documented references include Egyptian works dating back to 1550BC and Pliny the Elder's writings, a Roman historian. Additional references include Jewish and Arabic legends, Chinese medicine and Ayurvedic medicine (*McClellan, 2013*).

Dating back to ancient Greece, lapidary work focused on cutting and polishing gemstones with "mineral virtues" (*Allen, 2014, p. 136*) applied to them. These virtues meant the stones had healing qualities and could heal "an imbalance in bodily humors" (*Robertson, 2012, p. 96*). Lapidaries, which focused on the "lithic efficacy and agency" (*Galvez, 2014, p. 15*) of gemstones, were studied and referenced by many European medieval authors. Their works drew parallels between human experience and crystal meanings and worked to teach audiences of the agency and values of minerals. This can be seen in the works of authors such as Albert Magnus and Isidore of Seville. They write of minerals and gemstones as mediums that could "facilitate experience and self-interpretation" (*Galvez, 2014, p. 26*). Robertson (2012) discusses this further, writing about the beliefs of coral and magnetite, which could remove evil spirits and test fidelity, respectively.

The importance of crystals as affective tools has been present within various religions, from more occult traditions to Western Christianity, Hinduism, Buddhism, and other faiths (*McClellan, 2013*). These beliefs associated with crystals varied slightly through religions but are all based around similar ideas. Clear crystals were believed to be tools to assist transcendence, symbolised by their "reflective and translucent qualities" (*Galvez, 2014, p. 21*). Galvez (2014) also talks of Jewish and Arabic tales, which tell us of the strengthening of Solomon's powers through crystal architecture. Most religious traditions and beliefs formed centuries ago, and these have continued with many people still utilising crystals for different needs, both physical and spiritual. In the last 50 years, this has grown increasingly popular after the New Age movement's birth within Western cultures. New Age beliefs were founded upon esoteric and occult traditions present within Western cultures since before Christianity. These were then built upon with Eastern religions' beliefs and systems, including Buddhism and Hinduism, and included astrology, meditation, and crystal healing practices.

The fascination with crystals across different mediums occurs throughout time. In the 20th century, there was a renewed interest in crystals. Writers and architects, such as Bruno Taut, were taking note of gemstones' magnificence, particularly the effects of clear crystals. Scientists were also finding new ways of employing crystals, with crystallography developing alongside technological advances, leading to the development of things such as X-ray technologies, as well as simply working to grow crystals within laboratories for use within the growing global fashion industry.

1.2 As used in 'dress'

Crystals have been utilised by people over time and across the world within dress as a larger concept, with evidence dating back as far as 3500BC (Hughes-Brock, 1998). Precious and semiprecious stones allowed people to visually convey parts of themselves regarding their position in society, including beliefs or status, when used in dress. They also played a role in forming international trade, with amber, lapis lazuli, amethyst, and carnelian being traded between Mycenaean Greece and Egypt, Afghanistan, and India (Hughes-Brock, 1998).

These materials are evidenced to have been traded, treated and used as beads applied to garments or jewellery. Considered one of the most "ancient and widespread of human ornaments" (Sciama, 1998, para 1), beads made of various gemstones have been found globally. In Eastern Europe, people mined and applied local minerals and semiprecious stones to garments and jewellery (Smith, 2010). These included topaz, aquamarine, turquoise, amethyst, jasper, garnets, carnelians, and amber. This amber, found in Baltic states, was most often made into jewellery and makes up "80 percent of the world's supply" (Smith, 2010, para 30) today. (Figures 1 and 2).

Found in Afghanistan, used within jewellery or "Muslim prayer beads" (Daly, 2010, para 26), was lapis lazuli, carnelian, ruby, emerald and peridot. Lapis lazuli and turquoise have been mined in Central Asia dating back to 3500BCE, with turquoise also found in the Americas (Liu, 2010). It was often used alongside shells and has become a fixture in jewellery made by "southwest Native American" (Liu, 2010, para 16) tribes in the United States.

Across the continent of Africa, minerals and stones have also been used in dress, with one of the most notable examples being Lantana beads from Nigeria. These vary between materials but is always made of "jasper, banded agates, chalcedony or carnelian" (O'Hear, 1998, para. 5) and have, alongside coral beads, been a part of royal dress for centuries. All genders have also worn coral beads as a symbol of "wealth and prestige" (Eicher, 1998, para 20) or when in mourning.

In South Africa, bloodstone and hematite, instead of used for beading, is made into red ochre. Used predominantly by Khoe-San people, as well as Xhosa, Sotho, and Tswana speakers, red ochre worked as a cosmetic dye applied to "the body and hair" (Davison, 2010, para 8), symbolic of "the earth, blood, and life force" (Davison, 2010, para 8). This use of red ochre extended into dyeing clothing in the twentieth century. It was a way for some indigenous groups to not only visually express their traditions but was their way of resisting "imposed systems of administration" (Davison, 2010, para 8).

This use of precious stones, whether as beading on clothing, jewellery, or dye pigment, has always been "tied to beliefs concerning both the social and cosmological order" (Sciama, 1998, para 5) across all cultures in which they are used, though these meanings may differ. These relate to beliefs tied to the materials used, with specific "properties" (Mentges, 2010, para 13) applied to certain gemstones. Within the west, these ideals were

predominant during the Middle Ages, when the properties of precious stones were thought to help protect or strengthen the person in contact with them (Mentges, 2010). This was tied to the religious ideas and "the cosmic conception of Earth as the mother of humans and nature" (Mentges, 2010, para 12) of the Middle Ages, which started falling apart with mining development.

With changes in western perception, the meanings and properties of jewels became less valuable. Instead, people were more interested in their monetary value and with "superficial surface embellishment" (Skelly, 2017, Para 3), which is highlighted in the application of stones and crystals within the world of fashion. It marked a turning point in society's development, leading to the colonisation of eastern countries, including the "conquest of India" (Mentges, 2010, para 7). It also resulted in over-mining, which takes advantage of natural resources and people needing to survive in a global western capitalist society.

Interest in precious stones and crystals, though changing in intent, has stayed intrinsic to dress. It is evident through the growth and continuation of the jewellery industry and clothing design, with designers using crystals and stones as surface embellishments. Founded in 1895 ("Swarovski Brand," n.d.), Swarovski has become synonymous with crystals in a modern concept. Their products, though talked of as crystals and gemstones, are glass crystals and lab-grown gems. So while they appear as traditional materials, they lack the same properties as natural gemstones and crystals. This is both positive and negative. It is more sustainable than using mined products, but it lacks the same connection people have with natural crystals, placing more emphasis on their value and visual appeal. This is noticeable through the use of Swarovski crystals, particularly in fashion design. The excessive and decorative use of these crystals include works such as Alexander McQueen's SS99 collection (figure 3) and Hussein Chalayan's SS08 collection (figure 4), which had thousands of Swarovski crystals embroidered onto the garments playing with the idea of "opulent elegance and high-tech savvy" (Quinn, 2010, Para 32). Another example includes Jeremy Scott's SS18 collection, in which he used 400,000 Swarovski crystals ("Swarovski at NY Fashion Week," 2017) as well as his SS19 collection, which displayed 32,000 crystals (A, 2018). Though these works are all visually dynamic, they take away from the origins of crystals as a natural material, with no acknowledgement to the agency of gemstones as an ancient tool. Instead these garments are considered in relation to their monetary value as objects of high-end luxury.

Figure 1. Unknown. (1st - 4th Century). *Pair of gold earrings set with garnets and hung with carnelian and emerald beads* [Earrings]. Victoria & Albert Museum. <https://www-bloomsburyfashioncentral-com.ezproxy.massey.ac.nz/products/berg-fashion-library/museum/victoria-albert-museum/pair-of-earrings-86489>

Figure 2. Unknown. (ca. 1765). *Necklace of opaque amber beads with silver filigree clasp* [Necklace]. Victoria & Albert Museum. <https://www-bloomsburyfashioncentral-com.ezproxy.massey.ac.nz/products/berg-fashion-library/museum/victoria-albert-museum/necklace-91226>



Figure 3. McQueen, A. (1999). *Look 67, Spring 1999 Ready-to-Wear* [Photograph]. Condé Nast Archive. <https://www.vogue.com/fashion-shows/spring-1999-ready-to-wear/alexander-mcqueen/slideshow/collection#67>

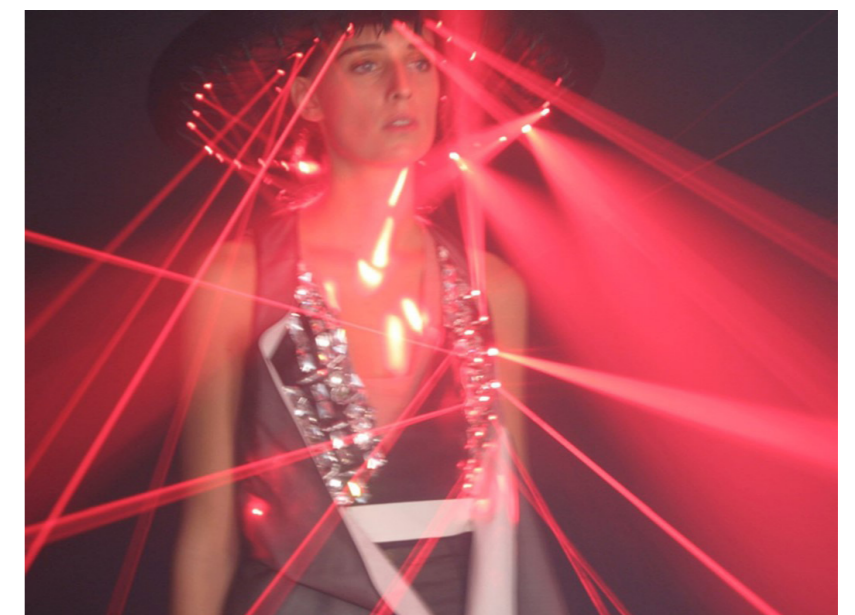


Figure 4. Chalayan, H. (2008). *Hussein Chalayan SS08* [Photograph]. Hussein Chalayan. <https://www.dazeddigital.com/fashion/gallery/20405/8/hussein-chalayan-archive>

1.3 Crystal healing: energies and chakras

Symbolised and used over centuries, crystals have been able to maintain their place in society as numerous cultures, and healing practices use "crystals, amulets, and gemstones as healing objects and for protection, decoration, and adornment" (McClellan, 2013, p. 63). Crystal healing is based around concepts of energies and emotional well-being. This works in relation to the agency of the mineral, what lapidaries named their virtues, and the energies and emotional balance of the person receiving the healing.

Energy healing has roots dating back to Ancient Egypt and is based around the concept of "removing blocks in your body's energetic field" (Dunn, 2019, p. 94). Removing these blocks allows us to be emotionally well, as we can control and manipulate our body's energy or "vibration" (Cleaver, 2012, Para 1). These vibrations or energies relate to the "subtle mineral energy" (Bondar & Bondar, 2008, p. 19) of gemstones and is how practitioners over time and cultures have been able to draw similar connections between all crystals and what they are used for or what they symbolise. This energy is centred throughout the body in relation to the chakras.

Originating in India, particularly within Hinduism, chakras are points within the body where "centers of energy" (Best, 2010, p. 12) are found. Though this system is more commonly recognised in its Hindu form and understanding, we can see broad variations throughout many cultures. The chakras, meaning 'wheels' in Sanskrit, mark locations where our physical and spiritual bodies align and there are thought to be over twenty chakra points, some more powerful and well-recognised than others. The most well-known points are the "seven major chakras" (Best, 2010, p. 12) and run from the base of the spine up to the top of the head. They are the Muladhara chakra (Root), Svadhithana chakra (Sacral), Manipura chakra (Solar Plexus), Anahata chakra (Heart), Vishuddha chakra (Throat), Ajna chakra (Brow or Third Eye), and Sahasrara chakra (Crown). Because these wheels are lined up through and along the spine, as seen in figure 5, they have associations with our physical body, representing and working alongside our organs and glands. They also have connections with and effects on our emotional and spiritual well-being. Drapkin et al. (2016) further explore how this system reflects these three concepts: the physical, emotional and spiritual, and helps us understand the relationship between a balanced Chakra system and our well-being. They found that for over 70% of people, spirituality and positive psychology are intrinsically linked. Chakras can become imbalanced for many reasons, including pushing down or hiding our emotions (Deekshitulu P. V (2014). We can balance these in various ways, such as through "contemplative practice" (Drapkin et al., 2016, p. 606), including meditation, mantra work, and utilising stones and crystals.

The cross over between these healing practices is where crystals as a tool come in. With each gemstone having its own assigned virtue, which relates to what it is made of, the colour, and its mineral energy, the crystals can be placed on or near the body, in alignment with the different chakras, to target various emotional imbalances. By doing this, we can guide our own emotional experiences and, as a result, our emotional well-being.

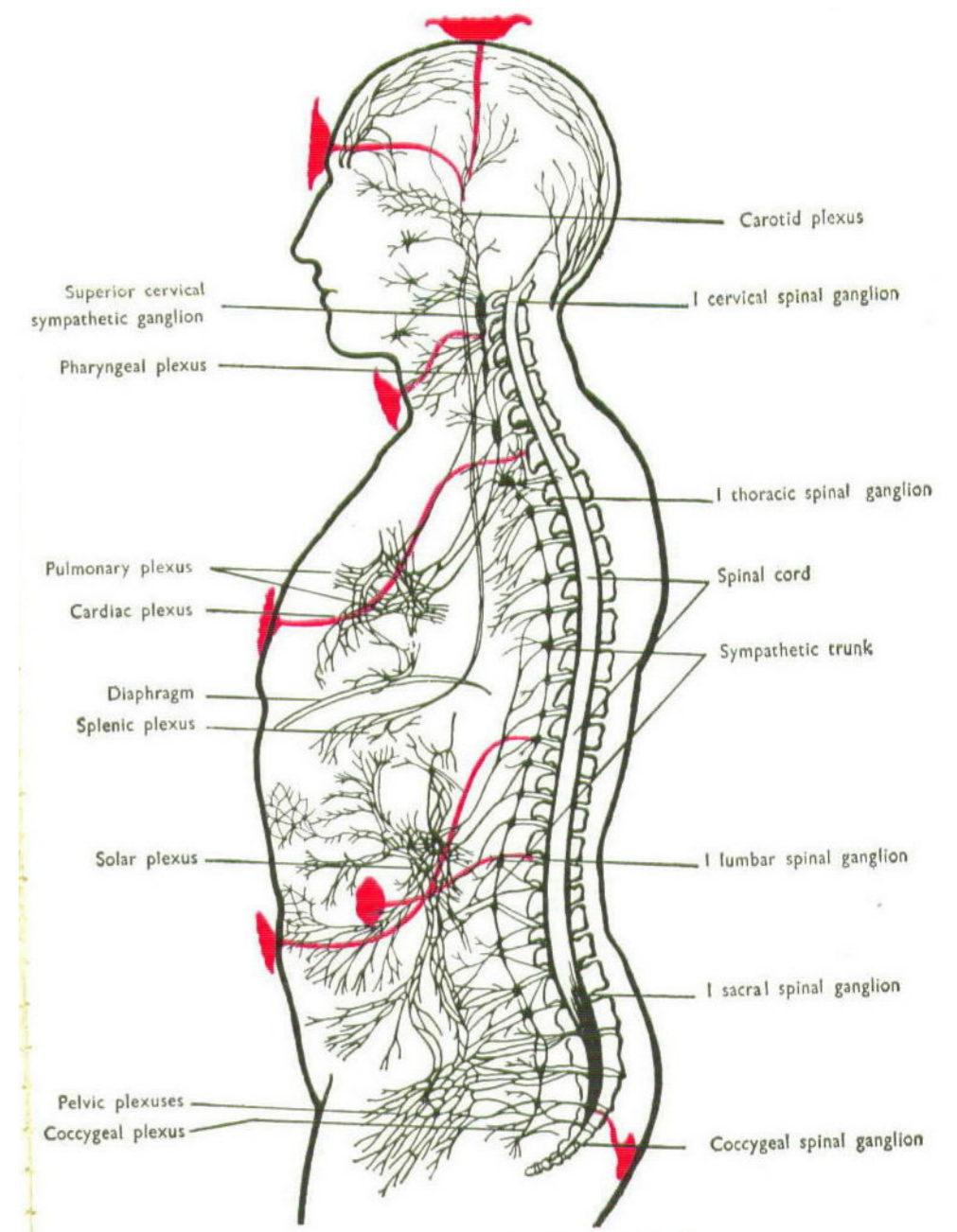


Figure 5. Leadbeater, C. W. (1927). *Chakra positions in supposed relation to nervous plexuses* [Illustration]. https://commons.wikimedia.org/wiki/File:Nervous_plexi.jpg

Chapter Two

Well-Being

2.1 What is well-being? Positive psychology and subjective well-being

The Cambridge Dictionary defines well-being as "the state of feeling healthy and happy"(Press, n.d.).

This concept of well-being has grown more popular in what is becoming a "post-materialistic era" (E. Diener & Ryan, 2009, p. 400), with people growing more concerned with being emotionally well or happy. This idea of being happy is further unpacked in studies falling under that of Positive Psychology.

Positive Psychology works to understand what enables people and communities to "flourish"(Seligman & Csikszentmihalyi, 2000, p. 5). This movement, led by Seligman and Csikszentmihalyi, looked at psychology not as a way of treating illness but instead as a method of studying people's well-being. Within this field, there are various approaches and studies to understanding well-being and positive human experiences. Seligman and Csikszentmihalyi (2000) categorised them into three levels: the subjective level, the individual level, and the group level, with all levels including some sense of emotional intelligence or capability. These ideas are studied across a variety of topics, such as David Watson's "Positive Affectivity" (2002), Barbara L. Fredrickson and Michael A. Cohn's "Positive emotions" (2008), as well as Ed Diener's "Subjective well-being: The science of happiness and a proposal for a national index." (2000).

Diener's studies of subjective well-being are based around the idea of how someone sees and values their own life. Subjective well-being works to allow people to interpret their own lives and what they think and feel regarding their place in the world and their relationship with their own life experiences. This is generally conveyed through claims of being happy or satisfied or otherwise "positive" (Ed Diener, 2009, p. 13) evaluations. High subjective well-being and its positive effects allow for greater emotional well-being, focusing on positive life attributes. This is important as "it is not just who we are that matters to happiness, but how we think about our lives" (Ed Diener, Lucas, & Oishi, 2002, p. 67).

Diener draws a correlation between living in a state of high subjective well-being and having good self-esteem, which is further supported by Schutte et al. (2002) in their theory of emotional well-being and emotional intelligence. Described as "the ability to understand and regulate emotions" (Schutte et al., 2002, p. 769), emotional intelligence is a crucial factor in being emotionally well and having high subjective well-being. It affects how we take part in society, our relationships with others, and our relationship with ourselves.

These understandings and theories of positive psychology and well-being, concerning our emotional well-being, work together to show how our emotional reactions to different situations throughout our lives depict our moods and feelings.

2.2 Positive design

With people growing more aware and interested in well-being, values are being transferred towards post-materialism ideas, focusing on theories of self-expression and belonging. This transferral of values works to make designers consider their values and questions the reasoning and methods behind new designs and products, with focus moving from an object's monetary value to what an object can be used for or what it represents.

To help answer these questions and work within a new value system, Desmet and Pohlmeier introduced a new "framework for positive design" (Desmet & Pohlmeier, 2013, p. 7). The framework focuses on "pleasure, personal significance and virtue" (Desmet & Pohlmeier, 2013, p. 8), as can be seen in figure 6, all of which are essential to subjective well-being. The aim of 'positive design' is to positively benefit the user by affecting their subjective well-being, allowing them to "flourish" (Desmet & Pohlmeier, 2013, p. 8). This can be done through the application of any or all of the three well-being components:

- * Design for pleasure works to focus on ideas of pleasure that people seek out when interacting with or through products, these being "physical, social, psychological, and ideological" (Desmet & Pohlmeier, 2013, p. 8).
- * Design for personal significance focuses on the user's personal experience with the product, how can it help them achieve their own goals, stimulate them or satisfy them.
- * Design for virtue moves towards moral ideals. It looks at both how and why this product is produced and its effects on the user. Does the design work enable people to be more considerate in relation to their own culture or society? How and where was this produced, and what were its effects on those involved in making it?

Following this framework means intentionally applying these ideas to the design work. Although not all three need to be included or addressed, the work should not actively oppose any of these fundamental components.

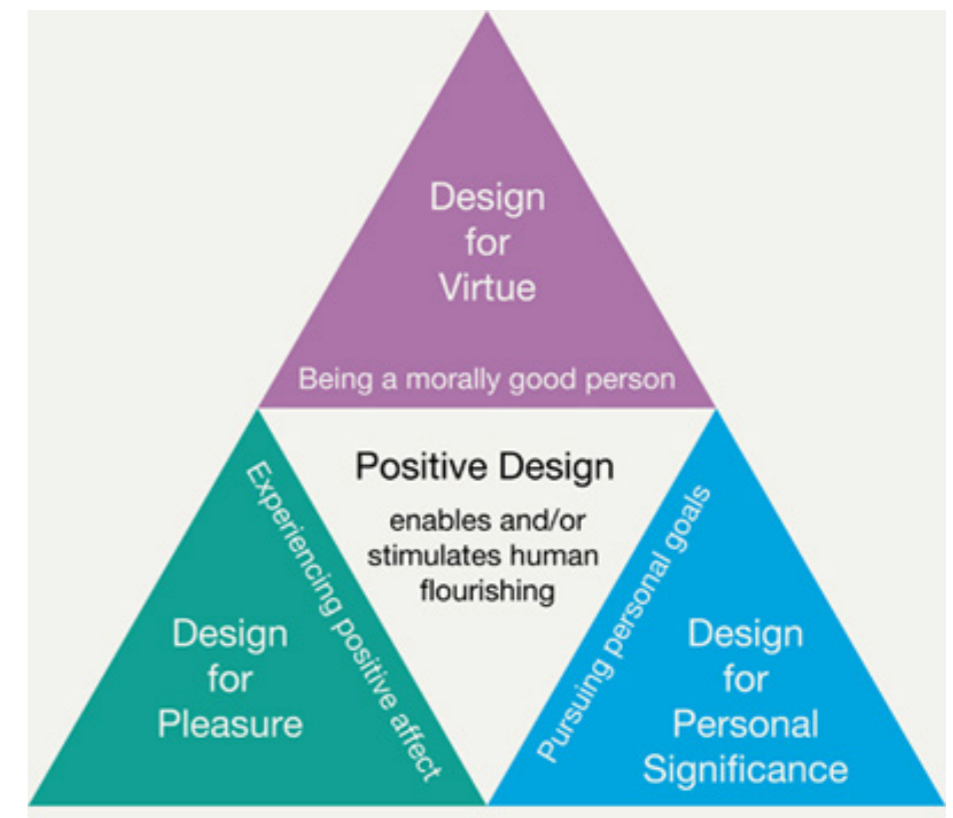


Figure 6. Desmet, P. M. A., & Pohlmeier, A. E. (2013). *Positive Design Framework*. International Journal of Design. <http://www.ijdesign.org/index.php/IJDesign/article/view/1666/595>

2.3 Well-being and fashion

Applying 'positive design' to fashion is essential as it is a system that is interacted with daily by all people. The ritual of getting dressed, "the activity of clothing the body" (*Entwistle, 2015, p. 62*), is as much a part of people's lives as other forms of self-care, such as eating a meal, interacting with people, and sleeping.

Fashion is based on being clothed or "wearing" (*Thornquist, 2018, p. 291*). This means that there is constantly some level of interaction between the person and the object they are wearing. There is a constant give and take in the relationship between the wearer and what is worn. Implementing the positive design framework to fashion design allows us to focus on and rework this relationship. The fashion object can be utilised to positively affect the wearer and possibly even those in contact with the wearer. In doing this, we can address different levels and ideas of well-being, allowing wearers and communities to flourish through the process of wearing or being dressed.

This idea of having clothing that enables well-being has been addressed in a myriad of ways. However, most approaches to well-being through fashion design lean heavily on incorporating technology within a wearable item, as evidenced in Tillotson's 'Scentsory Design: A "Holistic" Approach to Fashion as a Vehicle to Deliver Emotional Well-being' (Figure 7). Tillotson attempts to enhance "self and social confidence" (*Tillotson, 2009, p. 34*) of wearers by approaching well-being through multi-sensory design. The designs combine fragrance, colour, and technology, delivered through the clothing after reading and interpreting the wearer's emotions.

I aim to utilise processes that work together to affect the wearer's emotional well-being as a mindfully targeted experience addressed by each garment as a whole. This will include the application of several crystals and gemstones that target specific mindsets, the use and manipulation of particular fabrics, and colour and print within textiles as a visual symbol and representation of each of the seven chakras. This inclusion and focus on textiles is particularly important, as textiles are considered to be "a vital signifier of meaning" (*Andrew, 2008, p. 35*) in fashion design, meaning that every component of the materials used can be considered and utilised to convey specific ideas or messages. Sonja Andrew terms this "Communicative Textiles" (*Andrew, 2008, p. 34*).

One of the dominant communication tools within Textiles is its print design, which has been used across cultures over time. Michael Hann (2013) explores how print design, however it is formed, works as a visual symbol to convey a particular idea or meaning. Because certain symbols hold specific meanings to different cultures worldwide, which can differ drastically, Hann (2013) looks instead at the structure of motifs, which then, as a larger regular pattern, could intrinsically be symbolic. This is developed through geometric shapes, including the circle, the equilateral triangle, polygons, and geometric principles such as ratio, proportion, and symmetry.

These form the basis of most patterns, with "shape and symmetry" (*Urquhart & Wodehouse, 2017, p. 110*) becoming the principal factors in any design variations. Exploring the combination of motifs, symmetry, and colours is vital in creating a visually dynamic representation of each targeted chakra and state of mind to work alongside the crystal energies to promote the wearer's well-being.

With a similar intent, Chloé Julian created Videris. Though not looking at crystals or the chakra system, the lingerie brand similarly focuses on tools of holistic healing, with their focus being colour therapy, or chromotherapy. Described on their website, "Videris is for everyday wellbeing", as through the application of very specific colours, the underwear is "designed to enhance a feeling or mood, through each colour's specific wavelengths and frequencies" (*Videris, 2021*) (Figure 8). With these applied holistic tools, Julian is working to have wearers consciously "tapping into the traits of each colour and... taking the moment to acknowledge it and set an intention for the day" (*Julian, 2021, para 9*). The brand offers information on each colour and its affects on their website, but have named the garments with more abstract terms, such as their 'olive' pieces, which are for new beginnings, peace and feminine leadership. Though the names still reflect the colour, it could be said that offering a clearer direction in the name could help wearers realise the intent more easily. In saying that, Videris still offers a space for people to take a moment and reflect on their own emotional needs for a particular place or time, and to then interact with their clothing and decision making to fulfil these needs.

Approaching fashion design mindfully, both in intent and execution, is essential at a time where the industry is having to make big changes to move forward into a more sustainable system. Moving into a new system is crucial for the well-being of not only ourselves but also the earth, which is the focus of Kate Fletcher and Mathilda Tham's *Earth Logic* (2019), an action research plan for a new fashion system. Their aim is to move the system from one of economic growth to one based around the limits of the "planet's boundaries" (*Fletcher & Tham, 2019, p. 6*), which means making pieces that thoughtfully work to "nurture our deeper well-being" (*Fletcher, 2014, p. 147*). In order to make such a big change we have to rethink the meaning behind clothing and our relationships with our belongings. It means working to design garments that have us consider all parts of it, questioning why and how it was made. It requires care, not just for our world but also ourselves, which could include any "emotional, spiritual, mental, physical, social practices" (*Fletcher & Tham, 2019, p. 37*) to nurture our well-being. By applying the positive design framework to work within this new fashion system, clothing can become affective tools of healing and physical iterations of our emotional well-being.

Chapter Three

Affective Objects

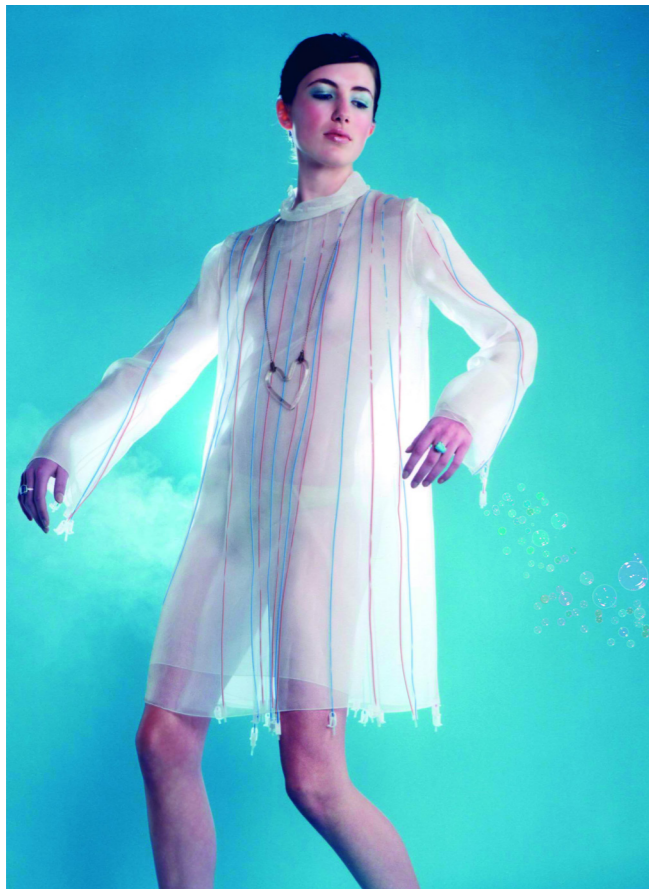


Figure 7. Tillotson, J. (2010). *Pulsate: Scentsory design for fashion and lifestyle* [Photograph]. Jenny Tillotson. https://ualresearchonline.arts.ac.uk/id/eprint/5263/7/3_pulsate.jpg



Figure 8. Videris. (n.a.). *Image of Videris Lingerie 'Poise' colourway* [Photograph]. https://cdn.shopify.com/s/files/1/0325/3295/5269/files/Poise_0909be5a-4b2f-42ad-a78e-24a0e89ac60d_1080x.jpg?v=1621153732<https://www.viderislingerie.com/pages/colours>

3.1 Affect and materiality

The concept of objects or items being able to affect our own experiences, in this case, our well-being and emotionality, is understood by acknowledging objects' agency. The idea of affect and materiality has been approached and contemplated by designers and artists throughout time, with recent works looking to understand how things and spaces, in particular, affect humans mentally and emotionally.

J. Sarris et al. (2019) and M. Schweitzer et al. (2004) look at the relationship between nature, space and well-being. Their works are focused on how different facets of nature, such as the four elements or nature as a symbol of spirituality, can impact the mental well-being of people within a space and inspire healing. Tiffany Singh combines ideas similar to these in her artworks 'Indra's bow' and 'Total Internal Reflection', which aim to inspire reflection and healing in those viewing the works by acknowledging the agency of natural materials that most people know of as healing tools or have access to in daily practices, such as cooking.

These works examine how art and design, particularly spatial design, have been utilised to explore and enhance atmospheres, which is the feeling or mood within a space. This can only be experienced through there being a "co-presence of subject and object" (Bille, Bjerregaard, & Sørensen, 2015, p. 32) because that which is within a space affects us when we are in it as much as we might affect what is in the area. This practice allows us to question what imbues a room or space with a certain aura, exploring how much an object or material can change or enhance atmospheres. Often clothing design is discussed as the creation of space around the body. Bille et al. (2015) work to understand this interaction between subject and object by studying the relationship between objects, something that we know through its sensory qualities and our emotional states, and the way that both of these affect each other. Although this focuses on how spaces can affect a person, it also acknowledges the agency of material objects, which has become a greater area of focus in archaeological studies and understandings of our history with physical items. This is where we cross over from understanding objects enhancing spaces to knowing more about the relationship between objects and emotions and how they can directly affect us regardless of the space or other people. These studies, particularly within archaeology and philosophy, move us from the more abstract 'atmosphere' to the more immediate object.

3.2 Agency of objects

Through theories such as Heidegger's Object-Oriented Ontology and archaeological studies of medieval artefacts, the understanding of the agency of objects has grown. The idea that things have agency, which is the power or ability to affect and garner a person's response, is based on their materiality. As discussed in several essays in *Feeling Things: Objects and Emotions through History* (2018), we can see how the agency of material things has been acknowledged or explored across cultures over time. These works all look at how "objects shape emotions and emotions shape objects" (Downes et al., 2018, p. 2). It is necessary to understand this because although we can exert a particular mood, memory or experience onto objects around us and in our lives, our experiences can equally be shaped and guided by the things around us, depending on their material qualities. This can be seen through the use of materials such as clear crystal and glass within reliquaries. These materials would "inflect the affective experience of their beholder" (Gertsman, 2018, p. 35), as their materiality inspired pious thoughts and actions within its viewer.

Similarly, pilgrim tokens became "emotional objects" (Randles, 2018, p. 44), not only because of how and why they were used but also because of what they represented as physical objects. People from all walks of life would use these items, being kept on or close to bodies. They would inspire specific emotional reactions or responses within the people who were in contact with the object through their materiality. The agency of objects was more commonly acknowledged within apotropaic things, which had the power to avert bad luck or evil, now known as good luck charms. However, this was not the only thing that they were used for, with emotional reactions becoming a vital aspect regarding objects as having agency. People came to utilise these agents as emotional tools to imbue the user of an object with a particular feeling or mood through different rituals and practices. These allow us to perform emotions with objects, as Randles (2018) explains, as our "emotions are made manifest by being located in an object" (Begiato, 2018, p. 241).

3.3 Emotionality and design

Even though emotions are central to being human, we are living at a time where there seems to be a big disconnect between our emotionality and being taken seriously within many societies, as emotion is often seen as negative against western understandings of logic. We must address this, as our emotions, moods, and mindsets are all interlinked, and as such, they affect each other constantly. In turn, this decides how we can participate, not only in our own lives but also in society. By utilising effective tools, we can begin to explore what it means to be emotional and how we can guide or even change our emotional states. Objects with agency are essential in how we "structure emotional relationships... [and how] people relate to their environments" (Tarlow, 2012, p. 180), meaning that the things we decide to keep close to us play a role in how our lives play out, regardless of how intentional these decisions may be. By actively taking note of the materiality of emotions through the agency of objects, not only can we work to determine our emotional experiences and moods consciously, but we can also re-address how emotionality is received within society. Through these material things, we can create a physical and visual guide to allow understanding of a person's emotional needs so that even though we cannot feel another person's emotions, we can know what they are feeling or trying to convey about their well-being. Donald Norman (2004) unpacks these ideas to understand how through design we can create pieces that we can utilise to explore, and even enhance, our emotionality and emotional well-being. Norman looks to understand the intrinsic relationship between affect and emotion, described as the "general term for the judgemental system" and the "conscious experience of affect", respectively (Norman, 2004, p. 15). These can be affected simultaneously through applying Norman's three primary concepts of design:

- * Visceral, which focuses on the appearance of an object.
- * Behavioural, which looks at the usability of a product, its effectiveness and how it might please the user when being used.
- * Reflective, which is based on our personal relationship with the things in our lives, focusing on what it provides for us in relation to our emotional needs.

Part Two

Gemstones Contextualised & Applied

Pages 31 → 70

Chapter Four

Methods and Process

4.1 Methodology

As this project explores meditative and self-reflective practices, I felt it was important for the design process and decisions to reflect this. Therefore, the project utilises action research and, consequently, reflective practice methodologies. Also known as “practice-based research” (McNiff, 2013, p.23), as shown in figure 9, action research requires constant self-reflection as it works through a cycle of action and reflection so as to accomplish change through understanding (Dick & Greenwood, 2015). In the same cyclical manner, Schön’s reflective practice requires “reflection-in-action” (Waks, 2011, p.42). This process of reflection and action allows me to actively pay attention to how this work applies Norman’s three primary concepts of design. The visceral, behavioural and reflective concepts all come into play in different facets of the garments, with all decisions intentionally working towards one of these. Through this movement between research and design developments and a focus on these design concepts, I am able to mindfully explore multiple tools for, and concepts of, emotional well-being with dress.

I have married them in new ways within the practice of fashion design so as to rework the system of fashion for the betterment of each other and ourselves.

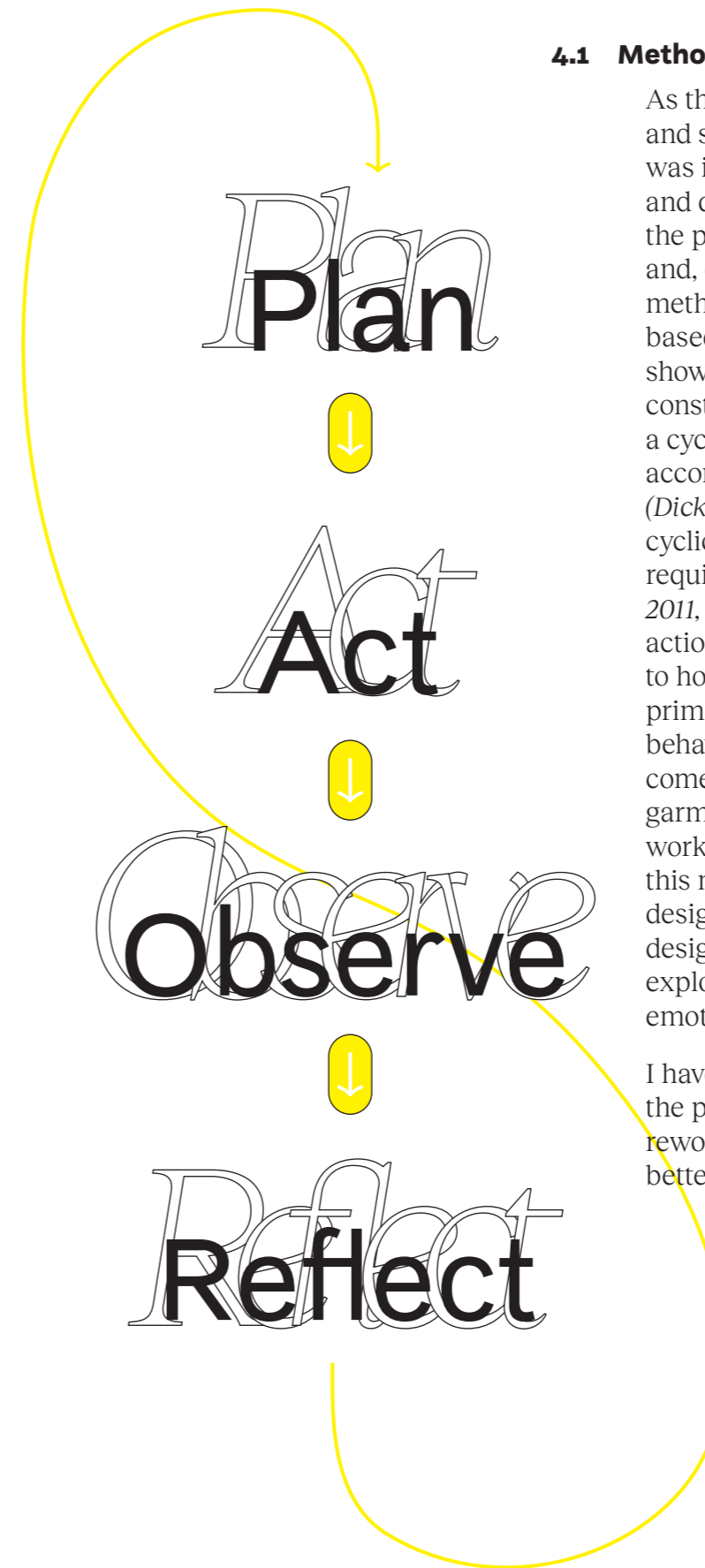


Figure 9. Edwards, C. (2021). *The Cycle of the Methodology of Action Research*.

4.2 Positive and emotional design as the foundation

Based around the 'Positive Design' framework and emotional design concepts, this work acknowledges the power of affective objects in relation to how we feel about and use them. Through this lens, I reflected on every design element so that each component has meaning behind how and why it is included. These come together as a whole, so that the wardrobe can be utilised as a tool to open up a discourse of emotionality. Furthermore, through creating a new mentality for dressing, by focusing on mindfulness and awareness, the wardrobe works to redefine the affordance of clothing and the design elements within.

Part Two

Chapter Five

Encapsulating the Crystals and Gemstones

5.1 Considering their history

Incorporating gemstones into clothing forms the basis of this project, as their agency guides the wearer's emotional well-being and lived experience.

For as long as we've adorned ourselves, crystals and gems have been worn by people, predominantly as jewellery – encased in various metals or formed into beads. Though initially worn for “utility and spiritual protection” (*Dickson, 2010, para 1*) after the renaissance, society pushed these values aside, and jewellery became symbols of “ornament and financial value” (*Mentges, 2010, Para 13*). These ideas extended into different art forms, with materials used for embellishments, including crystals, considered “superficial” (*Skelly, 2017, para 4*) and “merely decorative” (*Skelly, 2017, para 3*). With renaissance views attached to modern conceptions of jewellery and the idea that crystals and gems are crafty or purely ornamental, we've mindlessly erased their power. This change in value led me to consider how I might integrate crystals into clothing to re-embrace their agency, bringing focus instead to the crystals' healing properties and material effect.

5.2 The crystal carrier as a 'mechanism'

When using gemstones as a tool for well-being, we consider what their virtues are and where you place them. Though it works to have them near our bodies, we don't need direct contact with them. This allowed me to explore how I want to work them into the garment designs. It became essential for me to move away from the notion that they are merely decorative or ornamental, and so I worked to encapsulate them within the fabric so that their power was more than their visual traits. I looked at different ways of securing them within fabric:

- * Covering the gemstones with fabric which I then threaded through eyelets (Figure 10)
- * Securing them between two layers of fabric within stitched spaces in reference to quilting (Figure 11)
- * Using elasticated thread to gather fabric around crystals before securing them to another layer of fabric
- * Encapsulating a crystal within a chain mail pocket
- * Draping fabric over crystals which I kept in place by then winding copper wire around the fabric (Figure 12)
- * Working a fabric covered crystal like a button through different sized buttonholes (Figure 13)
- * Securing gemstones between two layers of fabric using smocking techniques (Figure 14)

As they are natural products that I sourced second-hand, they all differ in size, shape, and finish. This means how they sit, both within the fabric and on the body, changes throughout the wardrobe. By enclosing the crystals and gems in fabric, they become an intrinsic part of the garment, and so, working through research, trials and discussions, it is imperative for me to move away from jewellery-making techniques to investigate how we can access the virtues of the utilised gemstones in a way that positively affects the wearer. This actively works within Norman's reflective design concept. The encasement within two thin layers of cloth allows me to soften and warm the physicality of the gems and crystals, allowing for greater comfort to the wearer while still feeling the shape of the object within. With this in mind I am moving away from using the techniques that require metals, which bring a harshness and coldness to the mechanism. As some of the crystals and gemstones are much smaller than others, and because these are garments – pieces that are worn, moved around, washed – I selected the techniques that fully secure the stones within the garment, so they can't be separated or lost from the clothing.

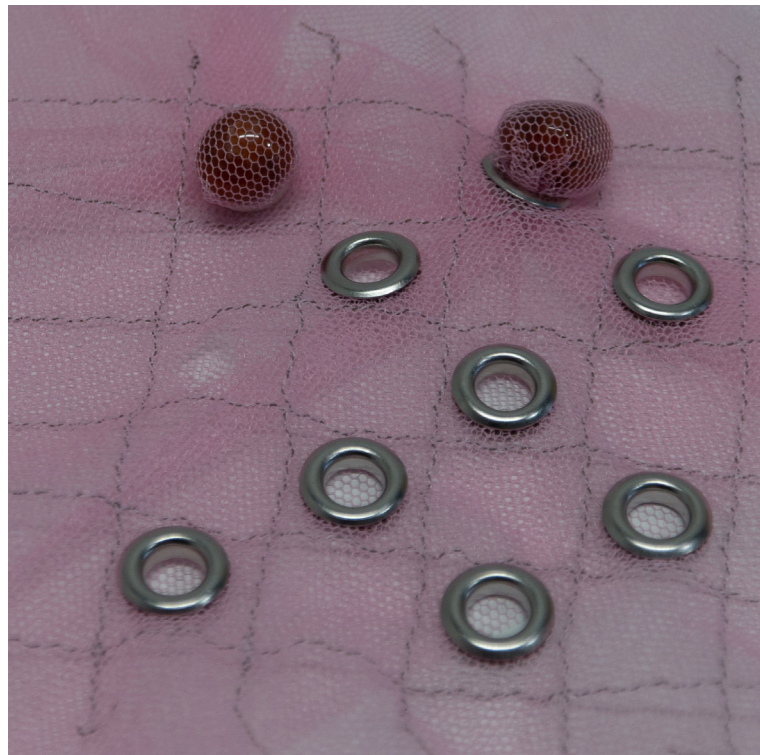


Figure 10. Louw, J. (2021). Sample of covered gemstones threaded through eyelets [Photograph].



Figure 12. Louw, J. (2021). Sample of crystals covered in fabric, held in place with copper wire [Photograph].



Figure 11. Louw, J. (2021). Sample of crystals secured between layers of fabric, stitched in reference to quilting [Photograph].

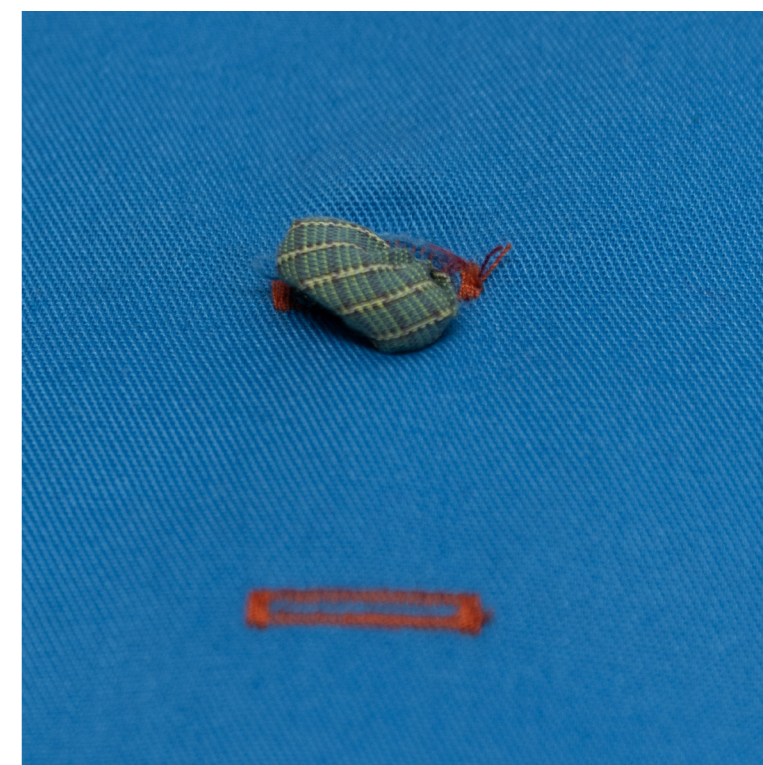


Figure 13. Louw, J. (2021). Sample of crystals held by fabric and button holes [Photograph].

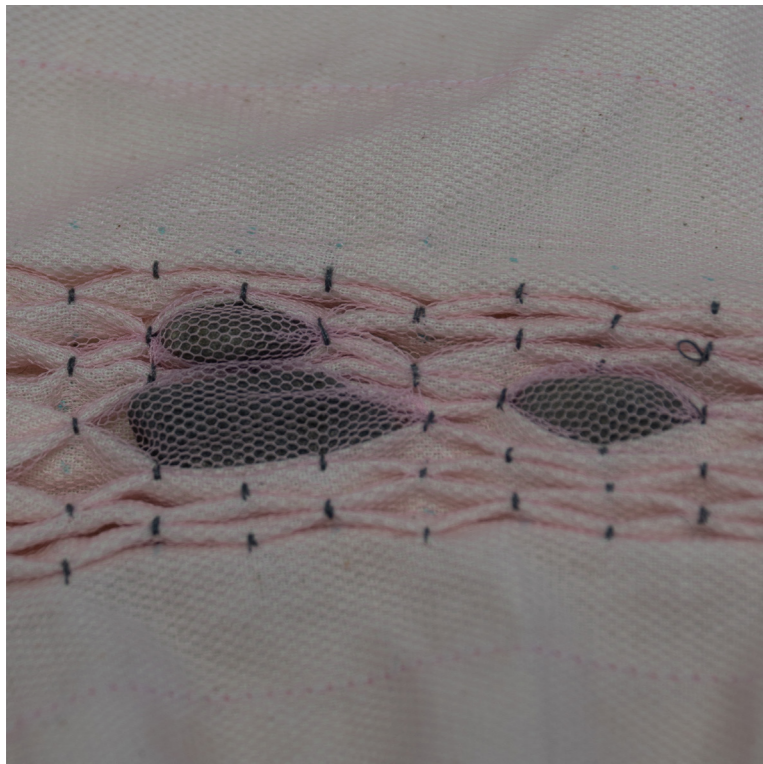


Figure 14. Louw, J. (2021). *Sample of crystals encased in smocked fabric* [Photograph].

5.3 The crystal: textural and visual resonance

It is important in this design project to remove perceived notions of superficiality of crystals and gemstones. As we don't need excessive numbers of them to garner their energies and evoke certain emotional states, I am using multiple design elements to provoke the senses by their feel and incredible visual aspects.

Texturally, I am approaching this idea through different fabric manipulation techniques, highlighting opposing forms within the natural objects. Through pleating and smocking, the fabric appears as rigid lines in black tourmaline or banded jasper, gathered fabric explode outwards much like rhodonite and carnelian. The smocking is hand stitched in place with embroidery thread to reflect slower methods that offer a space for reflection and mindfulness during the process of making. With a similar intent tied to the production of the garments, I am also quilting some fabrics. This process also changes the way in which I can utilise the fabrics, offering a more structured material while still having a softness and sense of comfort attached to it. (Figures 15 and 16)

Alongside fabric manipulations as a reference tool, my choice of fabric is important. I chose to work with silk, a precious and highly valued material that can be formed into various shapes and textures with a lustre and light reflection conveying the shine of polished gemstones and quartz crystals. This decision was also due to one of the driving factors behind this work to further build a relationship between the garments and their keeper. I am utilising textile design to enhance the positive affect of the garments. I have designed textile prints that function as visual references of the crystals encapsulated within the fabric as well as the different chakras targeted with each different garment. I feel this is not only relevant, but important, as textiles, alongside other tools, work to create meaning within clothing, as they are considered a "signifying system within fashion" (Andrew, 2008, p. 35).

As most cultures have different meanings for symbols and shapes, I realised it was essential to work with abstract forms to allude to the crystals and chakras. This had me forming motifs from each chakra wheel, which is made up of a certain number of petals or spokes and represents the energy that lies within that point. The seven dominant chakras are the root, sacral, solar plexus, heart, throat, brow, and the crown chakra, and as written in C.W. Leadbeater's "The Chakras" (2013) has 4, 6, 10, 12, 16, 96 and 960 spokes, respectively, as seen in figure 17.

People respond to patterns, particularly the difference between angular and curved designs (Urquhart & Wodehouse, 2017). It has been found that people "consistently related" (Urquhart & Wodehouse, 2017, p. 115) positive emotions with curved based patterns and patterns that interlocked, which people tied to ideas of trust, power and security. Reflecting on this, I developed all the motif designs to be softer in shape. Each motif has straight lines running through them, but they are paired with curved edges or circular shapes, which work to show each chakra's spokes, as in figures 18 - 24. These dichotomies of the lines also reflect similar qualities found in crystals and gemstones.

Each design is developed in hues of specific colours to further allude to the chakras and crystals or gemstones through the print design. I have chosen these based on each chakra's assigned colour. On working with crystals in relation to the chakras, the crystals and gemstones used are predominantly variations of that hue. From the root through to the crown, these are red and black, orange, yellow, green and pink, light blue, indigo, and violet. By layering various colorations of each motif, I have worked to further reference the inherent nature and complexity of the crystals. For example, abstract versions of banded agates, a visually dynamic crystal form, are seen in figures 25, 26 and 27.

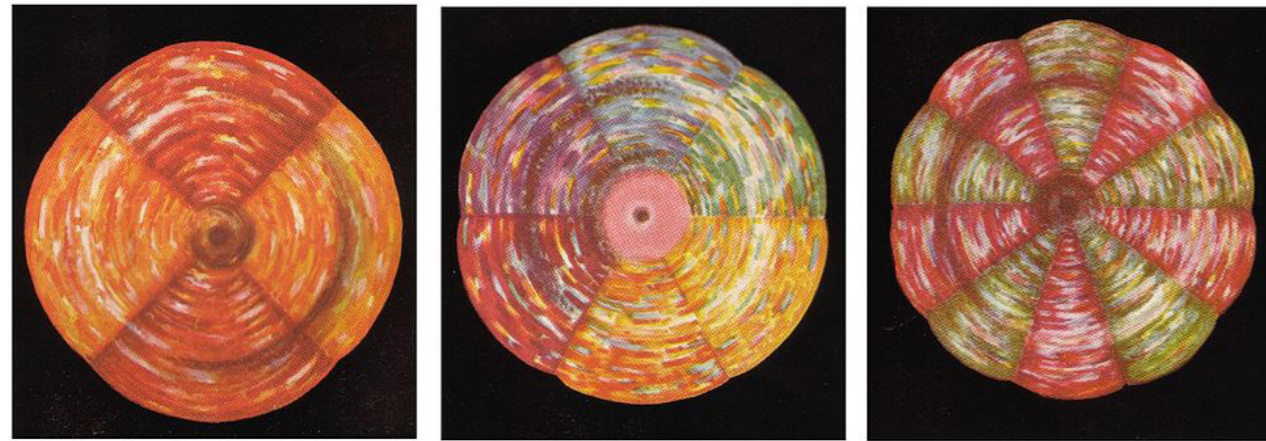
Though we can usually assign many symbols and motifs to an originating culture, place or time, there are some that we cannot date back to any location in particular, instead these appear globally throughout history. This includes the geometrical shapes of "the circle, the square, various types of triangle and rectangle, the hexagon and the pentagon" (Hann, 2013). I have intentionally used these shapes as the guides for the different layouts of the various repeating designs, as seen in figures 28 - 35, which portray the textile design. Together, these design elements work towards visceral design, a concept of design in Norman's 'Emotional Design'.



Figure 15. Louw, J. (2021). *Black Tourmaline and Banded Jasper reflected in sample of pleated and smocked fabric* [Photograph].



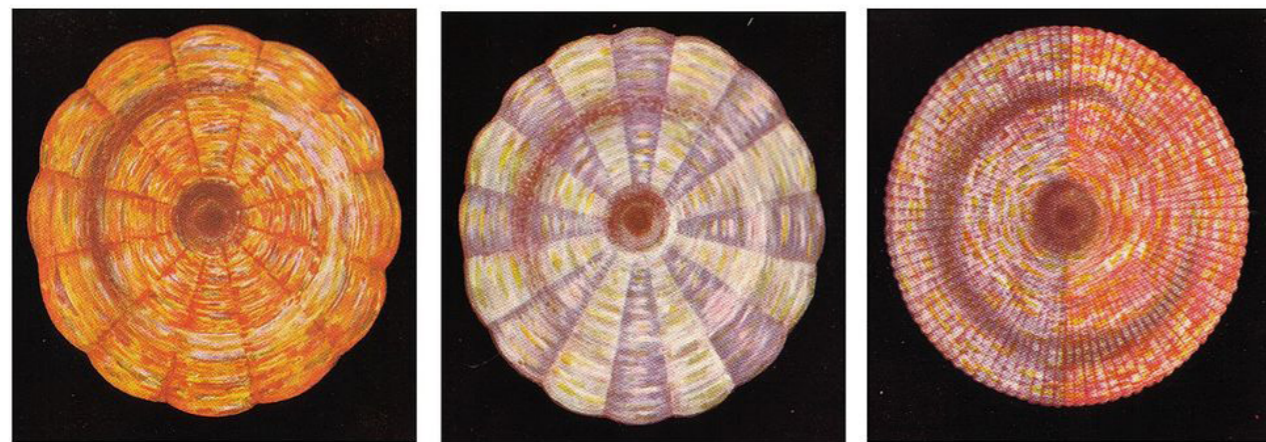
Figure 16. Louw, J. (2021). *Rhodonite and Carnelian reflected in sample of gathered fabric* [Photograph].



Root Chakra

Spleen Chakra

Navel Chakra



Heart Chakra

Throat Chakra

Brow Chakra



Crown Chakra

Figure 17. Leadbeater, C. W. (1927). *Clairvoyantly observed chakra depictions* [Illustration]. https://commons.wikimedia.org/wiki/File:Leadbeater%27s_Chakras_Pictures.JPG

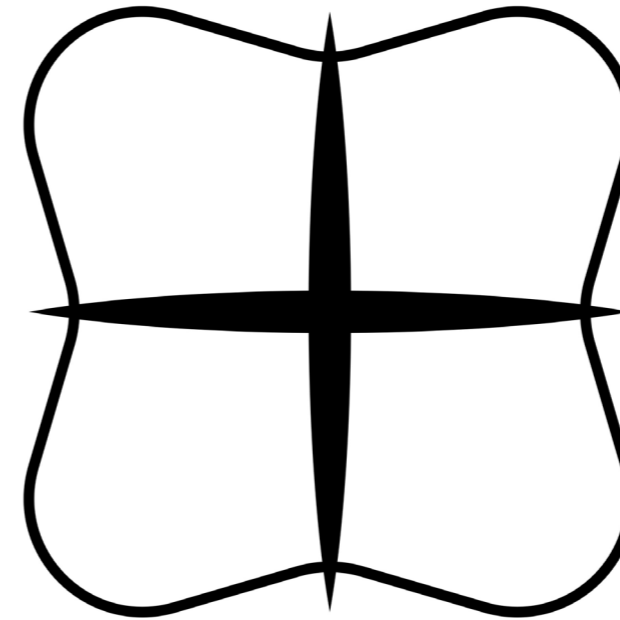


Figure 18. Louw, J. (2021). Vector of motif for textile for 'Courage' [Illustration].

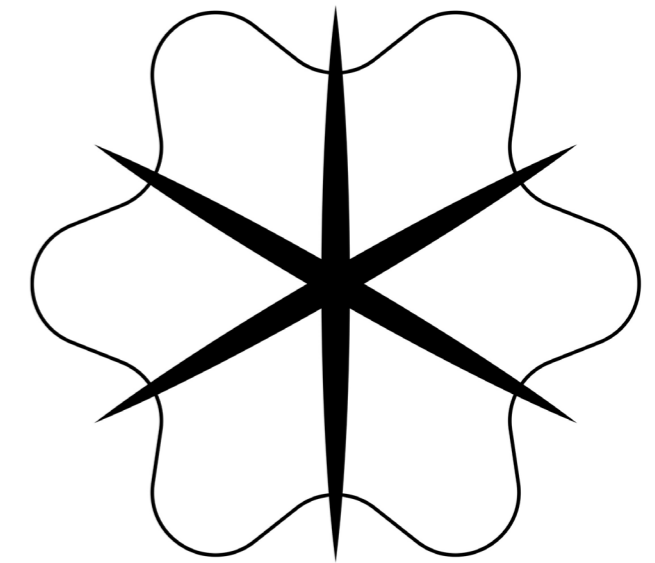


Figure 19. Louw, J. (2021). Vector of motif for textile for 'Creativity' [Illustration].

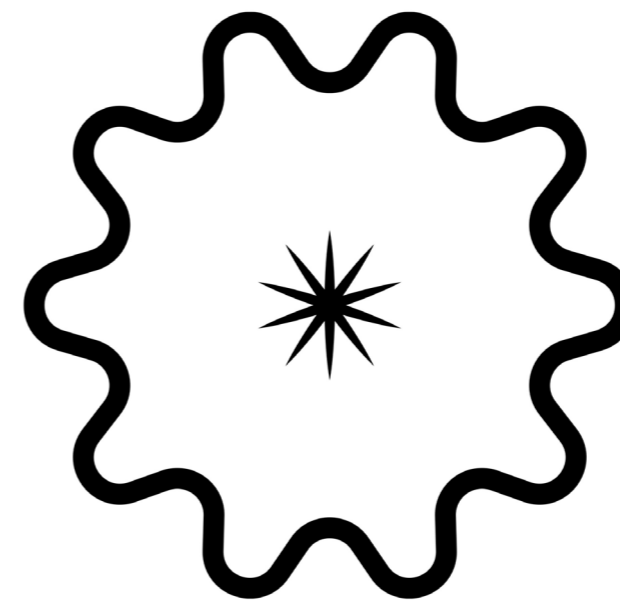


Figure 20. Louw, J. (2021). Vector of motif for textile for 'Self-confidence' [Illustration].

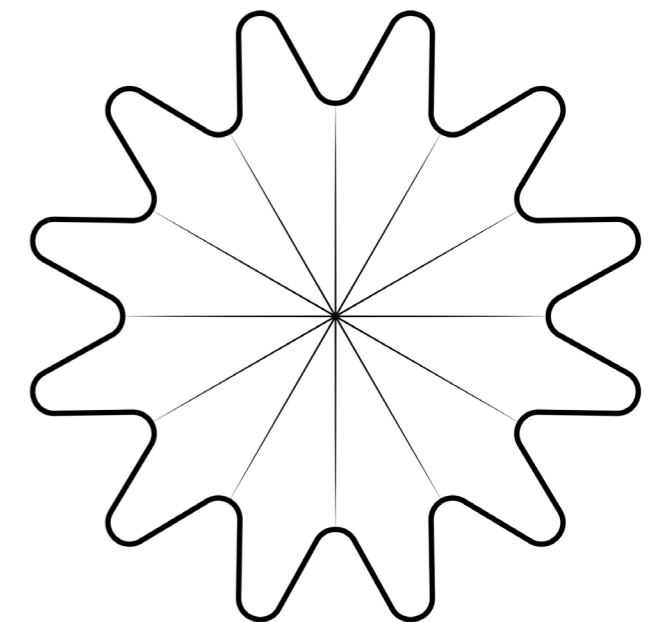


Figure 21. Louw, J. (2021). Vector of motif for textile for 'Love' [Illustration].

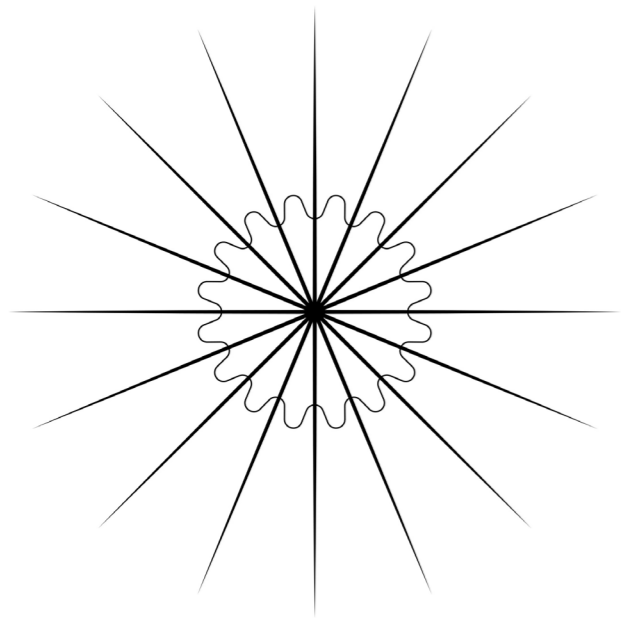


Figure 22. Louw, J. (2021). Vector of motif for textile for 'Communication' [Illustration].

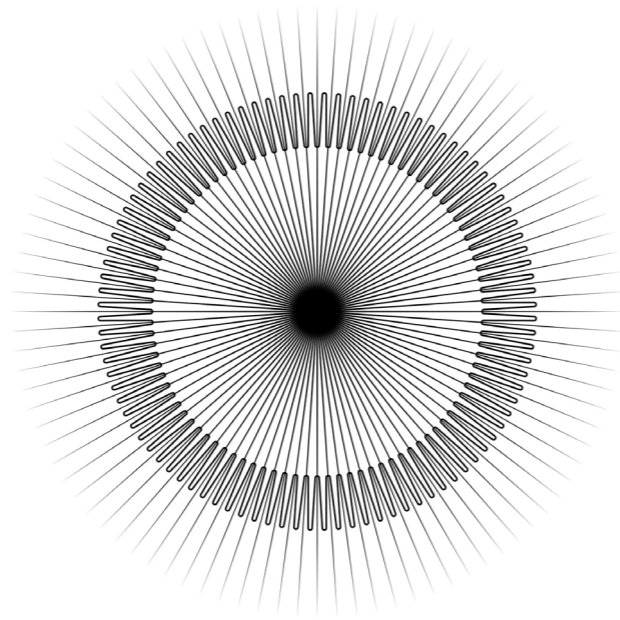


Figure 23. Louw, J. (2021). Vector of motif for textile for 'Intuition' [Illustration].

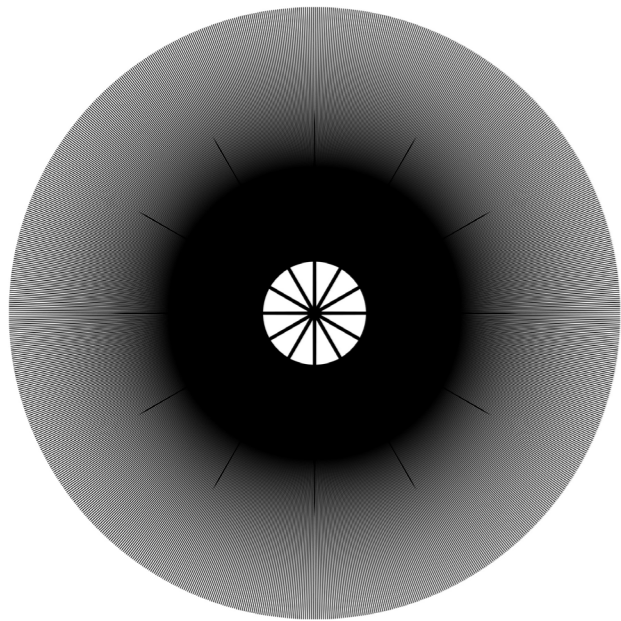


Figure 24. Louw, J. (2021). Vector of motif for textile for 'Awareness' [Illustration].

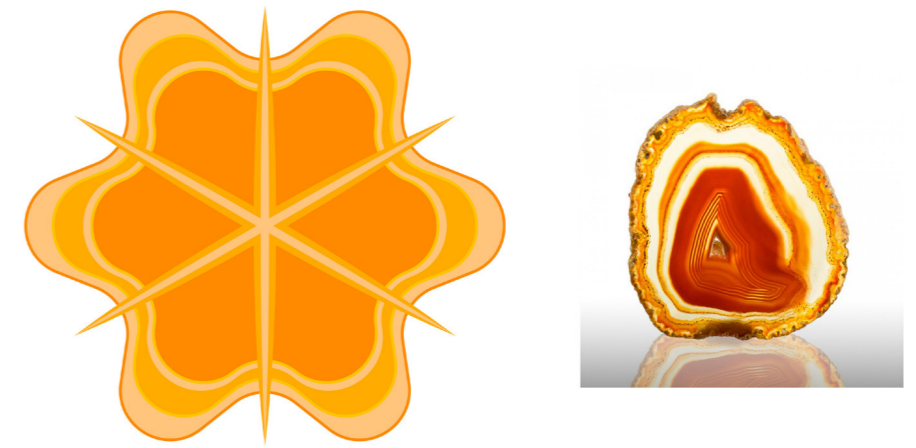


Figure 25. Louw, J. (2021). Comparing the motif for 'Creativity' with an orange agate [Mixed media].

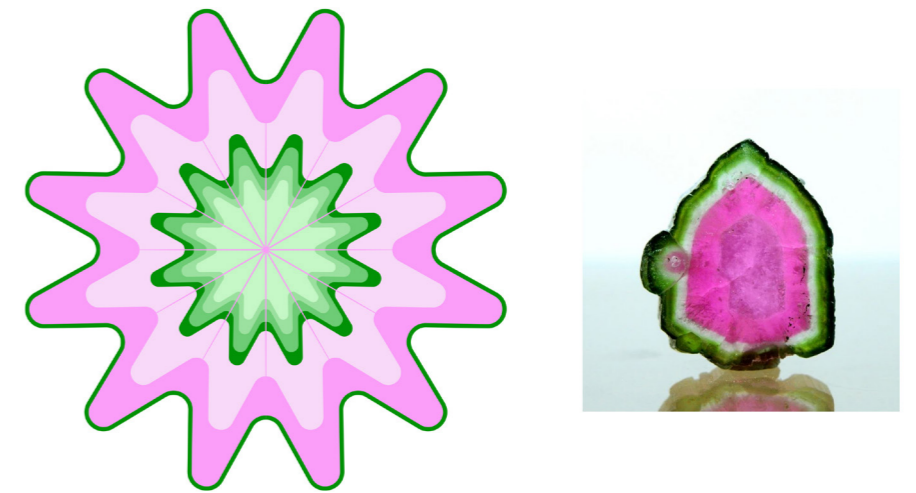


Figure 26. Louw, J. (2021). Comparing the motif for 'Love' with a watermelon agate [Mixed media].

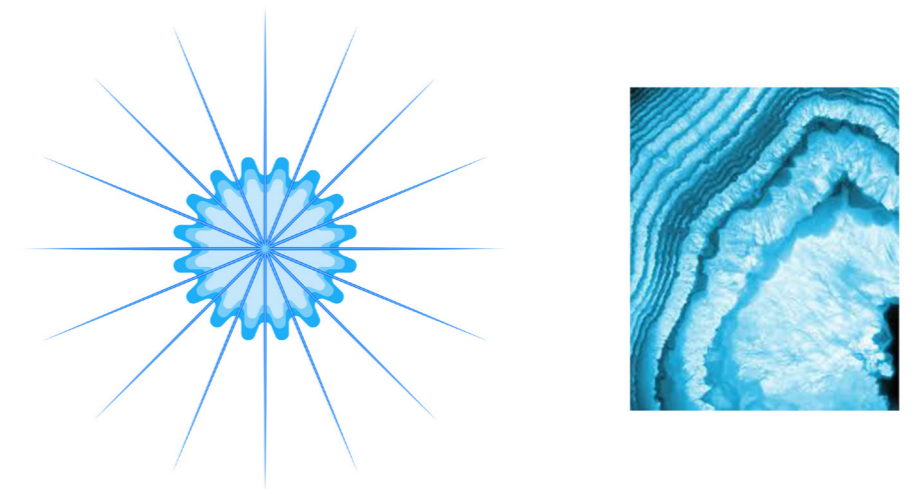


Figure 27. Louw, J. (2021). Comparing the motif for 'Communication' with a blue agate [Mixed media].

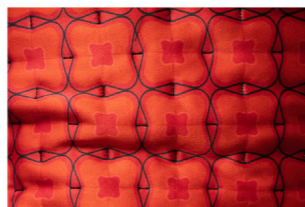
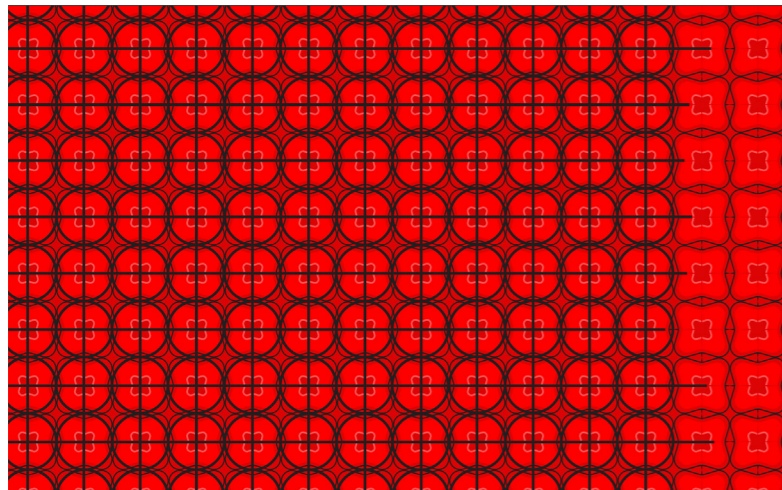


Figure 28. Louw, J. (2021). Textile print design for 'Courage', understanding the motif placement and how this translates into the final fabric. [Mixed media].

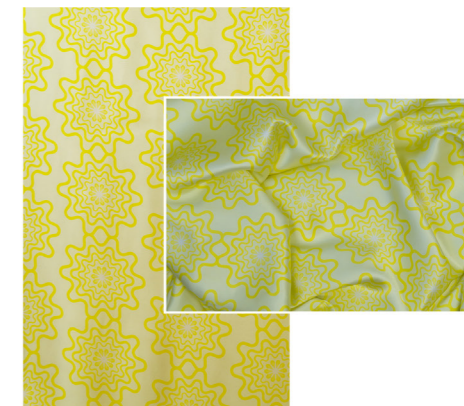
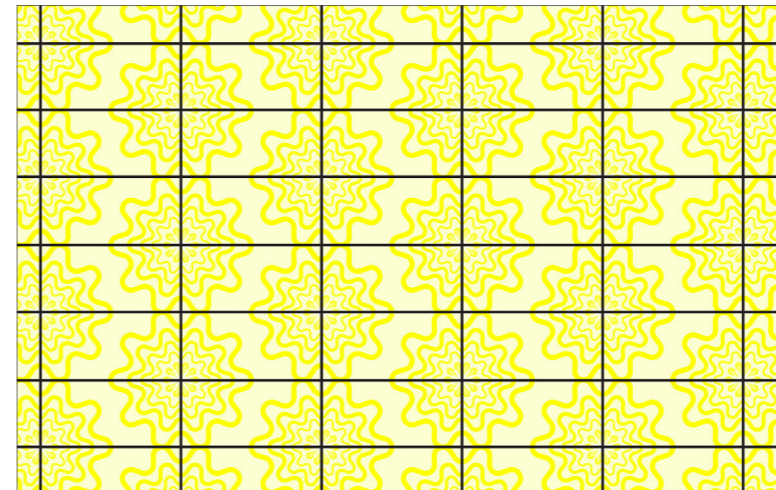


Figure 30. Louw, J. (2021). Textile print design for 'Self-confidence', understanding the motif placement and how this translates into the final fabric. [Mixed media].

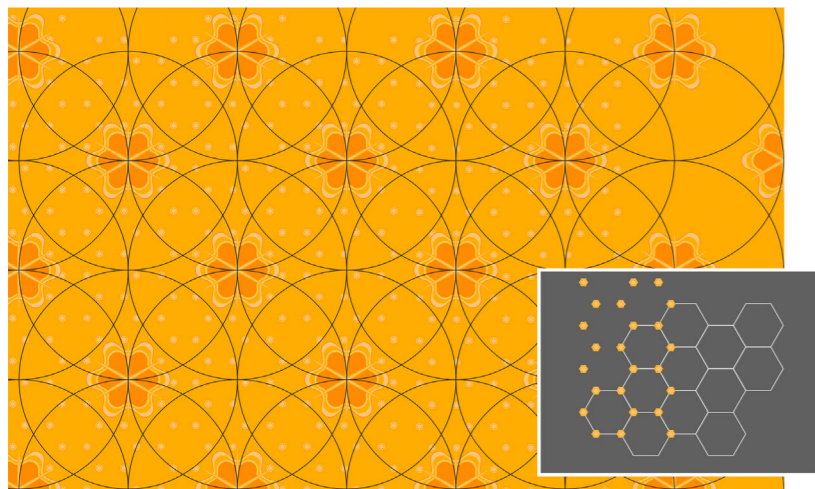


Figure 29. Louw, J. (2021). Textile print design for 'Creativity', understanding the layered motif placement and how this translates into the final fabric. [Mixed media].

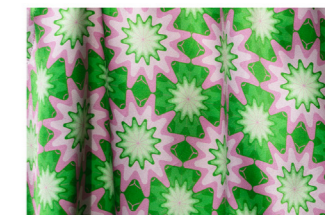
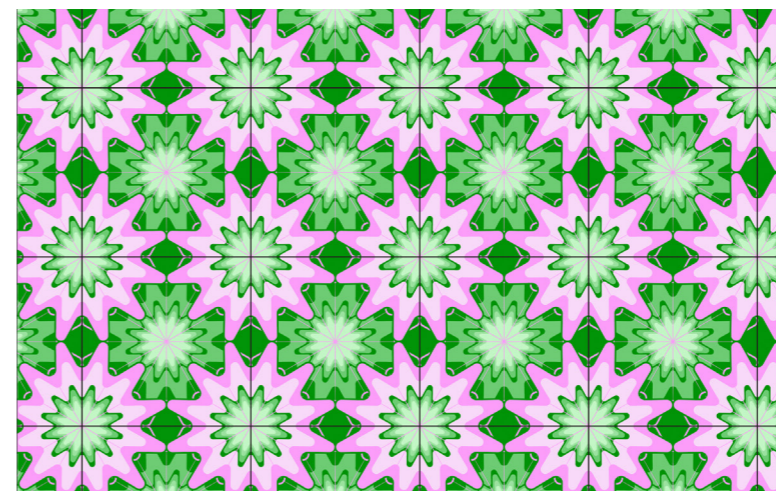


Figure 31. Louw, J. (2021). Textile print design for 'Love', understanding the motif placement and how this translates into the final fabric. [Mixed media].

Chapter Six

Crystal and Body Relationships

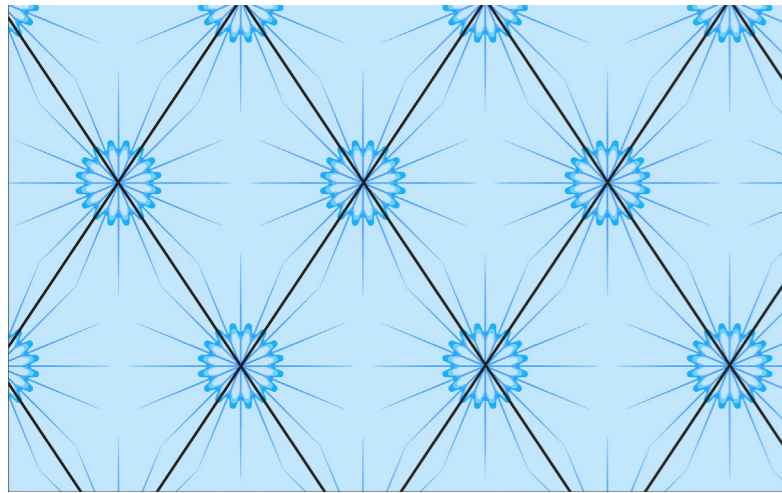


Figure 32. Louw, J. (2021). Textile print design for 'Communication', understanding the motif placement and how this translates into the final fabric. [Mixed media].

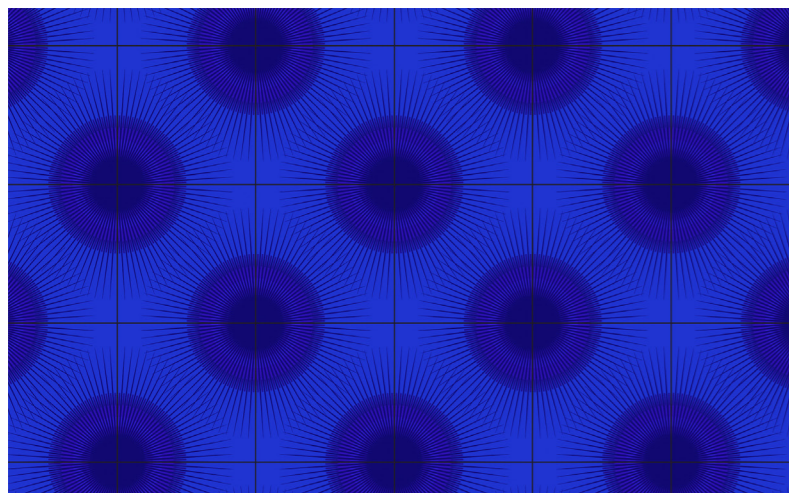


Figure 33. Louw, J. (2021). Textile print design for 'Intuition', understanding the motif placement and how this translates into the final fabric. [Mixed media].

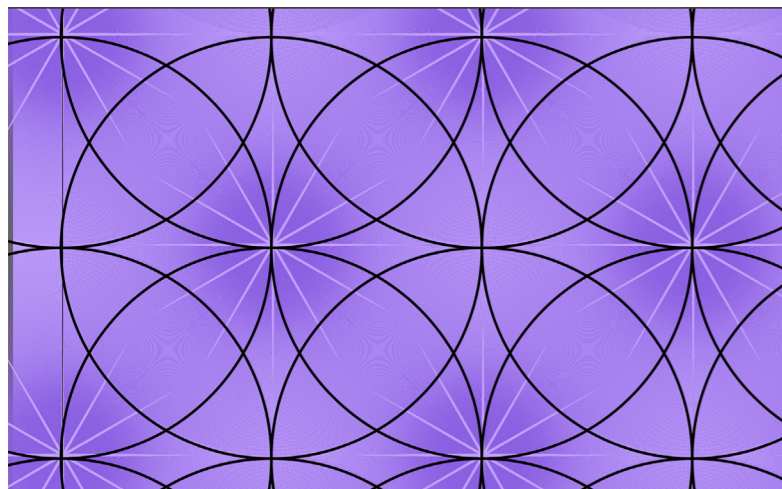
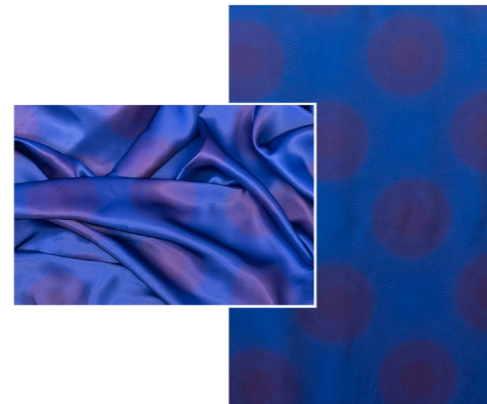


Figure 34. Louw, J. (2021). Textile print design for 'Awareness', understanding the motif placement and how this translates into the final fabric. [Mixed media].



6.0 Crystal and body relationships

As the crystals and gemstones are secured within the fabric, they are able to imbue the garment completely with their assigned properties. These work across 7 bodies, with each garment working to evoke different qualities that we can utilise to guide our emotionality and experiences at any given time. They are, courage, creativity, self-confidence, love, communication, intuition, and, awareness. In order to do this, the crystals and gemstones are encased within each garment at a different point, as they are placed at the chakra point of each emotional body, which are highlighted in figure 35. Therefore, each body has differing points of contact with the garment, which is what guides the design of each body. I aimed to combine these particular locations on the body with their assigned textile design, so as to visually marry these different, yet integral, elements. I have done this by taking note of where the crystals will be encapsulated and then placing segments of the body's motif at different points to begin to ideate concepts of silhouette and form (figure 36 - 38).

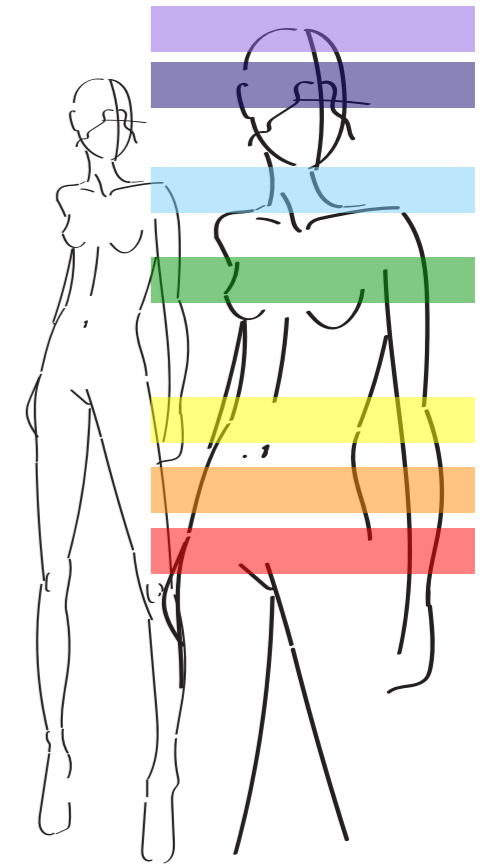


Figure 35. Louw, J. (2021). *Design template for a visual reference for crystal placements at the chakra points down the body* [Illustration].

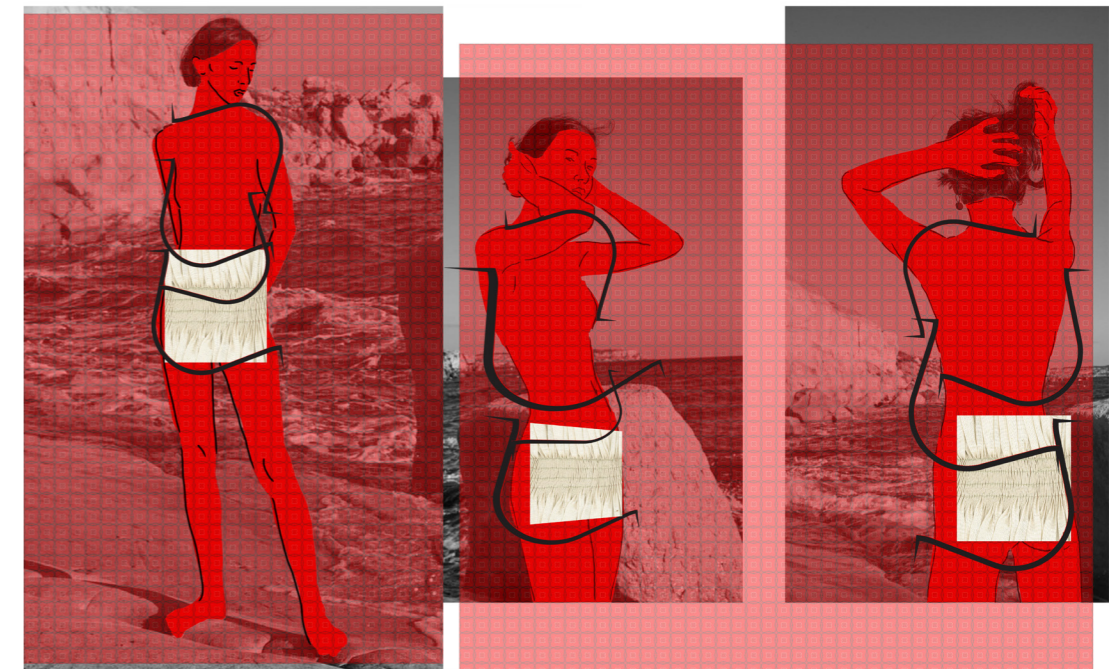


Figure 36. Louw, J. (2021). *A concept for crystal placement and form and silhouette for 'Courage'* [Mixed media].

Chapter Seven

3D Development



Figure 37. Louw, J. (2021). A concept for crystal placement and form and silhouette for 'Creativity' [Mixed media].

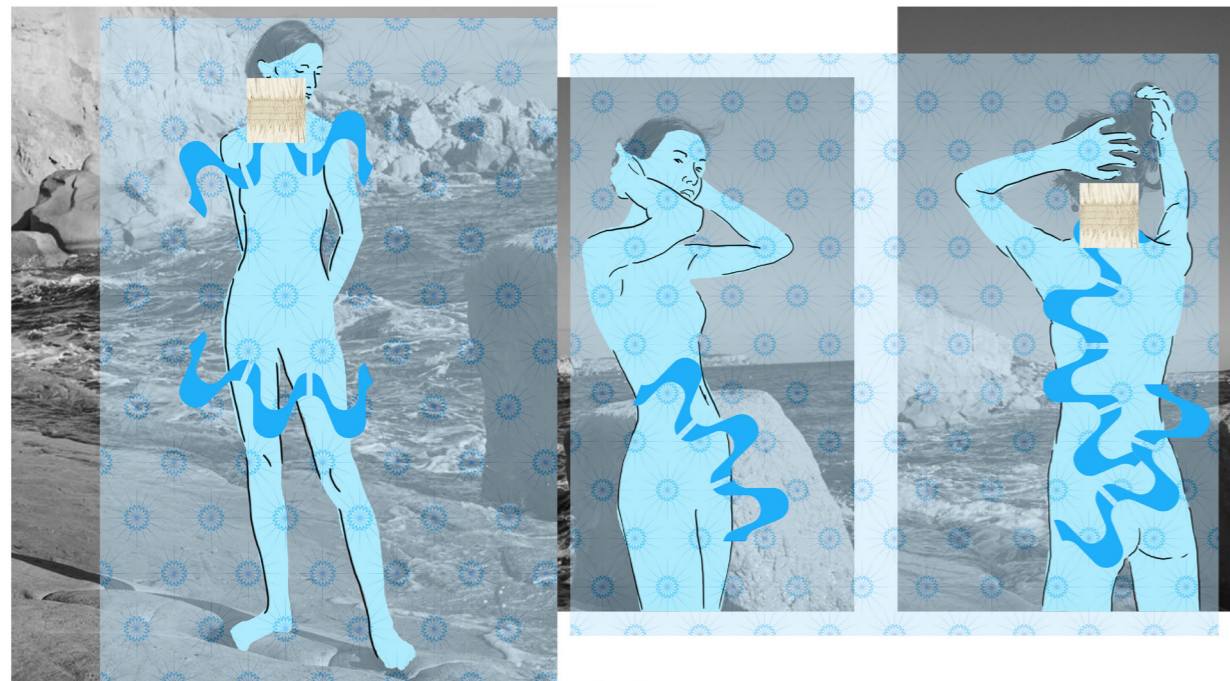


Figure 38. Louw, J. (2021). A concept for crystal placement and form and silhouette for 'Communication' [Mixed media].

7.1 Draping – Mindful decision making

One of the most critical factors when working with crystal healing and the chakras is a sense of awareness, as "meditation and concentration... can have a healing effect" (*Theosophical Classics, 2020, 31:58*). This had me considering how to inspire mindfulness when in contact with the clothing, and bringing focus to the behavioural design qualities as one of Norman's three primary design concepts.

As the designer, I worked to be mindful through the practice of draping as it allows me to fully consider how the fabric reacts with different manipulations, and how this might change when holding a body within. Furthermore, working directly on the body enables me to understand and play with how the point that holds the crystals and gemstones might come in contact with the body, which I have used as the formation point of each garment. With this process, I worked between full scale and half-scale to work through design iterations and experimented with selected fabric manipulation techniques to build onto and away from the body so that each garment could visually and physically represent crystals and gems and their assigned chakras.

So as to consciously make design decisions, I have chosen to create three particular emotive garments. These are for the bodies of courage, love and communication.

7.2 Garment for courage

The first garment works to evoke courage by encapsulating zircon, red jasper, and black onyx, as well as its association to the Root chakra. The point of contact for the body and garment is in the area where the spine ends, both at the front and back of the body. This is seen in figure 39.

I feel that courage is considered by many to be a strong and clear state. With this in mind, I have designed 'Courage' with emphasis on the base of the body and around the structure of its accompanying textile design. I have used the softly curved corners that form the grid of the textile design as the design lines within the jumpsuit. The lines of this motif form the neckline, the panel lines, both at the front and back of the garment, as well as the panel lines between the front and back, and side panels. Utilising these lines not only visually references the textile motif, but also allows me to fit the garment close to the body. Although the form of the jumpsuit is structured, I still want it to be comfortable and evoke the softer essence of emotional well-being, which guided me to quilt the fabric for the front and back panels. Working the fabric in this way softened the tactility and conversely offered me greater structure for these form fitting pieces.

Fitted within the front and back panels at the point of the end of the spine, are two smocked panels, which hold the encapsulated crystals. This smocking visually references lines and shapes found within crystals, as well as the intermediate spaces between the motifs within the textile print. I fused the top layer of fabric to strengthen it as this sits at a point of the body that moves and comes into contact with outside forces more regularly. I have chosen not to fuse the fabric on the inside so that the wearer of the garment can more easily feel the shapes and textures of the crystals within.

For comfort and ease of wear, the side panels are expansive. At the scye, I have sewn in elastic so that the garment fits the body within. Moving down the side I have opted to utilise drawstrings, distanced 8cm from each other, so that the wearer can work with the garment to create a feel and fit that suits them. These are spaced at 8cm in reference to the textile motif, which is based on the root chakras 4 spokes in both shape and size - it measures at 4cm. Having the drawstrings at 4cm would be too excessive, and so I have placed them where every second motif would be. Utilising drawstrings in this way also allows for the fabric to be manipulated in a way that, again, visually refers to forms found within crystals. To further enhance the wearer's engagement with the jumpsuit, the closure works as straps that tie at the shoulders.

All the seam lines are bound in black, and the drawstrings and shoulder ties are also black. This not only calls to mind some of the gems encapsulated within, but also bears semblance to the textile motif that is lined in black. These details and features are shown in figures 40 - 45.

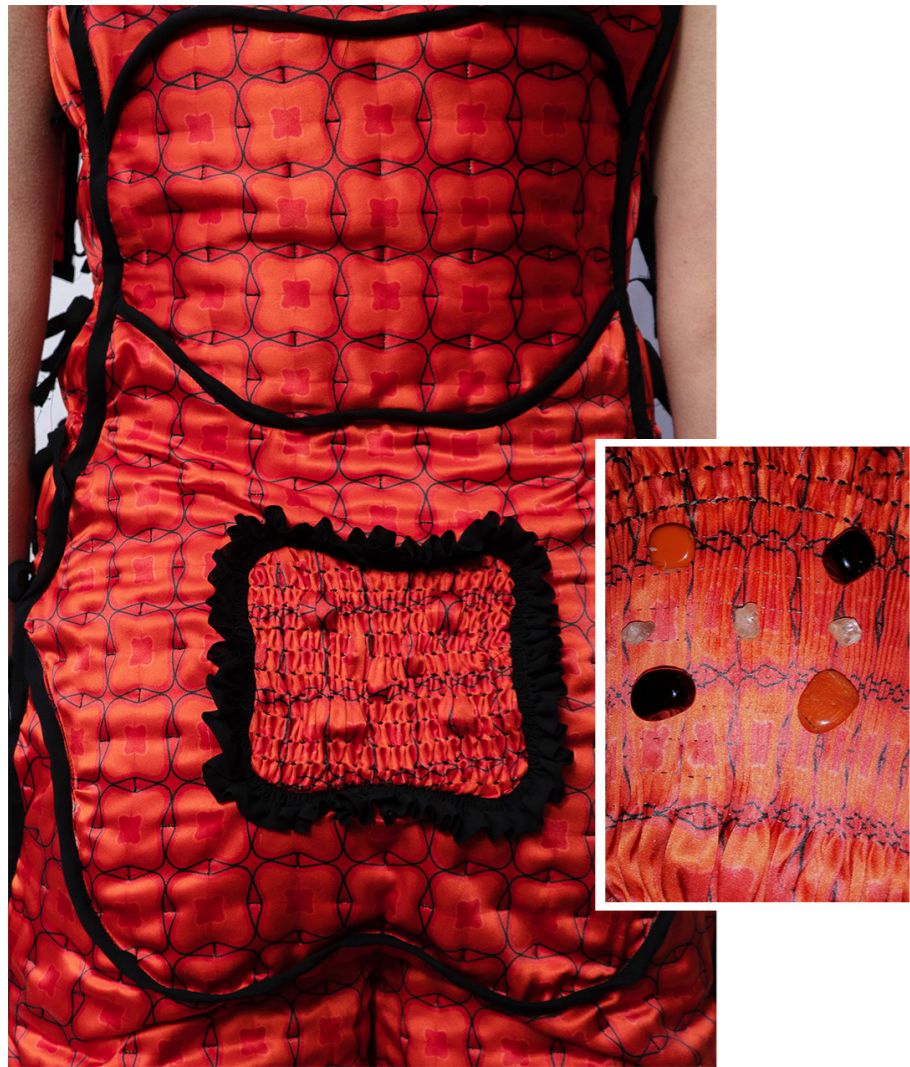


Figure 39. Louw, J. (2021). *The placement of crystals for 'Courage': on the body and in the garment* [Mixed media].

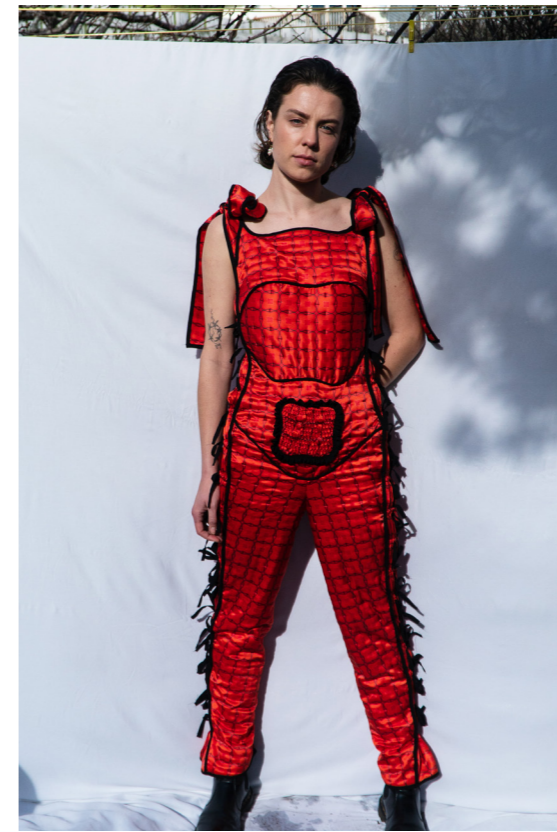
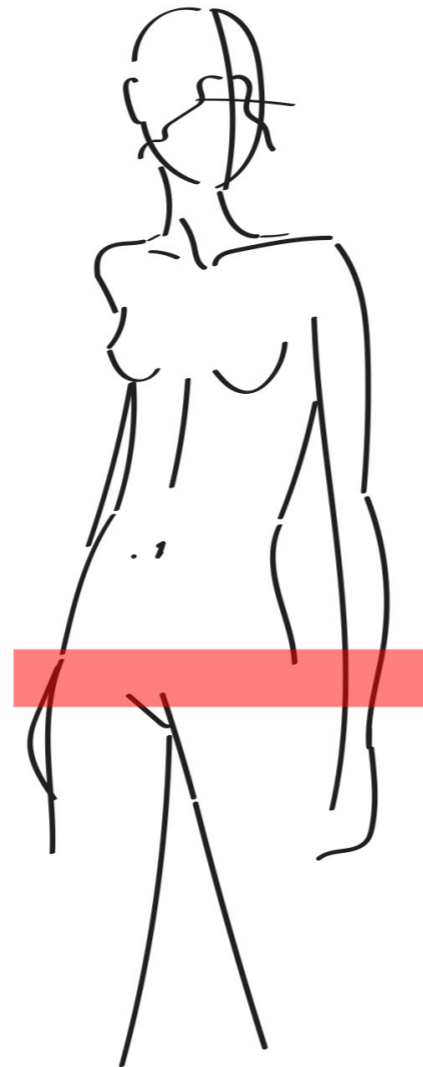


Figure 40. Louw, J. (2021). *Front view of 'Courage'* [Photograph].

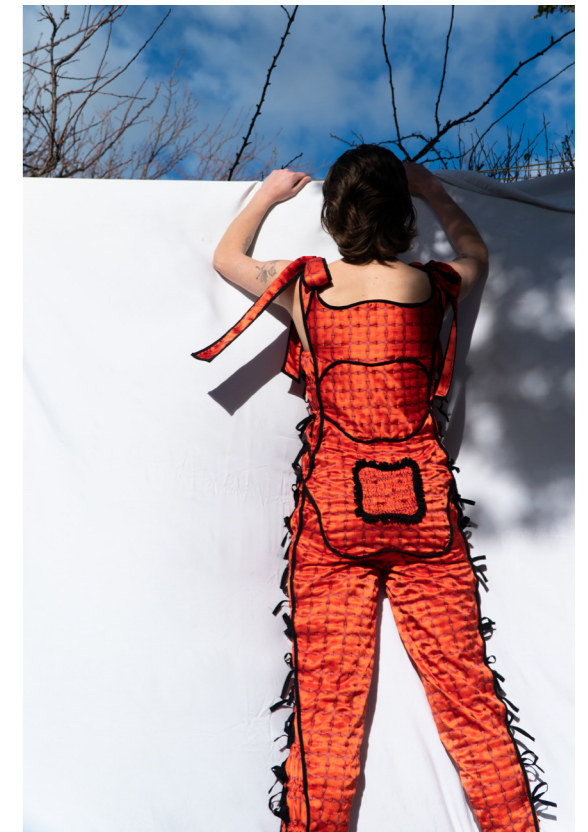


Figure 41. Louw, J. (2021). *Back view of 'Courage'* [Photograph].



Figure 42. Louw, J. (2021). *Focusing on neckline, straps and body of 'Courage'* [Photograph].

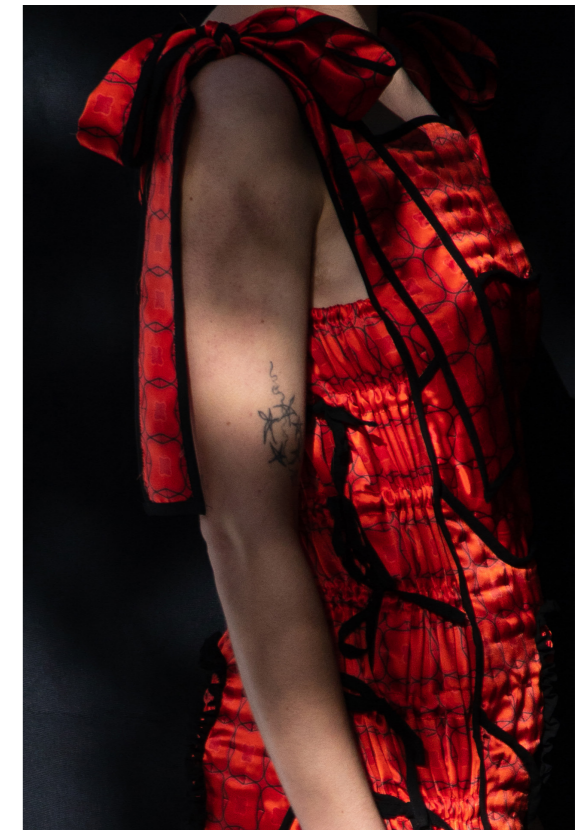


Figure 43. Louw, J. (2021). *Close-up side view of 'Courage'* [Photograph].



Figure 44. Louw, J. (2021). A closer look at the panels on the front of 'Courage' [Photograph].



Figure 45. Louw, J. (2021). A close-up of the drawstrings and gathering running down the side of 'Courage' [Photograph].

7.3 Garment for love

Encapsulated within this garment is rose quartz, rhodonite, pink tourmaline, and, moss agate, which work together alongside the Heart chakra to evoke love. The general area over the breastbone, both at the front and back, is where the garment needs to work close to the body. This is seen in figure 46.

The idea of love is very abstract; with so many forms of, and ways to convey it. As such, I feel it is important for the garment to work to this untethered concept. To continue to merge all these various design elements I am using the motif within the textile to guide the shape and design of the garment. I have cut the motif in half and expanded it out to measure 1m in length and 2m in width, in consideration of the chakras 12 spokes (1 and 2). I used these dimensions to cut a half circle from fabric. On this I measured out the spokes of half of the motif, which are the fine pink lines running from the centre of the shape, from the centre of the edge on the 2m side. Working with these lines, through the process of drape, I have worked to form a soft yet full silhouette over the body. These lines guide drawstrings through the dress, which allows the wearer to decide on a style that suits them and their need. This gathering explores the softness of this abstract emotion and shapes within gemstones. This is layered over sheer green silk that is cut straight and gathered, in mind of the rigidity found in some crystals. The front and back are symmetrical in order for the body to represent the full motif within the textile.

At the neckline, both in the front and back are two panels in the shape of the half motif just mentioned. This is where I have encased the crystals. The outer fabric has been fused to strengthen the fabric - for the protection of the crystals, as well as for the integrity of the designed garment. The inner layer is not fused for the same purpose as 'Courage', to allow awareness of the gemstones within. To encase the gemstones, I have sewn together these two layers of fabric with lines that follow the spokes, in order to separately secure each crystal within. The neckline runs straight across, so that the garment stays against the body at the chest area, as well as for ease of wear and comfort for a wide variety of people. This comfort is further explored in the design of the layer underneath. It has been cut straight to fit closer to the body, and though there are no attached side seams running lengthwise, the front and back are brought together with an elasticated band by the scye and ties between the front and back to ensure fit. As with the other garments, to slow down the wearer when getting dressed, so as to garner a moment of mindfulness, the dress is worn with ties. The ties form straps at the shoulders.

I have used binding at the neckline, armholes, seams, and panel edges. This, the ties which form the shoulder straps, and the drawstrings are all pink, so as to counterbalance the green silk layer underneath, as the crystals and textile design are comprised of both.

These elements are all shown in figures 47 - 52.



Figure 46. Louw, J. (2021). *The placement of crystals for 'Love': on the body and in the garment* [Mixed media].



Figure 47. Louw, L. (2021). *A close-up of the draping of the gathered fabric of 'Love'* [Photograph].

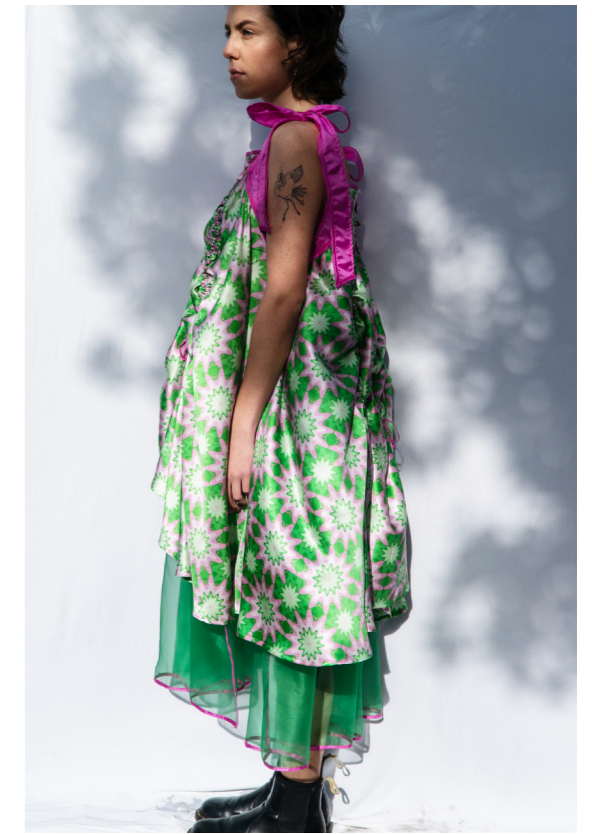


Figure 48. Louw, J. (2021). *Side view of 'Love'* [Photograph].



Figure 49. Louw, J. (2021). *Back view of 'Love'* [Photograph].



Figure 50. Louw, J. (2021). *Front view of 'Love'* [Photograph].



Figure 51. Louw, J. (2021). Side view of 'Love', looking at the fall and drape of the silk [Photograph].



Figure 52. Louw, J. (2021). Close-up of side view of 'Love', detailing at the scye [Photograph].

7.4 Garment for Communication

This garment holds amazonite and lapis lazuli. Placed at the point of the throat chakra, it works to encourage communication. These are held in place at the front and back of the neck, where the throat is. This is shown in figure 53.

Communication occurs upon interaction with other people, as it requires us to read a situation or person and respond accordingly. In the design of the garment, I am reflecting these different forms by working with intensive gathering as well as softer folds across the body. Because the point of the throat is so particular and quite small in area, I designed the garment in direct relation to how the fabric falls from this space.

The crystals and gemstones are encapsulated at the throat between two layers of fabric that have been stitched together with smocking techniques. This not only refers to lines in crystals, but also offered me enough fabric to create a full dress. As in the other garments, the outer layer of fabric where the crystals are held has been fused to give some extra strength, with the inside layer left unfused.

From where the fabric fell over the body across the front, I have worked down and around the body, gathering the fabric in lines that form a similar shape created by the spokes within the motif of the textile. The throat chakra contains 16 spokes, but I instead have conveyed only 8 with the design lines, as working with 16 would only form confusion within the limited amount of fabric instead of enhancing the design. Instead, I have subtly referenced the rounded 16 spokes in the motif through the cut of the shape at the back, where the fabric is sewn in to fold over itself, and the shaping of it as it runs into the side seam.

Most of the gathered lines are elasticated, as it offers greater comfort not only while wearing the dress, but also in the process of dressing. Two of these lines are gathered with a drawstring instead so as to ensure a better fit around the body and across the bust, allowing easier wear for changing body shapes. This allows for the keeper of the garment to wear this garment for longer, as their body changes over time. This dress, like the other garments, is also worn with ties. The straps of the dress come up to tie over the shoulders, and the neckline is gathered close to the body with small ties at the throat.

The dress is lined with a darker blue silk, which draws out some of the blue within the print design of the outer layer, referencing back to the visual states of agates. This is further enhanced in the ways I have allowed it to be seen as a second layer at the hemline, as well as in utilising this fabric to create a contrasted binding and the drawstrings and neckties. The binding is used at the scye, shoulder seams, and straps, creating a contrasted edge along the printed silk. These design elements are shown in figures 54 - 60.



Figure 53. Louw, J. (2021). *The placement of crystals for 'Communication': on the body and in the garment* [Mixed media].



Figure 54. Louw, J. (2021). *Front view of 'Communication'* [Photograph].

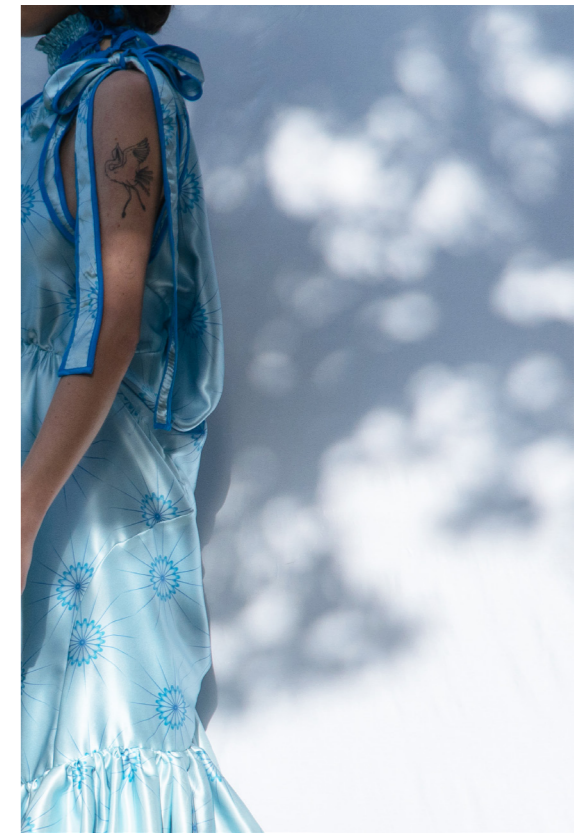


Figure 55. Louw, J. (2021). *Left side view of 'Communication'* [Photograph].



Figure 56. Louw, J. (2021). *Angled, right side view of 'Communication'* [Photograph].

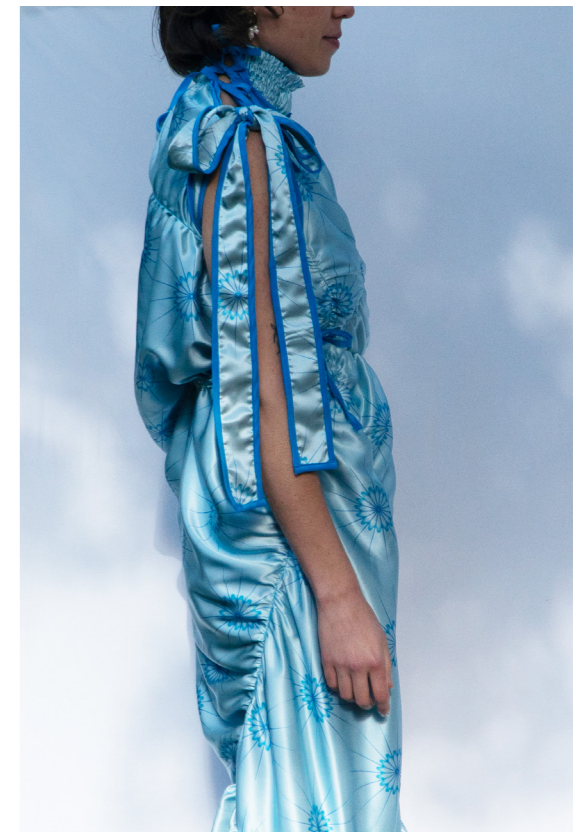


Figure 57. Louw, J. (2021). *Close-up, right side view of 'Communication'* [Photograph].

Chapter Eight

Considered Wear and Care

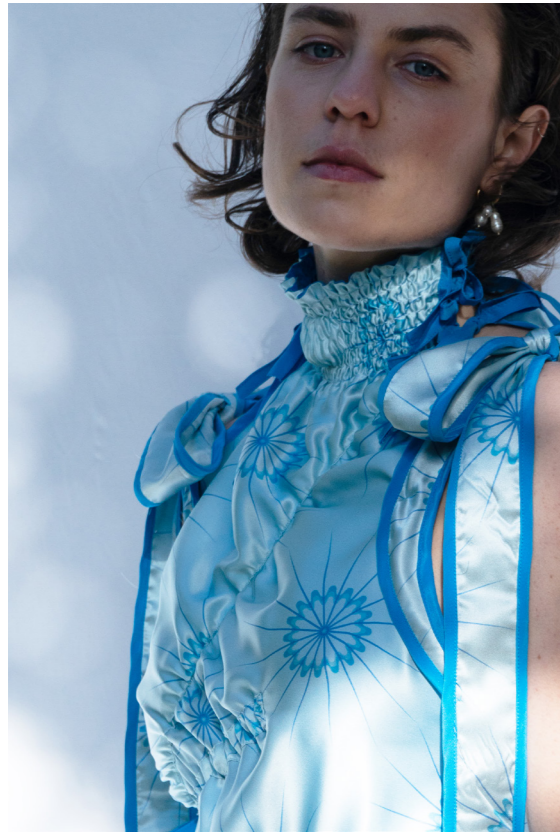


Figure 58. Louw, J. (2021). Front neckline of 'Communication', looking at the straps, gathering, and smocking [Photograph].

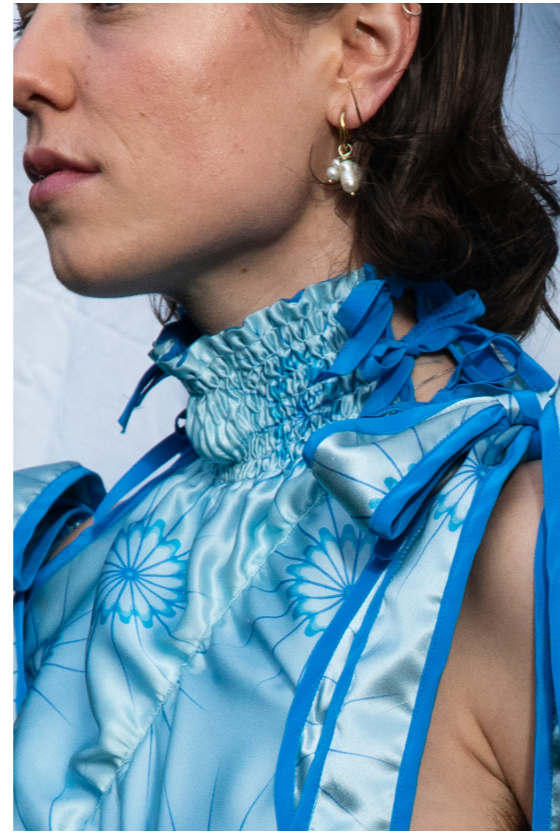


Figure 59. Louw, J. (2021). Detailing at neckline of 'Communication' [Photograph].



Figure 60. Louw, J. (2021). Close-up side view of 'Communication' [Photograph].

8.0 Considered wear and care

A driving factor in designing these garments is the need to consider the effects of clothing, not only on our personal lives and well-being, but also on the world around us. To address these effects I am looking at the physicality of the clothing, through the requirements of wear and care of the fabrics and the garments they make up, and how we can use this to form strong emotional relationships with our wardrobes.

I was able to consider the way the garments may be worn, so the clothing is designed and made to be a more interactive practice for the wearer, with fullness, gathers, and closures being guided by the body within the garments. Each garment encourages slowness through the use of ties and drawstrings, which requires the person wearing the garment to actively engage with the clothing, creating somewhat of a ritual of the process of dressing. This is shown in figures 61 and 62. These moments for reflection and mindfulness are also incited by the care of the garment, as through the use of silk and crystals, the clothing needs to be hand-washed and carefully dried and stored.

I wanted to work with silk, a natural fibre, for its unique combination of properties including its natural lustre, strength, the way it lends itself to draping and movement, moisture absorption and its feel (Kadolph, 2007).

The designs are printed on 85gsm, 100% Silk Satin from Contrado. They state, “Our fabrics are all printed using completely water-based inks. This means no chemicals or solvents are used. Our heat fixing procedure fixes the colours and prints, avoiding the downsides of steaming, such as excess or contaminated water returning into the waste system” (Contrado, 2021). I chose this fabric, as it is a durable, natural fabric with a beautiful lustre. In addition, according to the CFDA, silk “is a renewable resource, can biodegrade, and uses less water, chemicals, and energy than many other fibres”(CFDA, 2016).

Though it is a smooth fabric, it isn't as slippery as many synthetic fabrics and was also the strongest fibre before the invention of synthetics. Because of its makeup, silk is hypo-allergenic. It also works to stay cool in warmer climates and is warm in cool temperatures as it is a poor conductor of heat and has good moisture absorbency. However, heat can cause silk to shrink, and it also loses its strength when wet, so it is essential to consider how to look after the fabric. This, alongside the inclusion of crystals and gemstones in the garments, means that I will advise that the clothing be hand-washed and dried in the shade, lying flat. Though this means more work and care taken by the custodian of the garment, it also helps to inspire a more mindful relationship with the clothing, which was a driving force behind this project.

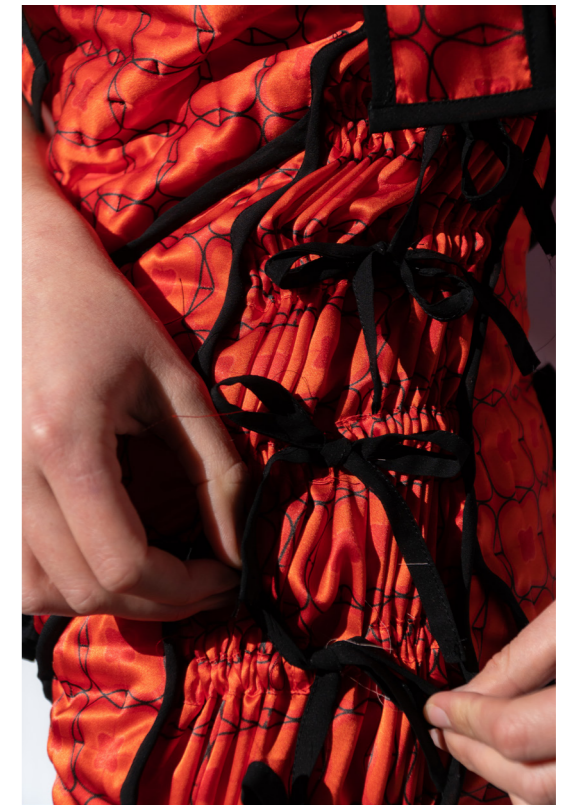


Figure 61. Louw, J. (2021). Tying the drawstrings on the side panel of 'Courage' [Photograph].



Figure 62. Louw, J. (2021). Tying a drawstring on the front of 'Love' [Photograph].

An Emotive Wardrobe

An Emotive Wardrobe

*Clothing for courage,
love & communication*

*Summary &
Reflection*

Courage

Black Onyx,
Red Jasper,
Zircon

Root Chakra

Shown in figure 63

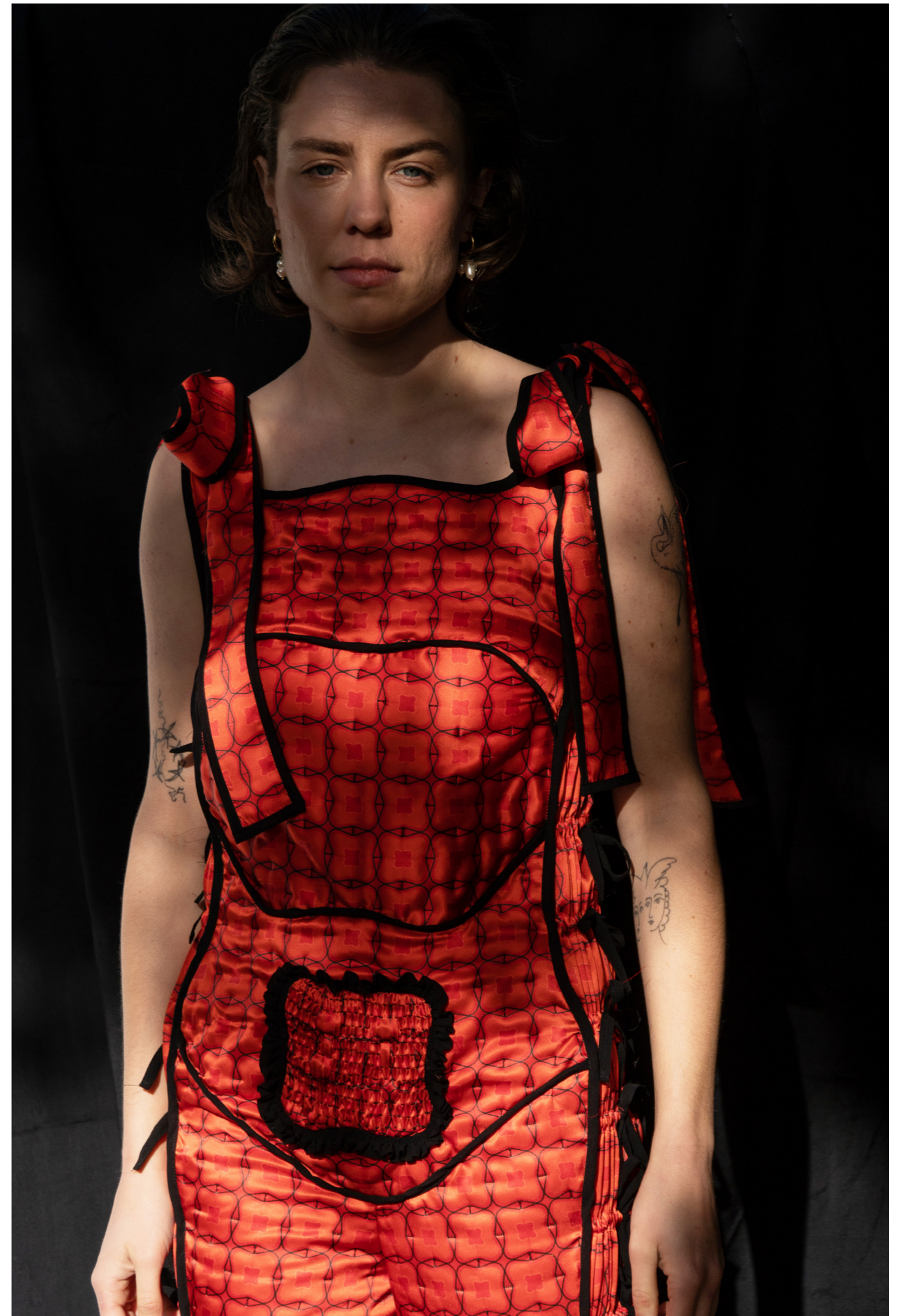


Figure 63. Louw, J. (2021). *Front view of 'Courage'* [Photograph].

Love

Moss
Agate, Pink
Tourmaline,
Rhodonite,
Rose Quartz
Heart Chakra

Shown in figure 64



Figure 64. Louw, J. (2021). A closer study of 'Love' [Photograph].

Communication

Amazonite,
Lapis Lazuli

Throat Chakra

Shown in figure 65

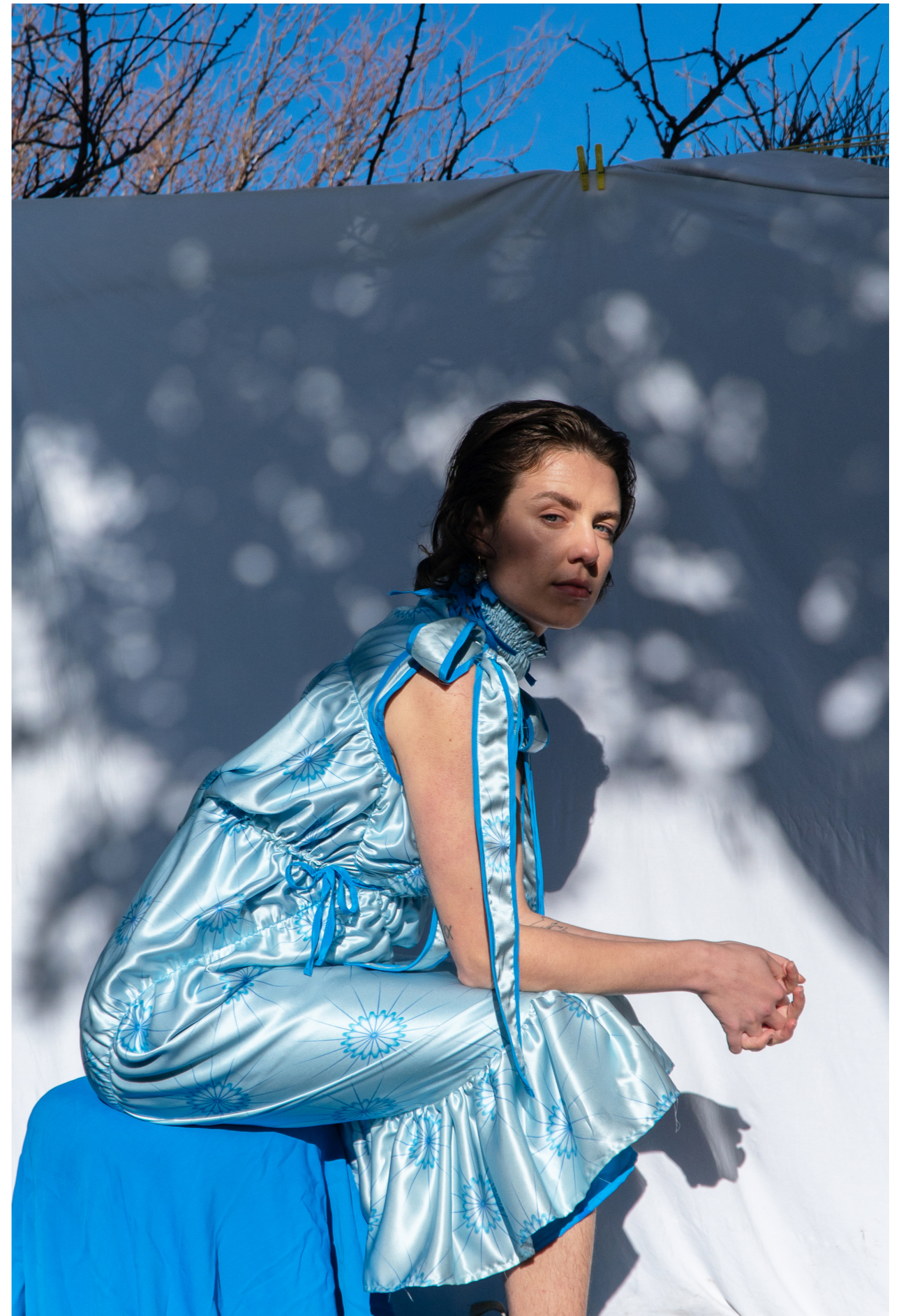


Figure 65. Louw, J. (2021). Side view of 'Communication' [Photograph].

Reflection

This reflective, practice based project, works to create a wardrobe that explores the emotionality of the wearer. By integrating crystals in alignment with the chakras, we can use clothing to create a space for reflection to understand our emotional and mental needs.

Through my 'considered' design development process I wanted to be sure that each design decision worked towards achieving a certain emotional or mental state, offering a safe space for the wearer. This was supported through the cyclical process of action and reflection, which was implemented as I worked through different elements for the garments. These elements were developed and formed over the course of this project, as they were guided by research and conversations and critiques. Through conversations with others I was able to garner responses from different people so as to move forward in my design work, knowing what elements people positively responded to more.

By applying crystals as tools of healing in correlation to the different chakras, with consideration for people's opinions and responses, the clothing works as an affective object, to positively influence the wearer. To ensure the positive affect on our well-being the three components of 'positive design' were addressed. Design for pleasure is achieved through the clothing addressing the subjective well-being of the wearer, which allows more pleasurable interactions with other people and things. Personal significance is centred on the crystals and chakras, which enables us to evoke a desired mindset or emotionality, the clothing is also made to be visually and physically stimulating through the colours, print, and fabric manipulations implemented. Lastly, design for virtue led to only using crystals that were sourced second hand, and silk, a natural fibre. In addressing virtue, the wardrobe works as a tool people can use to participate more confidently in their own lives, allowing them to be better (Desmet & Pohlmeier, 2013).

It is through the garments' affect that we are able to address our emotional well-being, as the exchange with our clothing gives us time to be mindful about what we feel we need to focus on or work towards in our daily lives. This is encouraged through certain design elements, in particular, the way the garment is put on. Alongside this process of dressing, other aspects of the wardrobe could spark mindfulness and conversation, such as the care of the garment.

By reflecting on and addressing particular emotional needs the wearer can actively work towards being emotionally well. Our well-being, both subjective and emotional, affects our self-esteem, and consequently the way in which we interact with our lives - what we do and how we act, and, our relationships with others and ourselves. When we have good self-esteem and good relationships, we are able to more clearly express our desires and needs to others. This creates a space in which we feel comfortable enough to converse about how we are feeling and why. These conversations about emotionality are able to take place more easily when we have addressed our emotional well-being, but this project works to encourage them further, through the visual qualities of the garments.

Through combining vibrant textiles, varying textures, and strong silhouettes, the clothing sparks interactions between the wearer and a viewer, whether simply as a moment of seeing and being seen, inspiring a passing comment or invoking a deeper conversation formed around the meaning behind the pieces. This comes into play, as people understand clothing to be a tool we all use to convey certain things about ourselves (Davis, 2013).

In order to progress into new systems for fashion it is vital for us to rework the way in which we design and consume. By applying methods of considered design and working with clear intentions such as those set out by the 'Positive Design' framework, we can actively guide the way clothing is regarded and interacted with. This process of design provided me with a new way of working and making decisions. It required me to be very particular in my methods, as each element has to work in conjunction with the rest to achieve particular emotive states. With this reflective process guiding me, I wanted to reflect this in the making of the clothing, and so worked in ways that slowed me down, such as through draping. As the maker, my design decisions also slowed me down. I had to cut and make all the binding, gather and pleat fabrics for different design elements; quilt custom textiles and hand sew fabrics into smocked panels. This slowness allowed for reflection and mindfulness through the making process, which I feel, allows for the way the garments work as affective objects to extend beyond their intent as emotional tools for a wearer.

In working this way, I was able to move away from designing in accordance to seasonal trends. My work, not being dictated by global fashion trends, instead keys into changes we are seeing in the fashion industry, especially from smaller creators, and from researchers such as Kate Fletcher (2014). This is important, as endless growth and consumption are the driving factors in the industry at the moment, which is highly unsustainable, with populations growing and resources depleting. By refocusing the lens of fashion to be centred on positively affecting the users, we can work to design a system and product that works with us to garner stronger connections between ourselves and others, as well as the things we are in contact with daily. These connections between people and affective objects work together to enhance our well-being. It would be interesting to see how other people utilise these ideas or work within this space, how other designers might centre their work around well-being and affect, and in what way wearers might embrace these ideas and implement them in their own consumer practices.

Beyond the scope of this project I want to investigate the way these garments work for different people, and how others might access and engage with the clothing. The emotional affects of clothing will be a guiding force in what and how I place myself in the industry. It is important for me to focus on how we interact with the things we wear, and how these interactions can build a long lasting rapport between ourselves, the things we use, and other people. As a designer it is my responsibility to engage with the ways the fashion system affects others - the users, makers and the resources - and to improve these effects so that we can flourish.

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