

diploma project created at ECAL/University of Art and Design Lausanne (www.ecal.ch) within the BA Media & Interaction Design program.

Alfatih is a Swiss-born artist and designer. He first started by drawing characters on paper, then moved to modeling figures and worlds in 3D. A graduate of the École cantonale d'art de Lausanne (ECAL), he often works with computer-generated images (CGI) and code.

<https://alfatih.world>

21 Robbie Barrat
Neural Network Balenciaga, 2018

By creating an algorithm and feeding it with previous designs from the fashion label Balenciaga – including runway shows, catalogs, and campaigns – American artist Robbie Barrat allowed it to recognize various characteristics of clothing, fabric and colors, and to then generate new designs. The results are outfits which are novel but at the same time heavily inspired by Balenciaga's past few years under designer Demna Gvasalia. The neural network lacks any contextual awareness of the non-visual functions of clothing (e.g. why people carry bags, whether bags are separate from pants, why people prefer symmetrical outfits) – and in turn produces unusual designs that completely disregard these functions. Examples of these strange outfits include: A pair of pants with a wrap-around bag attached to the shin, a woman holding a tassel instead of a bag and a multi-component asymmetrical coat. To explore this experimental potential of fashion generated with AI further, the artist produced a clothing collection for Mushbuh.

Robbie Barrat (*1999) was born in Stanford, USA. He has worked at NVIDIA on the use of neural networks in self-driving cars, at Stanford University in a research lab, and has recently moved to Saint-Nazaire, France, to attend art school. <https://robbiebarrat.github.io>

22 Clara Escalera
Hyperstition, 2018

In *Hyperstition*, the Spanish designer Clara Escalera uses augmented reality (AR) to create virtual garments and accessories that experimentally and playfully explore the limits of fashion creations. In contrast to real clothes, *Hyperstition* is detached from any material restrictions and moves in the grey zone between virtual and real space. Identities are supplemented and modified by additional layers of fiction, which is why the artist sees herself as an 'identity designer of the future': "Instead of wearing fabric and seams, we'll be wearing code, our clothes will be rendered rather than sewed. Our identity will be expanded beyond physicality and into the realm of the unreal. With virtuality taking its position in fashion design, digital fantasies are able to have consequences in real life. This phenomenon is known as Hyperstition."

Clara Escalera (*1995) studied at the Design Academy Eindhoven and lives and works in Madrid. She is a designer/trend forecaster keen on depicting a positive outlook on the future, and creating a healthy and up-lifting embracement of new technologies. For her, fashion and identity are a lens to observe humanity at a certain point in time, and she uses them as storytelling tools.

<https://www.claraescaleradesign.com>

H3K

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House of
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Arts Basel

**Making
FASHION
Sense**

16.01.–08.03.20

1 **Iyapo Repository**
Artifact012, 2016

The interactive *Sensory Suit*, presented in a video and in its Manuscript form, is part of the *IYAPO Repository* resource library of technological artefacts and design creations. It is named after Lilith Iyapo, a black woman in Octavia Butler's book series, *Lilith's Brood*, who is the last semblance of the human race. The library's digital and physical artefacts are created in participatory workshops to affirm and project the future of people of African descent. The original concepts are prototyped, then brought to life as films. The multicolored speculative suit design eases the suffering from water trauma experienced after crossing large bodies of water – such as during the Atlantic Slave Trade. Tubes that protrude from the arms and legs are designed to support the flow of water, vibration motors sync with the ocean tides to help one better adapt to being uprooted from one's country and set to sea. It is equipped with sensory units to monitor heart pressure and other vital signs to evaluate the subjects during their underwater experience, and meant for helping trauma victims and/or people with water-related phobia as a form of therapy.

Iyapo Repository is a collective of Salome Asega (*1989), a Brooklyn-based artist and researcher of Ethiopian origin who teaches in the MFA Design and Technology program at Parsons at The New School. Ayodamola Okunseinde, Mala Kumar and Mariama Jalloh are other members. <http://www.salome.zone>

2 **Jun Kamei**
Amphibio, 2019

An amphibious garment which functions as a gill, this speculative design is 3D-printed in a microporous hydrophobic material which extracts oxygen from the surrounding water. It is conceived for rising sea levels due to climate change: by 2100, a temperature rise of 3.2°C is predicted to happen, causing a sea level rise affecting between 0.5 – 3 billion people and submerging the megacities situated in the coastal areas. The garment is meant to provide daily comfort to people who spend as much time in the water as on land. Although Kamei evokes the dystopian connotation of a flooded world, the aim is to propose a more optimistic vision of a future, where humans could live

in an amphibious manner by virtue of the gill garment; a world where human would have a peaceful dive in the neighboring church or a night dive in the vivid streets.

The Japanese biomimicry designer Jun Kamei (*1990) was born in Osaka. He specialized in chemistry, biochemistry and biomimicry research at the Tohoku University in Japan before enrolling at the Royal College of Art in London, where he also worked at the RCA-IIS Tokyo Design Lab. Jun is also the founder of AMPHIBIO LTD a design innovation firm, which combines design, ocean technology and material research. <http://www.junkamei.com>

3 **Adam Harvey**
Stealth Wear: Anti-Drone Burqa, Anti-Drone Hijab, 2013

The critical examination of the increasing number of monitoring systems does not stop at fashion. *Stealth Wear* is a collection by the American artist Adam Harvey, which reflects heat radiation through silver-coated fabric, thus protecting against thermal surveillance systems and giving the wearer back control over their privacy in public spaces. Thermal surveillance systems are used, among other things, in drone warfare, which is why the art project is also titled „Anti-Drone-Fashion“, as it allows to escape heat surveillance from above. Inspired by traditional Islamic clothing and the idea that garments can signify a separation between God and human beings, Harvey adapts the concept in *Stealth Wear* for garments that allow a separation between man and drone.

Adam Harvey (US) is a researcher and artist based in Berlin. He is a graduate of the Interactive Telecommunications Program at New York University (2010) and previously studied engineering and photojournalism at the Pennsylvania State University. Previous projects on surveillance include *CV Dazzle* and *Anti-Drone Burqa*. <https://ahprojects.com>

4 **Ling Tan**
Supergestures, 2018

Supergestures is a participatory project using wearables by Ling Tan, carried out with young people in Manchester, UK, which explores the relationship between a Smart City and the impact on people's everyday lives through the use of portable technologies. In several workshops, collective actions, postures and ges-

allow for a re-appropriation of these tools of production by fashion designers, while taking into account current design requirements. During the opening event and museum night, the Hacker machine will knit visitors' comments on the exhibition live.

The Swiss collective TheKnitGeekResearch is based at the Haute école d'art et de design (HEAD-Genève / HES-SO) in Geneva, and investigates creative approaches for knitting processes and alternatives to industrial mass production methods and machinery. It is led by the Swiss designer and researcher Valentine Ebner (*1969), alongside Fabien Degoumois and Nina Gander. <https://www.hesge.ch/head/projet/theknitgeekresearch>

18 **Freya Probst**
Rhizomes, 2020

Freya Probst presents root-based garments in her series *Rhizomes*. With these „grown garments“ she makes underground growth processes visible, while biological growth serves as a production process for clothing. Her clothes are the result of a series of experiments with plants and roots, the growth of which she initially observed by means of photography or time-lapse photography. Experiments with beads, small gears, the positioning of plant seeds or a modified medium led to different reactions and growth of the plants. A playful interaction with plants resulted in objects in which the growth of roots was transferred to larger surfaces and cutting patterns. Probst's clothes are characterized by the aesthetics of natural structures that cannot be copied by humans. For the exhibition, Probst developed several new pieces of clothing, in which she presents dresses in different root densities.

Freya Probst (DE/UK) is a Chinese-German designer who studied product design at the Bauhaus University in Weimar and subsequently completed a master's degree in design research at the Royal College of Art in London, where she developed her interest in plant root cultivation and research methods in art and design. <http://freyaxiaprobst.com>

19 **Charleen Elberskirch**
Standard T, 2019

For her project *Standard T*, Charleen Elberskirch uses the T-shirt as a research tool and vehicle to explore the complex interrelationships in the globalized fast fashion industry, making them visible and conditionally wearable. Elberskirch submitted requests for the production of a T-shirt worldwide and used the resulting data as raw material for the construction of a T-shirt design. Elberskirch also used AI to generate a fictitious, speculative company whose appearance, content and even employees were completely generated by artificial intelligence (AI). Her aim is to draw attention to the unsustainability of the globalized and decentralized fashion industry system, and to show opportunities for the fashion industry of the future. Convinced that AI has the potential to promote not only economic but also human ideals, Elberskirch sees designers as key figures able to illustrate complex data. The Standard T project was developed as part of her master thesis at the Institute of Integrative Design / Master Studio Design at the Basel University of Art and Design (FHNW) 2019.

Charleen Elberskirch is a Basel based designer & researcher who aims to create socially and ecologically sustainable futures. She studied fashion and design at the Academy for Fashion and Design Düsseldorf (AMD) and later at the Masterstudio Design at the Academy of Arts and Design FHNW in Basel. <https://www.charleen-elberskirch.com>

20 **Alfatih**
BASE Services Beta, 2019

With *BASE Services Beta* (2019) the artist and designer Alfatih presents a concept of fashion for digital spaces, and thereby an alternative fashion economy. The project includes a collection of filters for Instagram /Snapchat, a series of garments that can be used for avatars in the game *Grand Theft Auto*, as well as an interactive installation presenting the concept of the brand BASE. A speculative fashion house designed to dress digital avatars, it addresses the higher value and reach which a digital image of clothing garners nowadays in comparison to a physical garment. What does the physical garment look like when stripped down to its primary functions? And in what contexts can the digital garment be worn? *BASE*, by Alfatih is a

14 Christophe Guberan, Carlo Clopath,
Self-Assembly Lab, MIT
Active Shoes, 2015

Active Shoes belongs to an ongoing series of “active textiles” research in collaboration with Carlo Clopath at the MIT Self-Assembly Lab, using technology to radically question traditional production processes. By printing on stretch fabrics of varying layer thicknesses, self-assembling designs demonstrate the ability to reconfigure themselves in preprogrammed shapes. The two-dimensional pattern evolves after cutting into a three-dimensional form. This project explores the possibility of producing an entire shoe by printing the upper part of a shoe and a sole on a 2D surface of fabric, which boasts translucent, lightweight and malleable properties. This new production method, Fused Deposition Modelling (FDM), reduces the complexity of production processes while combining different materials with adaptable properties.

Christophe Guberan (*1985) is a Swiss designer based in both Switzerland and the USA. He graduated from the Ecole Cantonale d'Art de Lausanne (ECAL) and is the 2016 laureate of the Hublot Design Prize. Christophe's products have been showcased at internationally recognized exhibitions and festivals such as Mutations/ Créations at the Centre Pompidou, Miami Design Art Basel, and the MAK Museum. He teaches at ECAL and the Self-Assembly Lab of the Massachusetts Institute of Technology (MIT). <http://www.christopheguberan.ch>

15 The Forschungsgruppe Produkt & Textil der Hochschule Luzern (Research Group Product and Textile, Lucerne University, HSLU) presents a Material Showcase of innovative textiles and yarns at the intersection of design, technology, and sustainability.

16 BioBabes
(Thora H. Arnardottir & Jessica Dias)
Biolum: Wearable Living Light, 2020

The collective BioBabes uses the science of biology as the basis for their innovative clothing designs. For the exhibition the artists produced a new wearable: the *Biolum: Wearable Living Light*, addressing the symbiotic relationship between the body and an organism: “Our concept was to create a light organ, that could

be seen as an extension of the human body to host living organisms and illuminate the otherwise invisible creatures around us.” The substratum is made from alginate bioplastic, to showcase algae as a viable alternative source for bio textile fabrication. Alginate is a complex carbohydrate found in the cell walls of brown seaweed. It is mixed with water and natural plasticizer in concentrated amounts, cast and cured until dry, then laser cut. The bioplastic is attached to a backpack with liquid that keeps the algae alive. The algae medium is circulated from pouches through silicone tubing that encircles the neck of the person wearing it. In a dark space, vibrant blue light is emitted from the dinoflagellate algae, *Pyrocystis*, that lives on the surface of seawater. The algae's glow*, a brief flash of bright blue light, is generated by a chemical reaction during its circadian rhythm, and induced by agitation during its dark cycle. However, the algae will not exhibit a constant glow as the light will fade when agitated multiple times within the same cycle. Through *Biolum: Wearable Living Light*, the dinoflagellate algae are no longer luminescent in the sea, but on our skin, activated by a person's movement, thus creating a symbiotic relationship between the body and the living piece. **Substituted with bioluminescent powder to mimic the algae glow in this exhibition.*

BioBabes: Thora Arnardottir (Iceland) lives and works in Newcastle; Jessica Dias (Spain) lives and works in Uckfield; Alginate Material Designer: Catherine Evale. <https://www.biobabes.co.uk>

17 Valentine Ebner – HEAD-Genève
TheKnitGeekResearch : KnitHead 2, 2018-2019, and *HackH930*, 2019

An exploration of hybrid manufacturing methods between low and high tech, making and automated production, the Hacker machine is a modified/upcycled vintage knitting machine. Combining one-of-a-kind artisanal work with digital tools, it allows for the flat knitting of digital data and images. The automated and open-source based Maker machine creates modifiable circular knit multiples. Built from scratch by 3D printing parts, this machine generates seamless 3 dimensional designs. Domestic knitting machines, whose production and development was halted in the 1990s, remain a sustainable semi-industrial alternative for the production of prototypes. Both approaches

were developed using a portable power suit equipped with body sensors, vibration actuators, LEDs and audio feedback. In a large-scale outdoor multimedia performance, people expressed their relationship to the city and their visions of the future with body gestures to ‘embody’ and perform the jointly developed stories, visions and gestures at different locations in Manchester, triggered by the high-tech sensor system. They invited the audience to immerse themselves in a future that has been envisioned by the city's young people.

Ling Tan is a designer and software developer specializing in social-wearables and community participation. She was originally trained as an architect both in Singapore and at the Bartlett School of Architecture. She currently works as a senior designer at Umbrellium, where she is responsible for all wearables and air quality initiatives, and produces work such as *WearON*, an open source prototyping platform for wearables and *WearAQ*, a set of wearable tools for air quality research. <https://lingql.com>

5 Giulia Tomasello and Alessandra Antonetti
Fheel, 2014

Fheel is a 3D printed shoe that controls body temperature and interacts with weather changes. The purpose is to minimize the thermal symptoms that affect the balance in women's body homeostasis.

Giulia Tomasello
Future Flora, 2016

The human body is composed of 90% different microorganisms, most of which are useful for their host. Microbes such as bacteria, fungi and viruses are part of our skin flora and cover both the inner and outer surface of our body. Although invisible to our eyes, our micro-flora has a symbiotic relationship with the interface between our body and the environment – our skin. *Future Flora* aims to promote this symbiosis, which increases the positive presence of microbes and bacteria in the human body. Tomasello's approach uses techniques of microencapsulation of targeted bacteria in a non-woven fabric, which makes it possible to wear the probiotics that keep our body healthy. *Future Flora* is a kit allowing women to cultivate bacteria that can be used to treat and prevent vaginal infections. Through the simple appli-

cation proposed by Tomasello, biotechnology is expected to find its way into the home, enabling alternatives to traditional drugs and probiotics. Based on DIY procedures and the fusion of biology and health technology, *Future Flora* is aimed at women who take control of their own bodies as a valuable and intimate practice of self-care.

Giulia Tomasello (*1990) is an Italian Designer specialized on women's healthcare combining bio-technology, interactive wearables and innovation. She is also the winner of Re-FREAM Project 2019 as well as the STARTS Prize 2018 for Artistic Exploration and Innovation awarded by the European Commission. <https://gitomasello.com>

6 Flora Miranda
Digital Rosebush, 2019

Flora Miranda's spring/summer collection 2019 *Deep Web* is the designer's visualization of her very own approach to the idea of machine learning, explaining the process of teaching a machine what clothing is and how it is made. Inspired by the image of American transgender artist Amanda Lepore, each design in the collection plays with the female body shape and the concept of beauty in a technology-driven fashion industry. The dresses generically reproduce the latest stereotypes of „femininity“, playing with the strict categorization a computer implies and the way computers try to deal with a variety of genders. With Lepore's unique shape, Miranda gives the computer a model to learn from while she teaches it how clothing works. The exhibition features a dress from the *Deep Web collection* that Miranda designed for Internet artist Signe Pierce, who was the presenter of the fashion show. Equipped with numerous mobile phones on which the show is shown, her collection reflects the selfie culture of our time.

Flora Miranda (*1990) is an Austrian fashion designer, based in Antwerp, Belgium. For her creations she received prizes including the Rado Starprize Austria, Outstanding Artist Award for Experimental Fashion Design by BKA, Mittelmoda award for Technology and she was a finalist at International Talent Support. <https://floramiranda.com>

7 Clara Daguin
***Aura Inside*, 2018**

Aura Inside is a hybrid between garment and interactive art installation. The hand-embroidered silhouette of the dress, the motifs of which are inspired by the idea of the infinite and immaterial, reacts via temperature sensors to the heat of the body, seemingly making the wearer's aura radiate. The approach is a fusion of artisanal savoir-faire with emerging technologies. It reflects the designers' concern to keep manual and traditional craftsmanship alive in a world increasingly dominated by technology, without compromising or shying away from innovation. Visitors are invited to stand behind the garment and let their body heat make it glow. Selfies welcome!

Clara Daguin was born in France (* 1987), grew up in the Silicon Valley, and is based in Paris, France. A finalist of the esteemed Hyères festival in 2016, she has worked for Margiela, Alexander McQueen, Hussein Chalayan and Iris van Herpen, and now shows her collection during Haute Couture Week in Paris.
<http://claradaguin.com>

8 Iris van Herpen
***Mirror Dress*, 2013**

In her Haute Couture show *Voltage*, Iris van Herpen translated the elusive concept of electrical voltage into clothing. A performance by artist Carlos van Camp, who inspired the collection, debuted the show with a Tesla coil emanating 3 million volts around his body. The collection expressed the high voltage running through the human body, its power, and the ability of both light and electricity to change states. The *Mirror Dress* (2013) from the collection illustrates an early work of the artist at the experimental intersection of fashion and technology - a radical reinvention of what a dress could be, what it can represent, and how it can be manufactured. Though the designer works with a multitude of techniques, it is the intricate architectural handwork of the dress (which took nearly a year of hand assembly) that gives it its dynamic shape and surfaces, echoing the experience - and speed - of electricity.

The Dutch designer Iris van Herpen (*1984) is based in Amsterdam, and has shown at the Paris Haute Couture week since January 2011. Her work has been featured in various museum exhibitions, including the Metropolitan Museum

of Art in New York, the Victoria & Albert Museum in London, and the Palais de Tokyo in Paris. Van Herpen has received numerous awards, such as the Johannes Vermeer Award (2017), the ANDAM Grand Prix Award (2014) and the Grand Prize of the European commission - STARTS (2016). <https://www.irisvanherpen.com>

9 Ying Gao
***Flowing water, standing time*, 2019**

The interactive installation *Flowing water, standing time* questions our assumptions about clothing. At the interface of art, technology and fashion, combining science with poetics, the garment responds to and mirrors the chromatic spectrum of its surroundings. Its fluid interim state of oscillation was inspired by the patient Jimmie G. of the neurologist Oliver Sachs. Having lost his sense of temporal continuity, he is shocked each time he is confronted with his changing self in a mirror. In perpetual metamorphosis between immobility and movement, between being and becoming, the installation's transitional state questions and testifies to the profound mutation of the world we live in - and that of the fashion system as we know it. Much like the poem of Thom Gunn, which inspired Sachs' autobiography: "*At worst, one is in motion; and at best, / Reaching no absolute, in which to rest, / One is always nearer by not keeping still.*"

Ying Gao (*1973) was born in China, raised in Switzerland, and is Professor at the University of Quebec in Montreal. Ying Gao's projects have been showcased in over one hundred exhibitions world-wide, including the Venice Biennale, Ars Electronica, and the Boston Museum of Fine Arts. <http://yinggao.ca>

10 Yuima Nakazato
***Harmonize Couture SS 2018*, 2018**

The Japanese designer Yuima Nakazato develops sustainable production methods for his Haute Couture collections. For his *Harmonize* collection, not only does he recycle existing industrial materials and products, but his "Unit Constructed Textile" concept also makes it possible to replace and reconfigure design elements and achieve new compositions. He envisions a future in which unique, custom-designed garments can provide not only a great functionality, but also a sense of enrichment and liberation to the person who wears a per-

sonalized garment: the democratization of haute couture, or "the first garment since fig leaves that is free from social class."

Nakazato (*1985) began making clothes through self-taught processes before entering the Royal Academy of Fine Arts Antwerp's Fashion Department. Nakazato's graduation collection earned multiple awards. Yuima Nakazato presents Paris Haute Couture collection as an official guest designer selected by the Chambre Syndicale de la Haute Couture since 2016. <http://www.yuimanakazato.com>

11 Hussein Chalayan
***Chalayan Spring/Summer 2016 Pasatiempo*, 2015**

Bordering on performance and scientific experiment, the water-soluble clothing of Hussein Chalayan's collection *Pasatiempo* ("pastime" in Spanish) explores innovation, transience and materiality. It was inspired by a trip to Cuba, the country's turbulent history, and the water surrounding the island. During his Paris Fashion Week Spring Summer 2016 runway, white, uniform-like clothes worn by two models were dissolved when doused with gushes of water, revealing a textured 3D design beneath.

Hussein Chalayan (*1970) is a Cypriot-born Turkish conceptual artist and fashion designer based in London. He has won the British Designer of the Year twice (in 1999 and 2000), was awarded Member of the Order of the British Empire (MBE) in 2006, and became a Design Star Honoree of *The Fashion Group International* in 2007. <https://chalayan.com>

12 Carole Collet
***Biolace*, 2010-2012**

Synthetic biology is a promising field of research that regards nature as a technical matter. Genetic engineering enables the programming of plants that can be bred to meet the living conditions and food requirements of tomorrow. In her laboratory, Carole Collet investigates the possibilities of biotechnology as a radical response to an outdated and environmentally harmful textile industry. In her work series *Biolace*, she invites us to reflect on biotechnology and genetic engineering as tool for a sustainable future. Collet proposes to use synthetic biology to engineer plants into multi-purpose factories. Imagine hydroponic organic greenhouses, where new species of

plants would produce 'augmented' food at the same time as growing fabrics from their roots. Plants become living machines, simply needing sun and water to be operational. In such a scenario, we would harvest fruits and fabrics simultaneously from the same plants. Biotechnology could be used to create fair fashion that is produced in large urban greenhouses or bio-factories. *Biolace* envisions a future where all grown food is 'enhanced' and where sustainable manufacturing is compulsory for an overpopulated planet.

Carole Collet is a Professor at Central Saint Martins, University of the Arts London. She is also Director of the *Design & Living Systems Lab*, which explores the interface of biological sciences and design to propose new sustainable models of biofabrication. Her work has been featured in international exhibitions such as the V&A in London or the Pompidou Centre in Paris. <http://www.carolecollet.com>

13 Synflux + HATRA
***AUBIK*, 2018-2019**

The Japanese designer Kazuya Kawasaki and his collective Synflux have pursued the goal of Zero Waste Fashion Design for a more sustainable future with *Algorithmic Couture* since 2018. An algorithm and a 3D-CAD program automatically create Zero Waste cutting patterns that can be tailor-made. These technical innovations, displayed a hoodie, could revolutionize made-to-measure manufacturing on a large scale. The *Algorithmic Couture Hoodie* (2019) in collaboration with Keisuke Nagami (Hatra) is produced from biological materials by Toray, thereby combining artificial intelligence with bio-design.

Speculative designer Kazuya Kawasaki (*1991) bridges fashion design and wearable technology research with bio-design. Approaching fashion system from the broad spectrum of material development to production, he explores alternative fashion futures of post-human bodies and new forms of interaction between humans and the natural / built environment. Project Lead: Kazuya Kawazaki (Synflux); Design Direction: Kotaro Sano (Synflux); Technical Direction: Kye Shimizu (Synflux); Lead Designer: Keisuke Nagami (HATRA); Design Support: Yutaka Ridwan (HATRA); Production Support: Fukule inc.
<https://kzykwsk.tumblr.com>

Making FASHION Sense

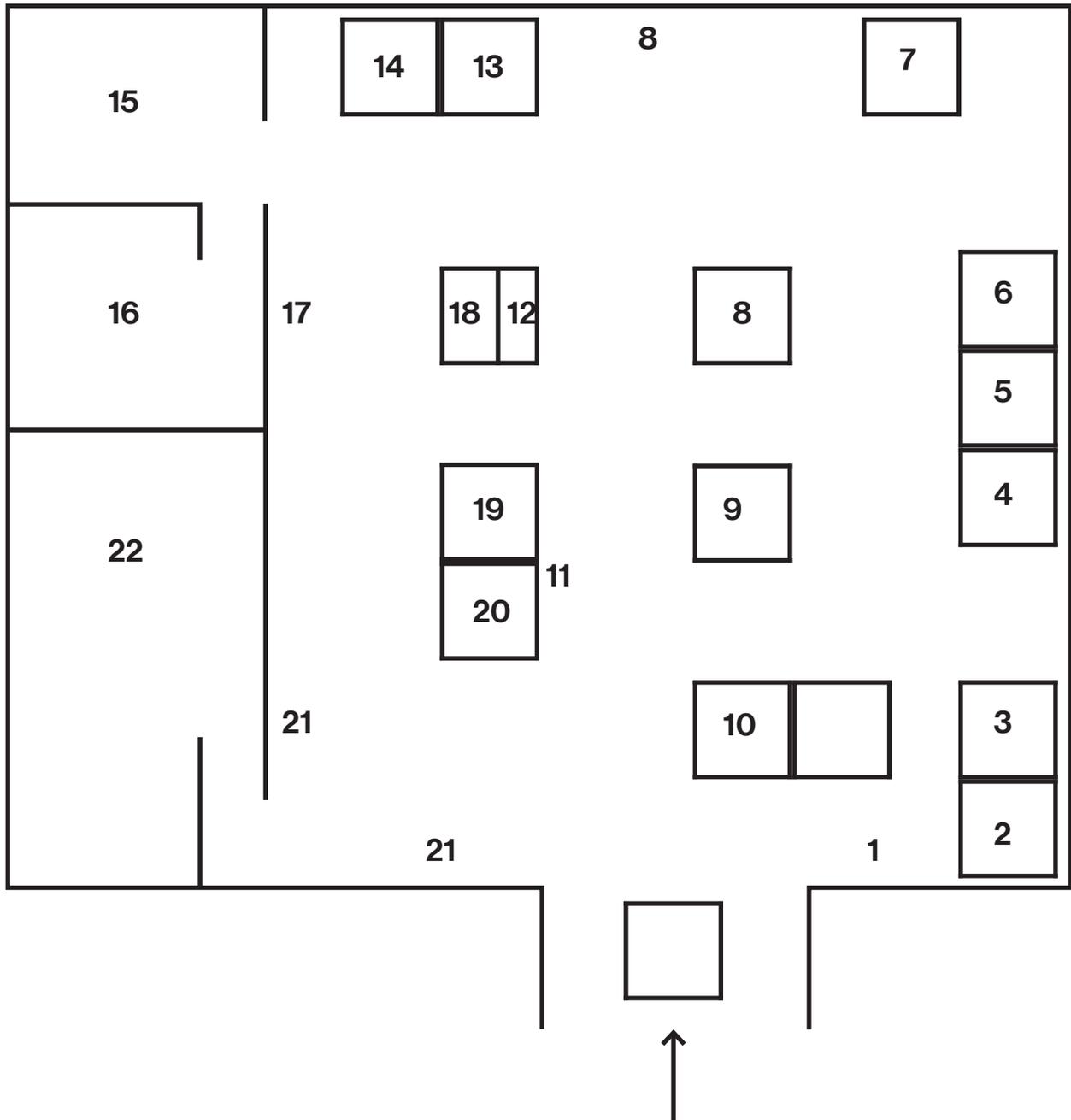
Artists and designers: Alfatih, Salome Asega, Robbie Barrat, BioBabes, Hussein Chalayan, Carole Collet, Clara Daguin, Charleen Elberskirch, Clara Escalera, Ying Gao, Christophe Guberan, Adam Harvey, Jun Kamei, Kazuya Kawasaki, Flora Miranda, Yuima Nakazato, Freya Probst, Ling Tan, TheKnitGeekResearch, Giulia Tomasello, Iris van Herpen

Opening at the beginning of the new year, the exhibition *Making FASHION Sense* showcases the radical transformation of fashion through technology. Robot arms and mixed reality, holograms and drones have all paraded down international catwalks. *Making FASHION Sense* focuses on the impact of technology upon creative processes in the fashion industry, as well as on artistic paths leading towards increasing sustainability: Fashion which makes sense. The exhibition explores technology as a transformative tool for artists, designers, as well as for the wearers of clothing, generating a reinvention of fashion systems. While hyperfunctional materials already monitor our biometric data in everyday life and sports activities, this exhibition showcases artists and designers who develop experimental augmented fashion objects, investigating new perceptions of our environment and human interaction which make us think in new ways. Using new materiality, they design fashion which stimulates the human senses, perceives the wearers and their surroundings, changes our perspectives, and makes sense in the current geopolitical context.

Experiencing fashion ranges from spiritual solace to discomfort. Garments can enforce uniformity or foster artistic expression. How do programmable garments express our bodies? Can fashion technology reorient not only our gestures, our wellbeing, our experience of others, but also our creative perspectives? Can fashion shelter us from others, from a dystopian future, or is it distorting the collective notions of ourselves? These artists and designers create fashion that – by using technology – is not only transforming silhouettes, but the entire fashion system. Experimental design processes range from collaborations with artificial intelligence to giving voice to communities, from bioengineering textiles and garments to integrating self assembly, from responsive garments to stunning hybrids of low and high-tech. Based on a deep reflection on what fashion has been, is, and could be, they create new fashion semantics and rhetoric – sustainable and with deeper purpose.

The artists and designers presented illustrate the possibilities and questions raised by accelerating developments in each aspect of the fashion process: creation, production, distribution, and consumption. Their impact on collective and individual imaginaries and experiences, and the rise of both new materiality and dematerialization allow us to sense an alternative future. A selection of works were created for the exhibition, such as the new designs by Freya Probst, BioBabes and KnitGeekResearch.

Curators: Sabine Himmelsbach and Katharina Sand



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hek.ch

Making FASHION Sense Educational activities

A comprehensive educational program accompanies the exhibition. There will be regular guided tours in German, English and French. Every Sunday during the exhibition, there will be a free tour (in German) at 15:00. Curator tours will be offered on 16.01.2020 (Katharina Sand) and 05.03.2020 (Sabine Himmelsbach) at 18:00h.

Thursday, 16.01.2020, 14:00-16:30: Growing Fabric - Workshop with Freya Probst

Roots are ubiquitous, yet difficult to observe under the earth. Freya Probst's root dresses reveal the growth processes and finely woven structure of roots - an underground aesthetic that cannot be copied by humans. In the workshop Freya Probst shows her experiments with different roots and their growth, which she influences e.g. by the positioning of the plant seeds or the limitation of the form.

Friday, 17.01.2020, 18:00-02:00: Night at the Museum "Fashion & Selfie"

What are you wearing? At HeK, the Museum Night visitors not only experience an exhibition exploring fashion and technology futures, but also a gigantic participatory selfie-exhibition, "Point of View", by the German artist Aram Bartholl, the seductive interactive portrait machine "LIMINAL" by the Canadian artist Louis Philippe Rondeau and a workshop for fashion accessories. The Geneva collective TheK-nitGeekResearch will be giving a live knitting performance as part of exhibition.

Tuesday, 21.01.2020, 18:30: Fashion as Behavioural Objects

Short presentations and panel discussion with Anja Cronberg (editor-in-chief Vestoj, London) and Christophe Guberan (designer and researcher, ECAL and MIT Self Assembly Lab) on fashion and behaviour. How does technology influence our physical and digital experience of fashion - and the creation of fashion? Does new materiality imply new experiences and awarenesses?

Moderator: Katharina Sand

Saturday, 01.02.2020, 10:00-17:00 Uhr: «BadLab – DIY or Dye» DIY Workshop on plant dyeing and toxicity in the textile industry

Workshop with the fashion designer Corinna Mattner (Hackteria - Open Source Biological Art).

BAD LAB is a collective laboratory for ideas and practices around plants. It consists of installations, library, screenings, workshops, cooking, sound and movement. Based on Lisa Biedligmeier's healing research, Maya Minder's fermentation practices and the concept of "mauvaises herbes" (bad plants) as developed by Anne-Laure Franchette in her research and installations, we wondered what a bad plant could be and how we could explore this concept together. We realized that observing a small part of the planetary garden could give us a better insight into the structures of a larger system.

What is a "Bad Lab" compared to a scientific laboratory? The BadLab focuses on research, not on getting results. We are interested in chemical reactions as well as the complex relationships between society and the environment. Think globally, act locally.

Sunday, 09.02.2020, 14:00-17:00: Family Sunday

We invite families to discover the current exhibition together, and to participate in a mini workshop. Together with electronic textile designer Sophie Kellner, we experiment with colour that changes with temperature.

Thursday, 13.02.2020, 18:30-21:00: Bits and Bites - Exhibition talk with Lela Scherrer

Swiss fashion designer Lela Scherrer frequently collaborates with designers and artists. Do new materials change the balance between individual and society? What is their value and potential? How do digital developments impact her work? We explore the exhibition in a joint dialogue with Lela Scherrer. Followed by the opportunity to develop an in-depth conversation, accompanied by refreshments.

Friday, 14.02.2020, 10:00-12:00: HeK+ work observations – encountering the contemporary digital art in a decelerated way

Every person perceives works of art differently. The aim of this workshop is to create a dialogue about a selected installation. This time, the focus is on Freya Probst's root dresses. We discuss fashion, patterns and sustainable materials.

Friday, 21.02.2020, 16:00-18:00: Presentation of the workshop "Sympoiseses" with Giulia Tomasello

The workshop takes place in cooperation with the HeK as part of the Masterstudio Design course at the FHNW College of Art and Design to accompany the exhibition from 17.-20.2.2020.

Sunday, 08.03.2020, 14:00-17:00: Grosselterntag

We invite all grandparents and their grandchildren to discover the current exhibition and a mini workshop together.

Sunday, 08.03.2020, 17:00-19:00: Interactive Fashion & Identity

Short presentations and panel discussion with Christiane Luible (director, Fashion & Technology, Linz University), Clara Escalera (artist, Madrid) and Ling Tan (artist, London). What future perspectives does technology offer for fashion creatives and wearers? How does fashion innovation impact society?

Moderator: Katharina Sand

Material room

Research Group Products & Textiles at the Lucerne University of Applied Sciences and Arts – Art & Design (HSLU)

In the material room, current visions, concepts and samples of innovative, sustainable textiles are on display.

Based on textile-specific expertise and a broad range of interdisciplinary know-how, the research group «Products & Textiles» conducts application-oriented research at the intersections of design, technology, materiality and sustainability.

Design and sustainability represent an essential field of research for the future. Materials, processes and products can be viewed and evaluated from a design perspective. The loop of material cycles must be closed, resource consumption optimized and the life cycle of products extended in a user-centered way. Together with partners from industry and research, methods such as life cycle assessment, stakeholder analysis, process analysis and qualitative interviews are used.

From banana fiber to textile raw material

Development of textile products with new sustainable natural fibers. The demand for textiles increases with population growth. One resource that has been researched less so far is the plant residue of bananas. Banana fibers are extracted and processed from the leaf shafts after the bananas have been harvested and are intended to supplement the limited supply of natural fibers. The interdisciplinary team is researching this raw material and evaluating its suitability as fiber material for textiles in the interior and for composites.

The Desnat project is part of the „Science & Design“ field of activity of the Gebert Rüt Foundation.

Gebert Rüt Foundation / FHNW University of Applied Sciences - Institute for Plastics Engineering / ETH Department of Materials - Complex Materials

Texcycle: From old clothes to new textile raw materials

The Texcycle project analyzes and optimizes the processes of used clothing recycling with the aim of closing the textile loop and devel-

oping the output into a new and high-quality upcycled raw material.

The «Texcycle» project is a collaboration between the Lucerne University of Applied Sciences and Arts and the companies Texaid and Coop. The aim is to generate an optimized raw material for high-quality recycling. In a first step, the current processes of old clothing recycling are analyzed and optimized for new areas of application. The project is based on the «Close the Loop» approach and thus on the question of how textile cycles can be closed sustainably and holistically. The raw material from old clothes that are no longer wearable is to be used in new areas of application.

Texaid AG / Coop Cooperative / Financed by Innosuisse - Swiss Innovation Agency

Compostable textiles

These material samples manifest a vision for «sustainable fashion». It encompasses the product life cycle of our clothing from its creation and production, through its use, to the recycling of the textiles into other materials or their disposal. The aim of the study was to optimize the textile value chain towards biodegradable materials. One key to sustainable use of textiles is product-user interaction: it specifies the desirable use of sustainable textiles and fashion and refers to the concept of Circular Thinking.

Sample series for utility textiles with long-lasting aesthetics have been developed that are suitable for composting, represent a sustainable living environment and meet market requirements.

STF Swiss Textile College / FREITAG Lab.AG / Financed by Innosuisse - Swiss Innovation Agency

Weblink Research Group products & Textiles

<https://www.hslu.ch/de-ch/design-kunst/forschung/produkt-und-textil/#?filters=1132>

Researchers: Andrea Weber Marin, Françoise Adler, Carola Bachmann, Franziska Born, Monika Burri, Brigitt Egloff, Cornelia Gassler, Joel Hügli, Martin Huwiler, Vivien Luong, Tina Moor, Isabel Rosa Muggler Zumstein, Claudia Schmid, Lea Schmidt, Alexis Schwarzenbach, Tina Tomovic, Anita Brigitte Wanner, Daniel Wehrli, Roman Wild, Benjamin Willi