

# Archaeology In Practice

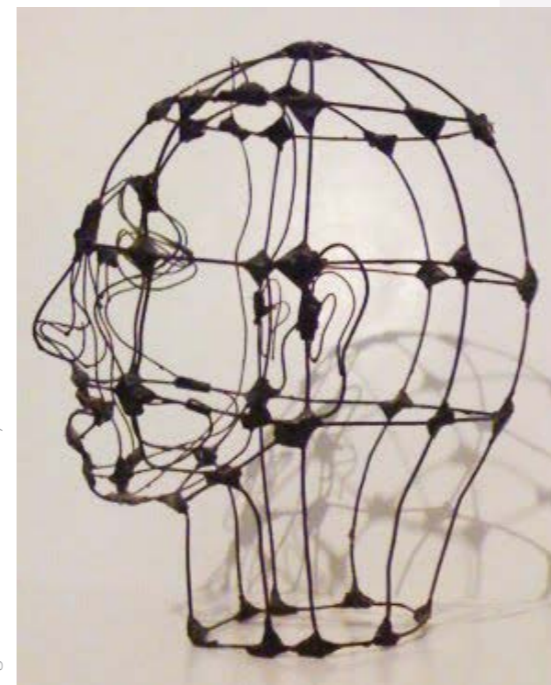
## THOUGHT STRUCTURE .

KNOWLEDGE

PRACTICE RESPONSE

[ WHAT IS IT THAT IS KNOWN AT THE TIME OF KNOWING ] .

Figure. 1. Sketchbook Entry.



# Foundation of Thought

## PRACTICE RESPONSE •

The ultimate reality for the practitioner and their practice is for their cognitive and behavioural activity to be considered as a priori knowledge. A foundation of thought is constructed in support of what is known at the time of knowing that aims to contextualise both theory and method of a lived reality of (doing) fashion practice as inquiry. This narrative (narrative 2) contextualises the multiple and synchronous reference points engaged with as the conditions of possibility (Foucault 1966 p.397; Kant in Gutting, 2005 p.36) privilege a reasoning of practice. As a journey of discovery the practitioner is to purposefully map a methodological paradigm that situates Foucault's (1969, p.27) archaeologies of thought as knowledge to be considered in support of a constructed narrative of practice.

This Voice ...

As a practitioner I am constantly confronted by my own insecurities. Why is it that I am unable to be both a theorist and a practitioner at the same time? Both seem to require a different thinking; a negotiated space that I need to purposefully place myself within and I cannot easily move from one to the other? It is as if two entities of me exist and when I am one I am not the other.

This constant state of anxiety, due to my inability to negotiate or call on these different thinking imperatives at will, tax any command that I have of my doing of practice. As a research practitioner I am constantly needing to (re)position myself in a space that is one and not the other.

What if the other of me is not there, does not return and I cannot speak of my practice, my theories or my knowing?

The other of me is someone I don't always know?

When I am one I am not the Other

WHILST PART OF WHAT WE PERCEIVE COMES THROUGH OUR SENSES FROM THE OBJECT BEFORE US, ANOTHER PART (AND IT MAY BE THE LARGER PART) ALWAYS COMES OUT OF OUR OWN MIND

*James, 1984 [1892], p.196.*

# Philosophy in Practice

## PRACTICE REASONING AND PRACTICE LOGIC .

In the context of fashion practice could the work of Alexander McQueen, John Galiano and other (conceptual) fashion practitioners achieve a discourse through Foucault's (1969) 'Author as Function' theory where the practitioner and artefact are considered distinct functions of practice? McQueen mastered many fantastical and revered collections but it is his mastery of practice reasoning that creates a future discourse of his practice. This philosophy of practice, to be understood and explored through a critical gaze of practice, suggests a thought system of fashion practice could exist in this context?

THERE IS CHALLENGE IN BECOMING A DEEPLY ENGAGED REFLECTIVE PRACTITIONER .

## This Voice ...

A fashion theme is often symbolic and culturally led as the practitioner merges the disparate histories of a time or a place or even the future histories beyond imagination of the now. What is the language by which fashion speaks? Is it a reconstruction of the mind's eye? In a cultural arena what is the importance of the conceptual proposition? I have concluded my fashion practice must have something to say if I am to achieve a cultural status beyond frippery of fashion as clothing.

The Victorian Art of The Tussie-Mussie

If art can be considered a spectator sport and an immediate form of expression, then fashion is now ready to be elevated and critiqued in the same way.



'The Bridegroom Stripped Bare' by McQueen (2002) exposed the practitioner's immediate thinking much like an artist transforms his canvas by a fluid set of unplanned brush strokes.

This immediate form of expression that captures fashion practice reasoning as it evolves intrigues me. A sense of practice knowing appears to take over my practitioner thinking and visibly my senses appear heightened. Can this knowing or rush be described, valued and captured and to be

evidenced through fashion's discourse cycle? There is a moment when practice happens and this moment is when fashion practice is in its virgin state and with no commercial pressure or judgement being placed upon it. A space that I am finding deeply personal, and up until now, tacit until after the fact.

The Language by which Fashion Speaks

# The Voice of the Practitioner

## Who Am I ...?

The voice of the practitioner is echoed in the work of Rogers (1995 p.27) and Maslow (1900, p.77) with their studies of the 'Peak Experiences' and Csikszentmihalyi (1990) who studied the 'flow state' recognising the sensation experienced by creative thinkers with intrinsically high motivation levels.

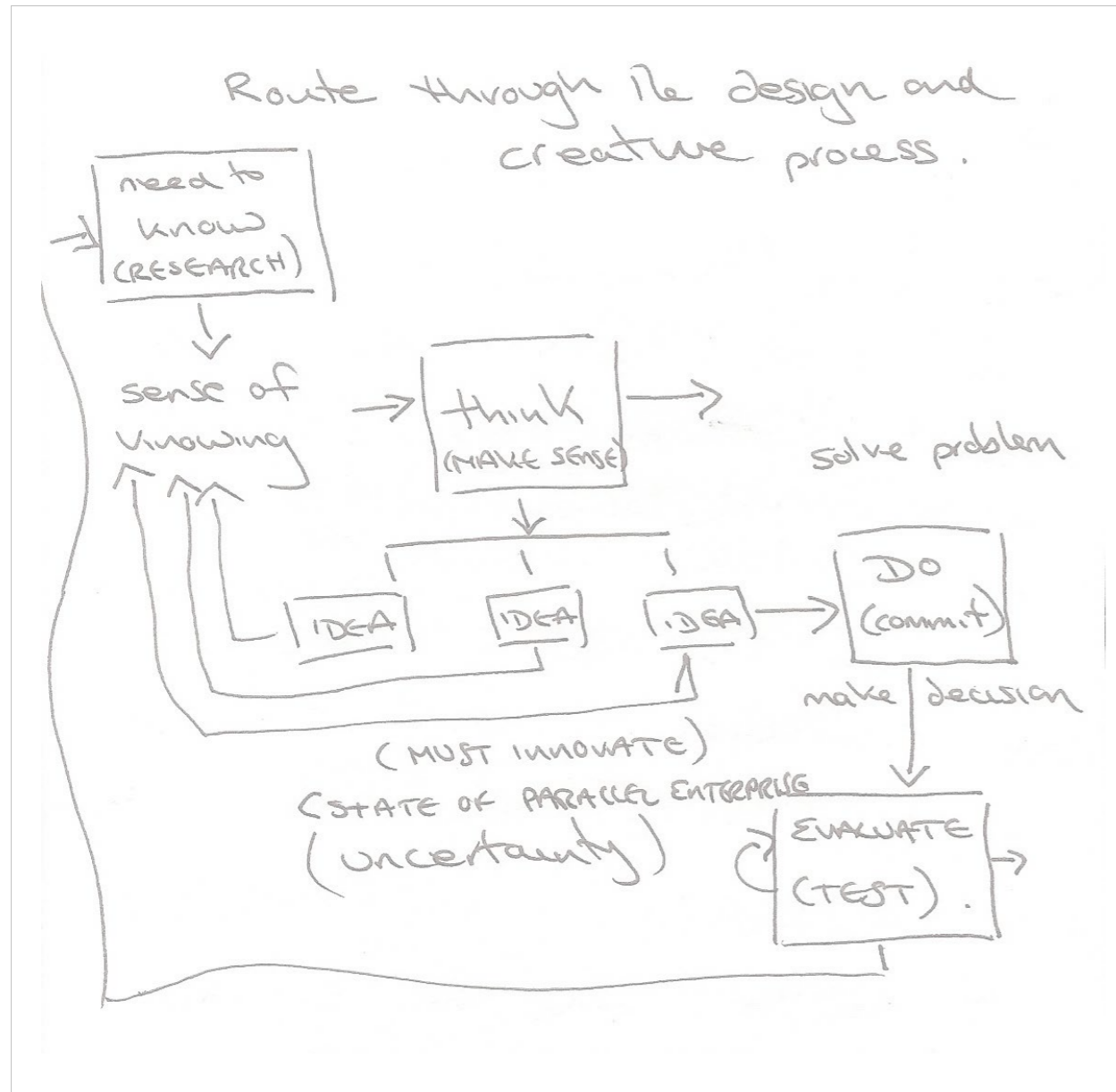


Figure 3. Sketchbook Entry.

I AM A **DIVERGENT** THINKER

MY REASONING AS KNOWING **CONVERGE** AS THE RIGHT OR BEST ANSWER APPEARS

I ENGAGE WITH **MULTIPLE PROJECTS** THAT ARE OFTEN SYNCHRONOUS AND DIVERSE

I AM A BIGGER PICTURE **THINKER**

WHAT APPEARS IN MY HEAD TO BE **CHAOS** DRIVES MY **INTUITIVE** HIGHS

I FEEL **BURDENED** AND **BLESSED** IN PURSUIT OF THIS NEEDING TO KNOW

THE TORMENT OF MY PRACTICE **PROBLEM** LEAD TO MY PRACTICE **SOLUTION**

I THRIVE ON DEEP **REFLECTION**

MY **ENGAGEMENT** WITH PRACTICE IS **COMPLEX** AND **LAYERED**

I NEED TO BRING **ORDER** TO COMPLEX **PROBLEMS**

THERE ARE ALWAYS SO MANY **ANSWERS** TO THE SAME **PROBLEM**

# Making Sense

## WHAT DO I DO ?

IT'S OK TO HAVE RANDOM THOUGHTS THAT BUILD CONTEXT AROUND A REASONING OF PRACTICE

This Voice ...

I need to draw what I am thinking and the immediacy of visual concept mapping as a narrative tool and mnemonic captures and contains the cognitive space that my practice resides? This Visual mapping is helping me to record, observe and make sense of my practice as it happens.

As diagrammatic comments concerned with what I think and do and how this thinking might be communicated and understood by others (the discerning spectator or critic) is facilitated by such a method of capture. A detailed trail of my practice thinking and doing can be argued with and commented upon by others (and me) for the purposes of constructing a knowledge of practice.

I am absorbed by such raw data and the sense-making that it might afford. Is this how I can begin to understand and align the theories of what I think, what I mean and what I do? A sort of parallel happening of my thinking and doing is emerging before me.

Visual Concept Mapping

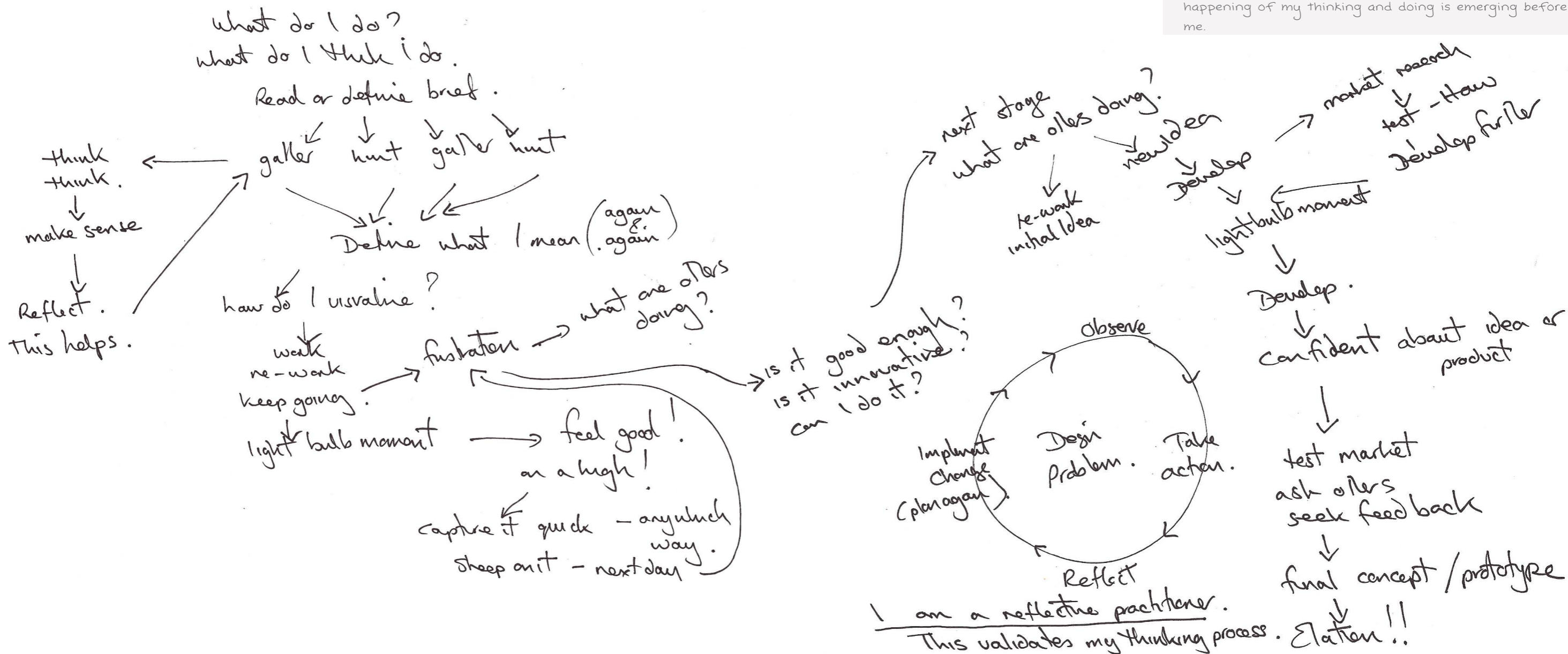


Figure 4. Sketchbook Entry.

# Sense Making

## DOING PRACTICE .

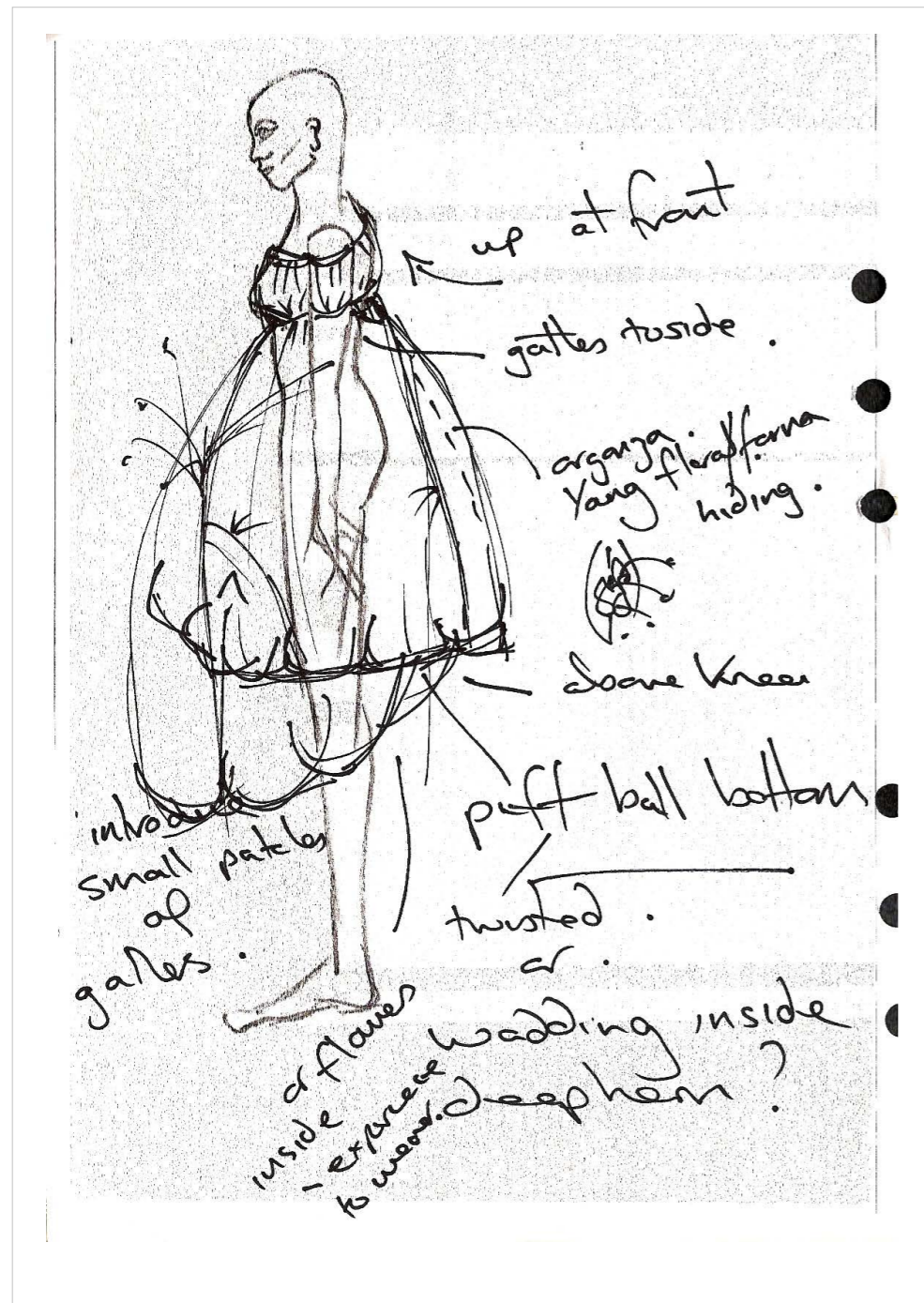


Figure 5. . Sketchbook Entry.

THE PRACTITIONER IS UNAWARE OF WHAT IS KNOWN AT THE TIME OF KNOWING



Figure 7. Sketchbook Entry.

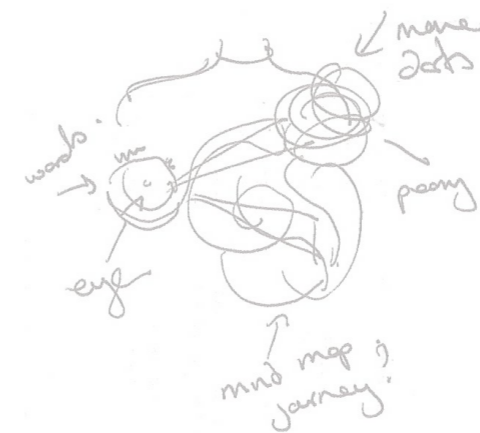


Figure 6. Sketchbook Entry.

## This Voice ...

I have learnt something about myself as a practitioner today. I have no idea what I am going to draw or design before 'it' happens and similarly no idea what I'm going to think, before my thinking happens.

My fashion practice journey is always an unknown path of momentary reasoning and reflection.

Are these my 'it's'?

These moments, as instances, are short-lived and often lost to an instance or moment's thought. The deeper my reasoning and reflection the more heightened my sense of knowing and the more productive I feel.

Maybe that is why I am often lost for words when speaking of my practice? My reasoning and reflection leave the moment they arrive and somehow belong to the other of me?

As I reflect on this way of working I ponder the significance of somehow fitting my thinking together. A sort of sense-making is needed that provides an evidence base in support of my practice reasoning. Do I need to make sense of what I do, know, mean in order to validate the next stage of my doing of practice?

I wonder if this is really possible?

I am finding challenge with the interrupting of my flow. When I do practice it is immediate and knowing. My thoughts are momentary and fleeting and some how happen simultaneously to the doing of my practice. If I stop and think for too long the moment is lost.

This is a journey of challenge as my thinking and doing of practice exist as implicit; a cognitive and behavioural space known only to me? My implicit reasoning and reflection as knowing need to be externalised if others are to interpret and understand my narrative of practice.

Again, I wonder if this is really possible?

Do others think, do and see as I do?

When 'it' Happens

This Journey of Challenge

# Visual Concept Mapping

## DIAGRAMMATIC COMMENT .



Figure 8. Sketchbook Entry.

The depth and complexity of my practice is to be communicated both visually and textually. With this in mind I am needing to explore various methods that visualise and capture the doing of my practice.

As a practitioner (I think) I read more (and remember more) from an image than I do when faced with a page of solid text. It makes sense that my sense making should be a simultaneous happening of image and word? I am not wanting to systematise my practice but to find a method where image and word can exist in the same narrative space.

My diagrammatic comments are making sense of and aligning with my thinking and doing of practice (as it happens).

These visualisation techniques are building a conceptual and taxonomic mapping in support of my reasonings and reflections (as they happen).

I am getting in a visual muddle. Capturing my practice as research and my research methodologies through visual concept mapping is emerging as complex and layered. My practitioner-self and researcher-self are at odds with one another. Each self exists with a differing imperative and I feel each are disparate cognitive functions?

I am challenged by their reconciliation and this often feels an impossible place to be, decipher and make sense of.

As a mnemonic of my thinking I feel a sense of relief in capturing each and every moment or reasoning of my practice in the hope that everything will begin to make sense. I have only a few moments to situate my practice thoughts in the context of my practice reasoning.

As time goes by a sort of theoretical positioning at any given time is emerging as I think and do practice at the same time.

The Practitioner's Comfort Blanket

A Visual Muddle

Situating Practice

A PARALLEL HAPPENING OF THINKING AND DOING IS EVIDENT

# The Engaged Practitioner

## THIS SEEING OF PRACTICE .

Friedman (2003, p.511), on discussing 'theory construction in design' suggests one of the designer's roles is as a critic to ascertain that the 'right problem has reached the right solution' during both the design process and 'post-solution analysis' stage. Solving the design problem is considered a dynamic, reflective and incremental process within which solutions are sought within variable contexts of hierarchical and longitudinal perspectives (the practice journey) in this context.

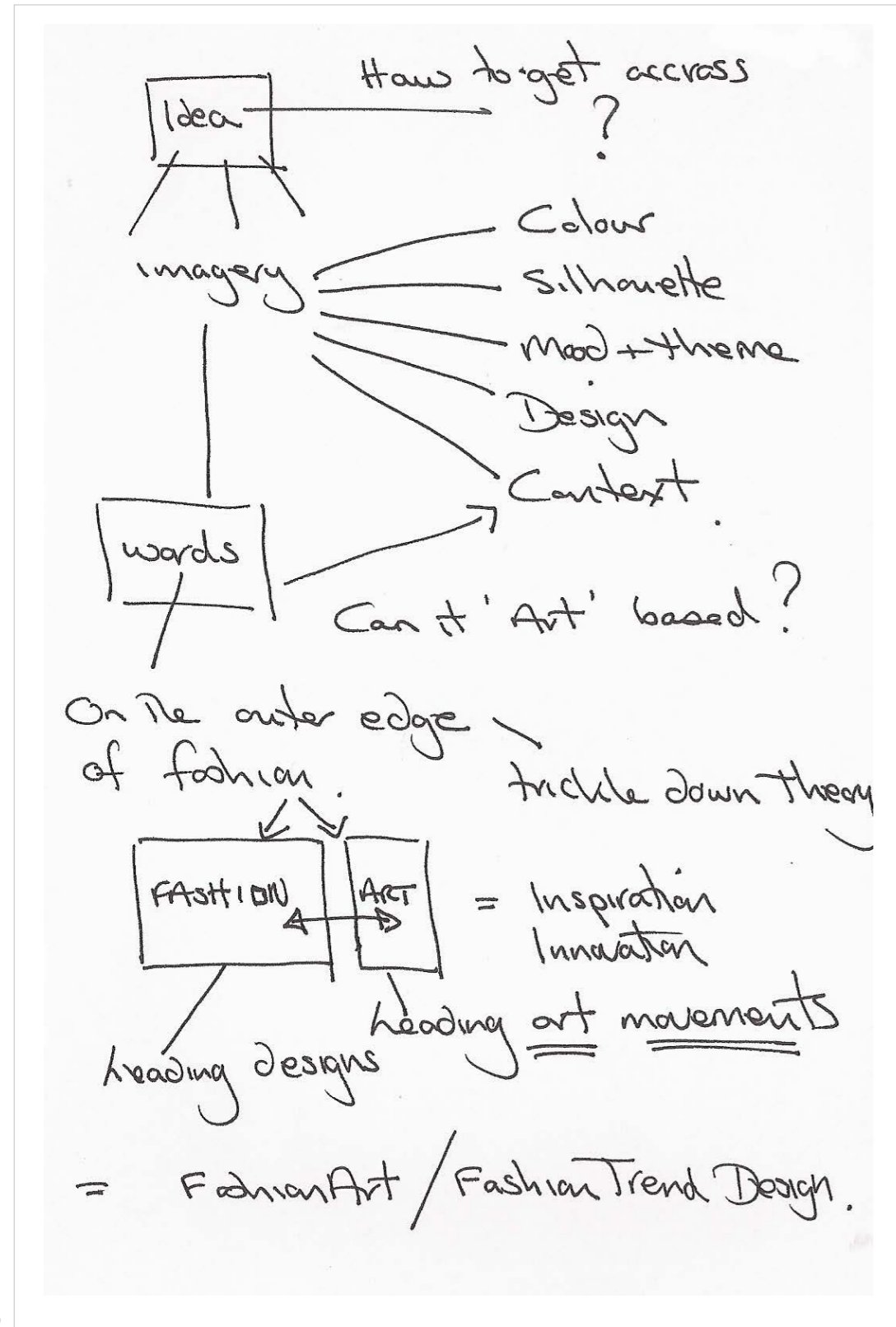


Figure 9. Sketchbook Entry.

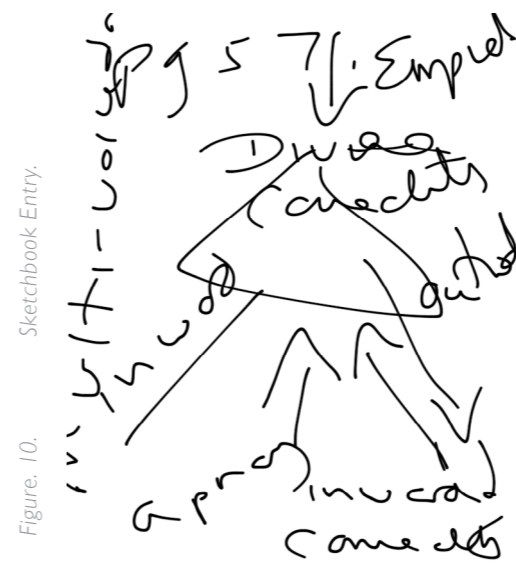


Figure 10. Sketchbook Entry.

THE PRACTITIONER CONSIDERS A SORT OF THEORETICAL POSITIONING AT ANY GIVEN MOMENT

The more I reflect, the more truth I have to reason with. Without these truths, as practitioner truths, there would be no reasoning through, in and of my practice. I now understand that the doing of my practice is externalised as truths and it is these truths, as tacit thoughts and actions of my practice, that a knowledge of practice can emerge.

Practitioner Truths

The narrative of my practice, as a lived reality, appears as momentary. It is these moments that I place value on because they are real to me. I am often caught unaware of what I know at the time of knowing and I surprise myself as I begin to discern that I know more than I have ever said or considered of my practice?

A Lived Reality

Is it because no one has ever asked or is it because I have never asked? I know now that I have never said? I am deeply engaged in the doing of my practice and a critical self awareness is emerging that is engaging with the truths of my practice.

As Van Gogh compared his brush strokes to a musician playing a violin, I ponder if such comparisons could be made of my doing of practice? Is the immediacy of expression experienced as any different? Is the mastery of practice comparable? Is it that this deep sense of engagement fosters a feeling of vulnerability? I feel stripped bare of my practitioner-self. I feel a nakedness that is revealing too much of me as I speak of my practice as I have never spoken of my practice before.

Immediacy of Expression

I am unnerved by the vulnerability that I am experiencing and of what might be.



# Philosophy in Action

## KNOWLEDGE PRODUCTION .

English (2009) refers to perception as a 'creative event' and this predisposition to perceive situated both particular and universal experiences as methods of sensory (personal), conceptual (universal) and relational (situational) communication.

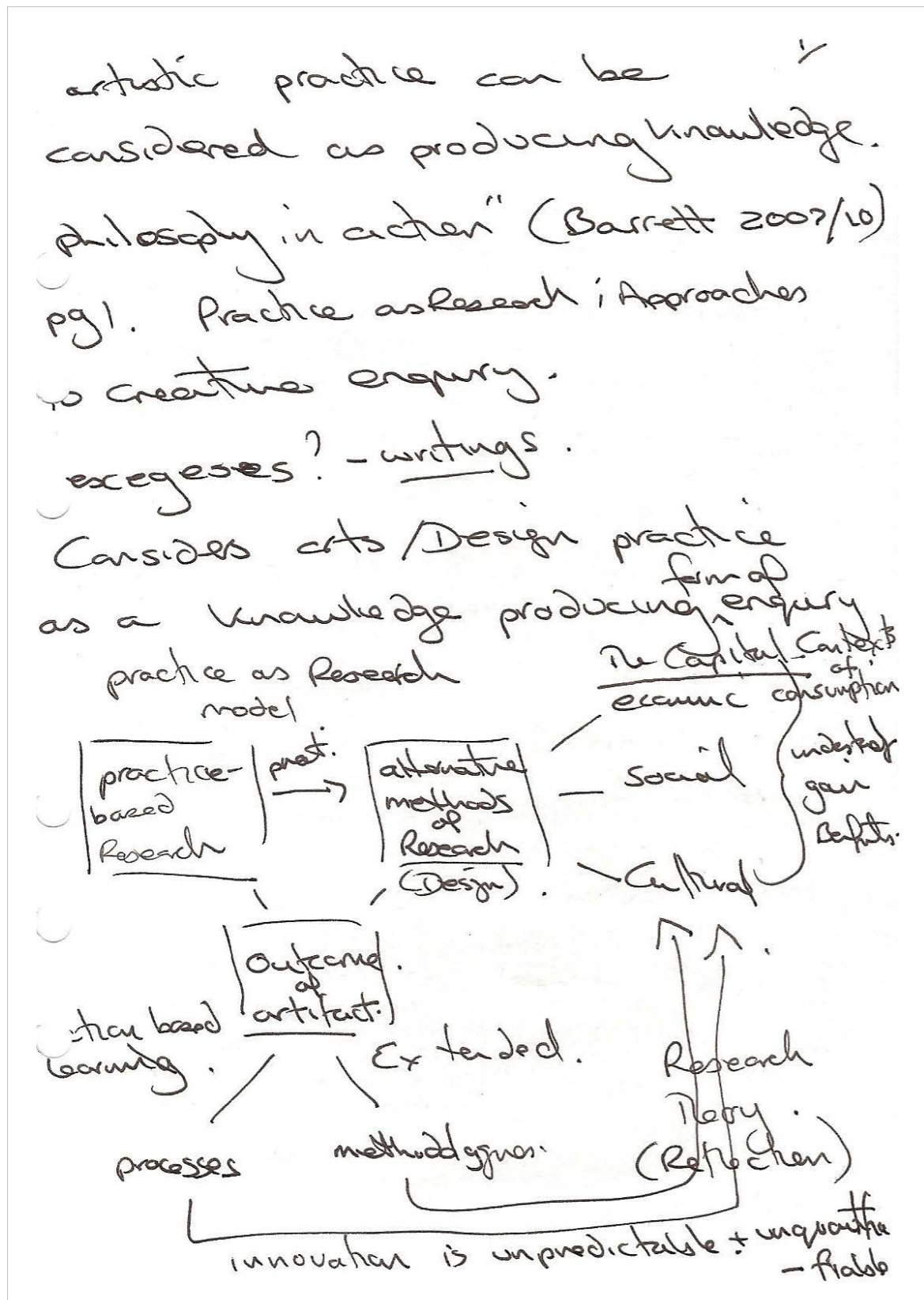


Figure 11. Sketchbook Entry.

THE NARRATIVE IS UNKNOWN UP TO THE POINT OF EXPERIENCE

Extending the Narrative Beyond Practice Itself

Moving In and Out of Practice

What if what I see and understand is abstracted (or constructed) from my reasonings and (as rational thought) becomes what is (meant)? Would this take the engagement of my practice beyond practice itself? In the simplest of terms, as a priori knowledge, is it that self critique (as reflective intent) is reasoned with by what I know and understand in the here and now of my practice?

A telling of my practice becomes what is as truth to the doing of my practice?

As I begin to experience a moving in and out of my practice I am able to separate my thoughts from my actions. Foucault's theory of 'Author Function' (in Rainbow 1987, p.108) helps me (as a research practitioner) to see what I do and to understand what I think I do (as a fashion practitioner). I have moved outside of myself, or so it feels. A sort of outside looking in, out, behind, forward, upward etc all at the same time.

It is easy to see how practitioners, as researchers, become distracted as what appears to be important is the object of study (the practice aesthetic). Perhaps this is the myth of practice as a research endeavour? Is it that we all do not fully understand because we do not know what we have never said?

I am having to keep reminding myself of the purpose of my practice as research. The construction of practice as process, as development, as knowledge is where the intelligences of the practices of the practitioner resides. I am constructing a narrative of my practice for others, and me, to discern.

# Theory in Practice

## WHAT IS PERCEIVED .

WITHOUT THESE **TRUTHS**, AS PRACTITIONER TRUTHS, THERE WOULD BE NO **REASONING**

DOING PRACTICE IS MORE AN **EXPERIENTIAL CONTINUUM** RATHER THAN A SUMMATION OF PRACTICE

A **THEORETICAL POSITIONING** SITUATES PRACTICE THOUGHTS IN THE CONTEXT OF PRACTICE ACTIONS

A **SENSE-MAKING** BEYOND THE EXPERIENCE OF LOOKING TO **WHAT IS PERCEIVED** BECOMES A TRUTH TO WHAT IS

THE **IMPLICIT REASONING** AND **REFLECTION AS KNOWING** NEED TO BE EXTERNALISED

PRACTICE JUST HAPPENS AND IS MOSTLY **TACIT** UNTIL AFTER THE FACT

IT IS THE **IMMEDIACY OF THOUGHT** THAT IS CAPTURED THROUGH A DOING OF PRACTICE

**IMMEDIATE REFLECTION** WHILST IN ACTION HEIGHTENS THE **SENSE OF KNOWING**

MOMENTS OF **KNOWING** EXIST AS **FLEETING AND COMPLEX**

## This Voice ...

I feel under pressure to perform and I cannot do this at will. My practice cannot be predictable or obvious. My imperative is the discovery of the new.

I am driven by an overwhelming need to innovate, and through this research experience, I realise this drive happens on many levels. The weight attached to what feels like an insignificant knowing has determined my practice theme, of which I am to build the context of my practice.

I am ready and I now know I know.

Discovery of the New

I am deeply engaged with my fashion practice as an awareness of both experiment and discovery unfold. This feeds my insatiable drive to be as innovative as I can be through my practice. Not as a researcher but as a practitioner who is driven and hungry for the new, the unconsidered, the untested or even the unthought of?

I need to find order in what appears to be a very chaotic and complex perception of my thinking and doing.

Experiment and Discovery

# A Thinking Journey

## As DISCOVERY .

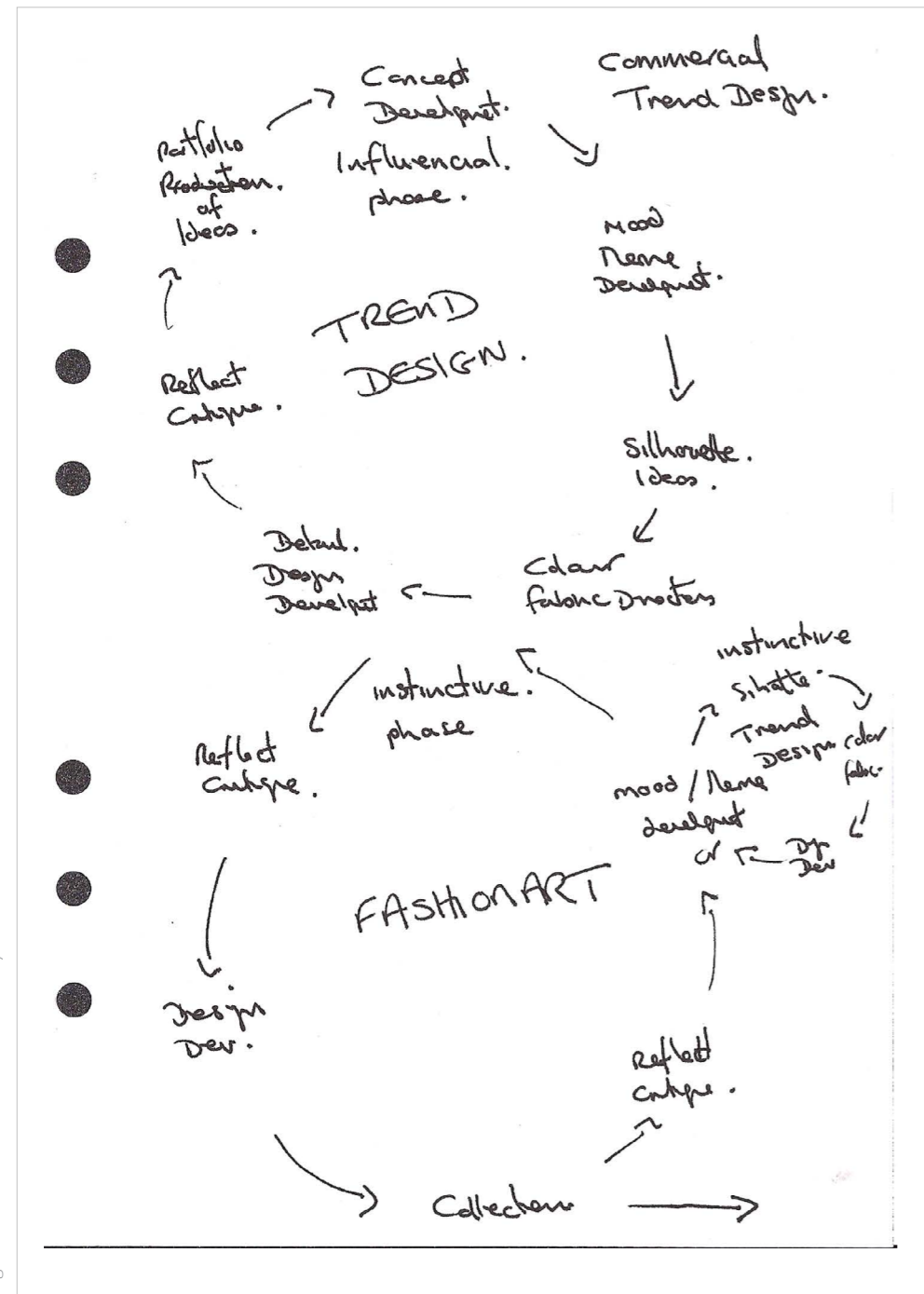


Figure 12. Sketchbook Entry.

The handwritten notes are organized as follows:

- modernity.** - social change - good times / bad times, Economy, Capitalism
- technology** - Communication, Knowledge economy, gadgets, performance
- Globalization.** - anxiety, Body, Self image, young old, political unrest, rest.

Below the notes, there are several lines of text:

- Fashion and image can articulate the worlds wants and concerns.
- Does it play on perception?
- Gilles Lipavetsky argues fashion is socially reproductive.
- Is this a recipe?
- The Digital Bubble. what will this look like - How will it influence our fashion lives?

Figure 13. Sketchbook Entry.

### This Voice ...

I ponder my thinking journey; a journey of truth. Will I make sense of my practice thinking and doing? Is it supposed to make sense? Will making sense of it all some how hinder the immediacy of knowing that my practice so intensely relies on?

I wonder if my research will (re) claim or become a tangible asset in support of the burgeoning knowledge that the discipline so needs? My personal imperative is that other practitioners can confidently respond and argue meaningfully with my research practice journey.

I wonder if others will recognise their practitioner-selves and the other of me that I make claim to?

THE MORE THE PRACTITIONER REFLECTS THE MORE TRUTH CAN BE REASONED WITH

I am constantly driven by a need to make sense of it all? An obsessive want to capture thoughts and moments as they happen and, although daunting, this sense-making is materialising as empowering. My sense-making is becoming an asset to my practice happenings. My reasoning, as knowing, now has a voice; A voice not based on whim or wit but one that makes claim to a reasoned knowing of my practice; a truth to what is.

I am overwhelmed by the enormity and complexity of what I think and what I do. What if I miss something in a moment when there is just too much thinking going on in my head? This pursuit of sense making is a daily burden and hinders my creative flow or so it feels.

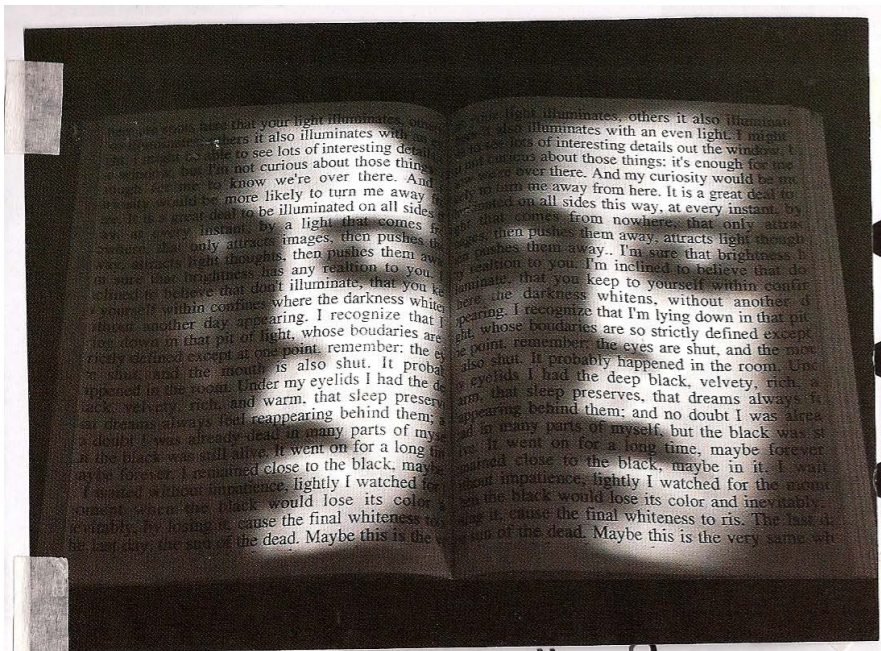
As I engage further with my practice I am surprised by what I didn't know that I know.

A live and iterative journey

Deep Inside my Research Methodology

# Contexts of Experience

## VISUALISING ENGAGEMENT .



Do the words matter?

The work of Gary Hill works with images and sounds to encourage the feeling of physical presence. The art works, although static interact with the senses of the viewer. 'Momentary' scenes of interaction are powerful vehicles.

Figure. 14. Sketchbook Entry.

THE GAINING OF SUCH INTENSE ENGAGEMENT OF OTHERS EXTENDS THE NARRATIVE BEYOND WHAT IS MEANT TO WHAT IS UNDERSTOOD

### This Voice ...

Gary Hill (2009) worked with images and sounds to encourage the feeling of physical presence. The art works, although static, engage with my senses and the viewing experience is appearing more meaningful as a result. My momentary engagements with image and word become emotionally charged experiences of looking.

Is it that the gaining of such intense engagement of others extends the narrative beyond what is meant. A sense making beyond the experience of looking to what is perceived by the spectator (and this becomes their truth)?

New understandings emerge as the spectator constructs a way of seeing that might not have been considered before. This way of seeing could contribute to a more empathic understanding of what is seen, meant or understood of practice?

I was reading 'Strangeland' whilst on the train to London the other day. I am intrigued by the honesty and openness of Emin's writings. Her life and collective thoughts are laid bare for all to see and make comment. These are Emin's truths.

Why am I able to confidently exhibit my (visual) practice aesthetic (as artefact) but I am not so willingly sanguine that the exposition of my inner and deeper thinking and doing are to be so freely or easily expressed?

My inner-most fear is to be caught out, in fact found out, that I am not who I claim to be? I waver of any measure that might be placed upon me yet my practice is my truth and is more able to speak of me than I. My practice moves outside of me and at the same time is an extension of me. The other of me speaks a truth to what is seen, meant and understood of my practice.

Perhaps my fear is unfounded as I now know of the other of me; the other of me who can speak beyond my practice and make claim of my thinking and doing.

My confidence is harnessed as I begin to understand the place that my writings and procrastinations have of my research. An inner confidence is emerging as I understand more of what I know that I have ever said?

Do the words matter?

Tracy Emin's 'Strangeland'

# Reasoning of Practice

## A NARRATIVE SPACE .

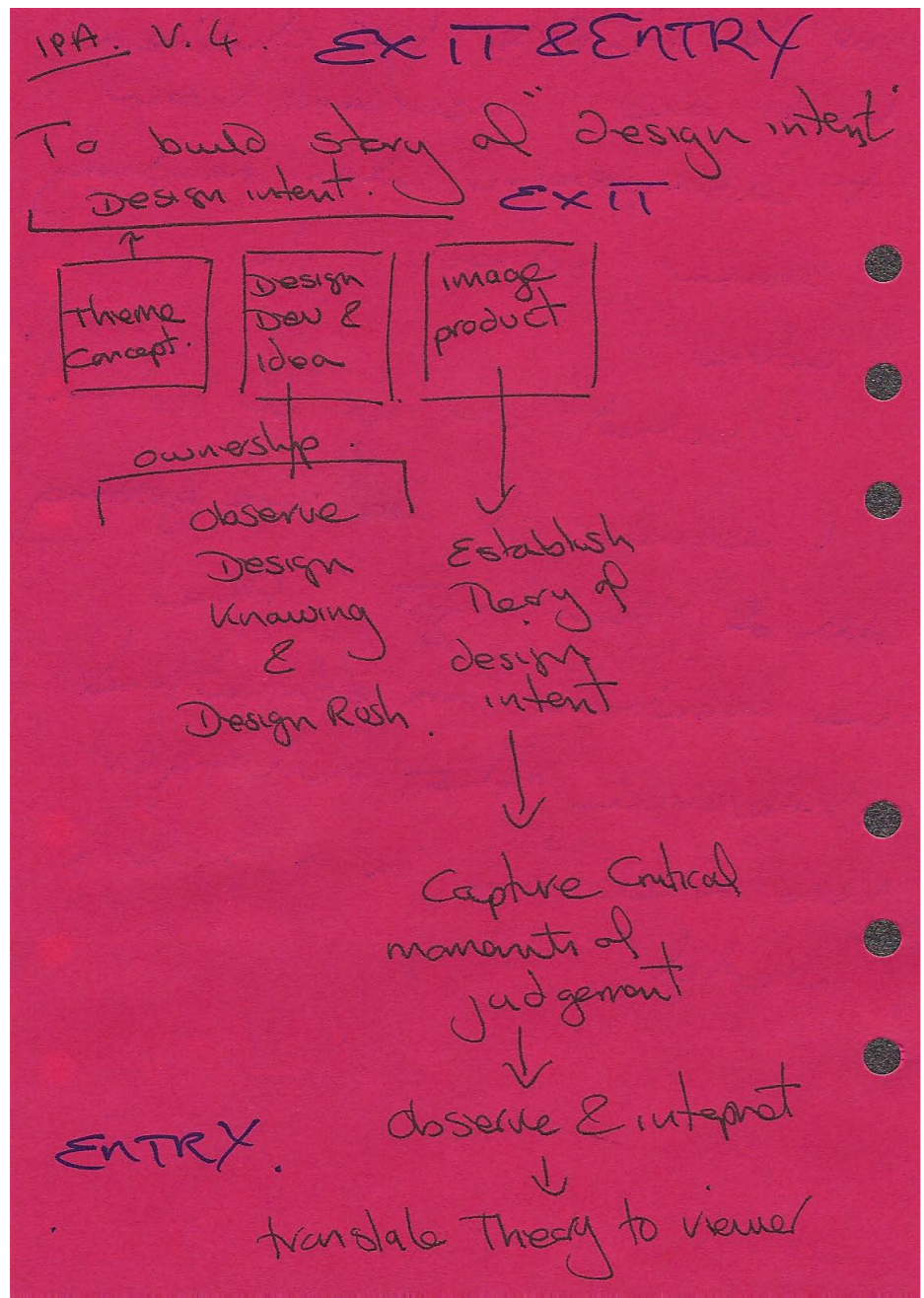


Figure 15. Sketchbook Entry.

[ THE TACIT SAID IS THE KNOWING OF PRACTICE YET THE PRACTITIONER IS LEFT PONDERING HOW THEY KNOW WHAT THEY KNOW ] .

### This Voice ...

Practitioner reasoning seemingly indulges my conversational space. As a practitioner I am driven with obsession until the practice aesthetic concludes with the answer I am looking for? This conscious reasoning, as a tacit knowing of my practice, is never said, never put into words therefore no record of my doing of practice ever exists.

This unspoken, unreasoned, unknowing of my practice passes by without a moment's thought or spoken word. When I am deeply engaged with my practice the words do not flow and, at best, seem unimportant and not even an imperative to the knowing of my practice.

This tacit said is the knowing of my practice yet I am left pondering how I know what I know? I just seem to know?

A Reasoned Knowing

Today I made sense of a practice problem. I have been avoiding developing one of my practice pieces as I did not have or could not find a practice solution. The constant looking without really knowing what I am looking for to solve my practice problem is frustrating to my daily endeavours.

It appears that I regularly move into a state of avoidance before I can do practice. This state of not doing is unproductive and some times demoralising but very much part of my practice life. It is a cognitive space that feels dark and unproductive.

As I reflect on my experiences of not doing as a problem that needed to be solved I am more conscious of the process of my practice. By acknowledging my not doings I move more freely through my doing of practice to solve my practice problem.

Practice Avoidance

[ THE PRACTITIONER JUST SEEMS TO KNOW ] .

# Flow

## AVENUES OF THOUGHT .

Figure 16. Sketchbook Entry.

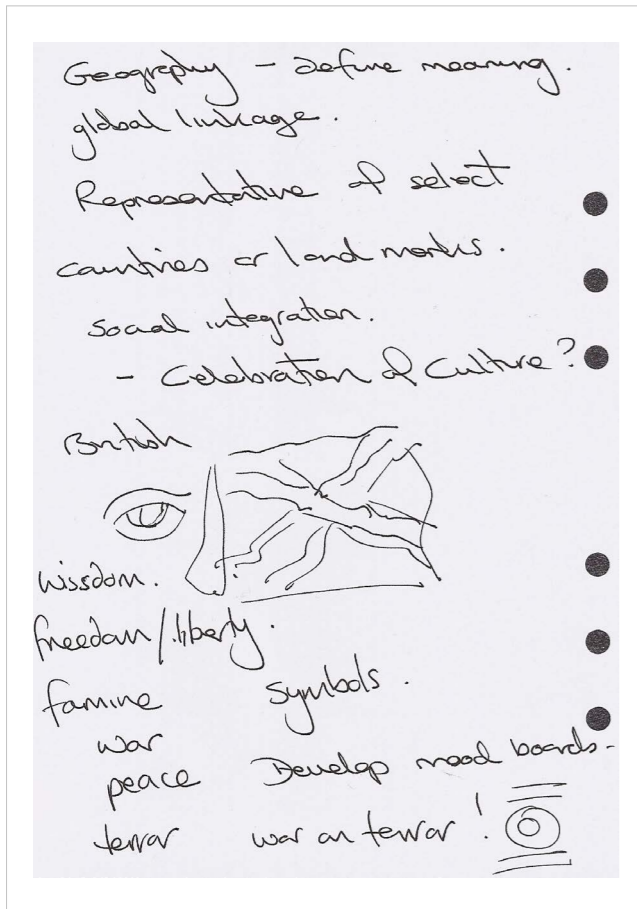


Figure 17. Sketchbook Entry.

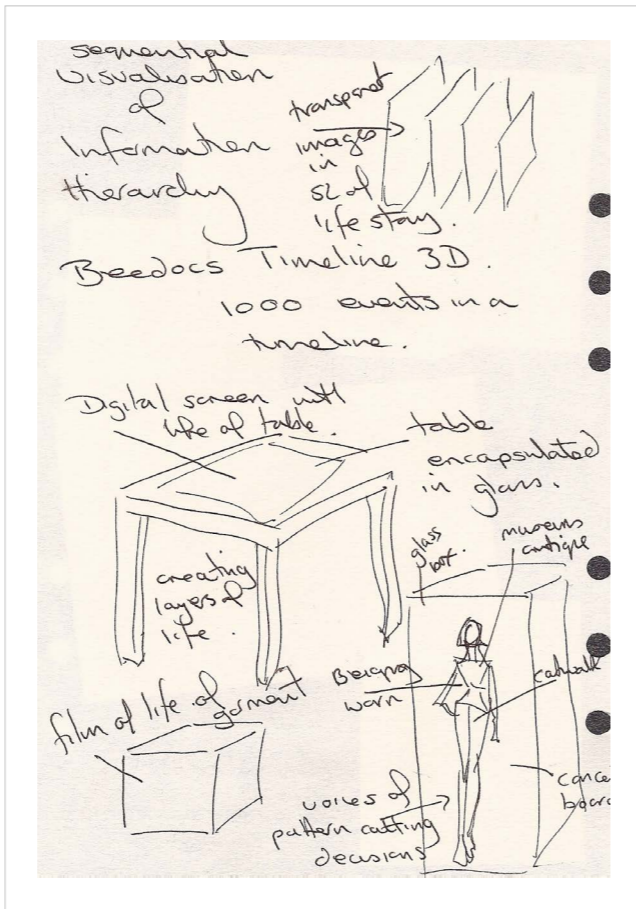
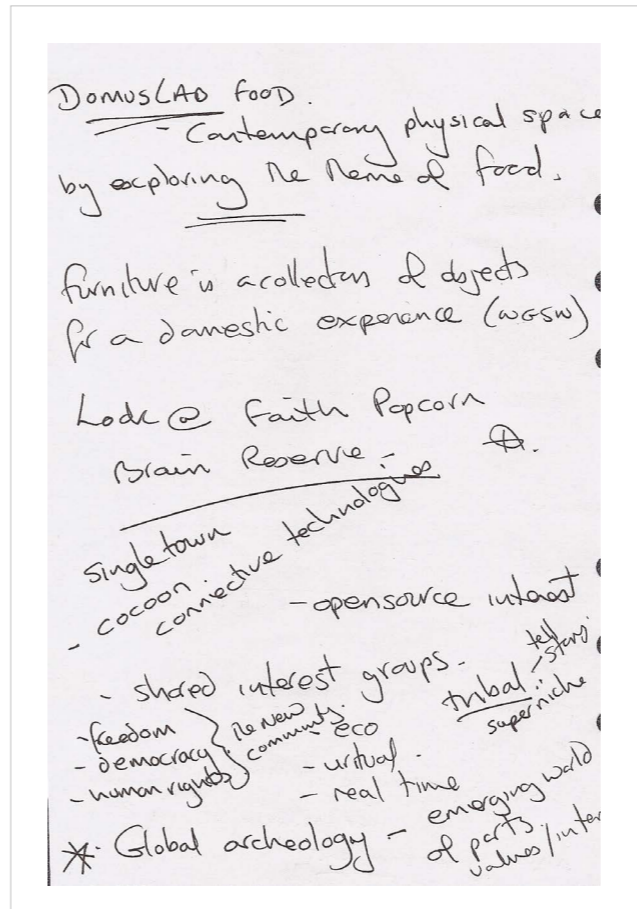


Figure 18. Sketchbook Entry.



## This Voice ...

I am aware that my ideas or intuitive knowing can seemingly vanish in the very moment that they appear. If I do not capture my knowing either visually or in the context with which they were first considered then they are no more. These intuitive moments exist as fleeting and complex reasonings and unless I make sense of these moments as they happen they do not make sense as they did in the very first moment they were experienced or even perceived?

Intuitive Knowings

THE VISUAL METAPHOR SOME TIMES A SCRIBBLE, A DOODLE OR A SKETCHED THOUGHT AS MNEMONIC OF WHAT MIGHT BE IS A COMMITMENT TO THE YET UNKNOWN BUT INTENDED

I surround myself with mnemonics that get channelled into a variety of thought avenues. The expectation of my practice as research is to make sense of it all. Critical to the innovation embodied within my practice aesthetic is the need to ensure that I capture every avenue of inquiry and place it within the context of my reasoning.

Is it that my practitioner truths are abstracted reasonings?

In a moment of solitude I am daunted by this prospect. As I move through my journey of practice I am more convinced of the relevance of my research as through, in and of my practice.

My journey is compelling and augmented by what is. Moments of knowing are making sense of my sense making.

Thinking about practice as Research

# Unknowing Knowing

## OF WHAT MIGHT BE .

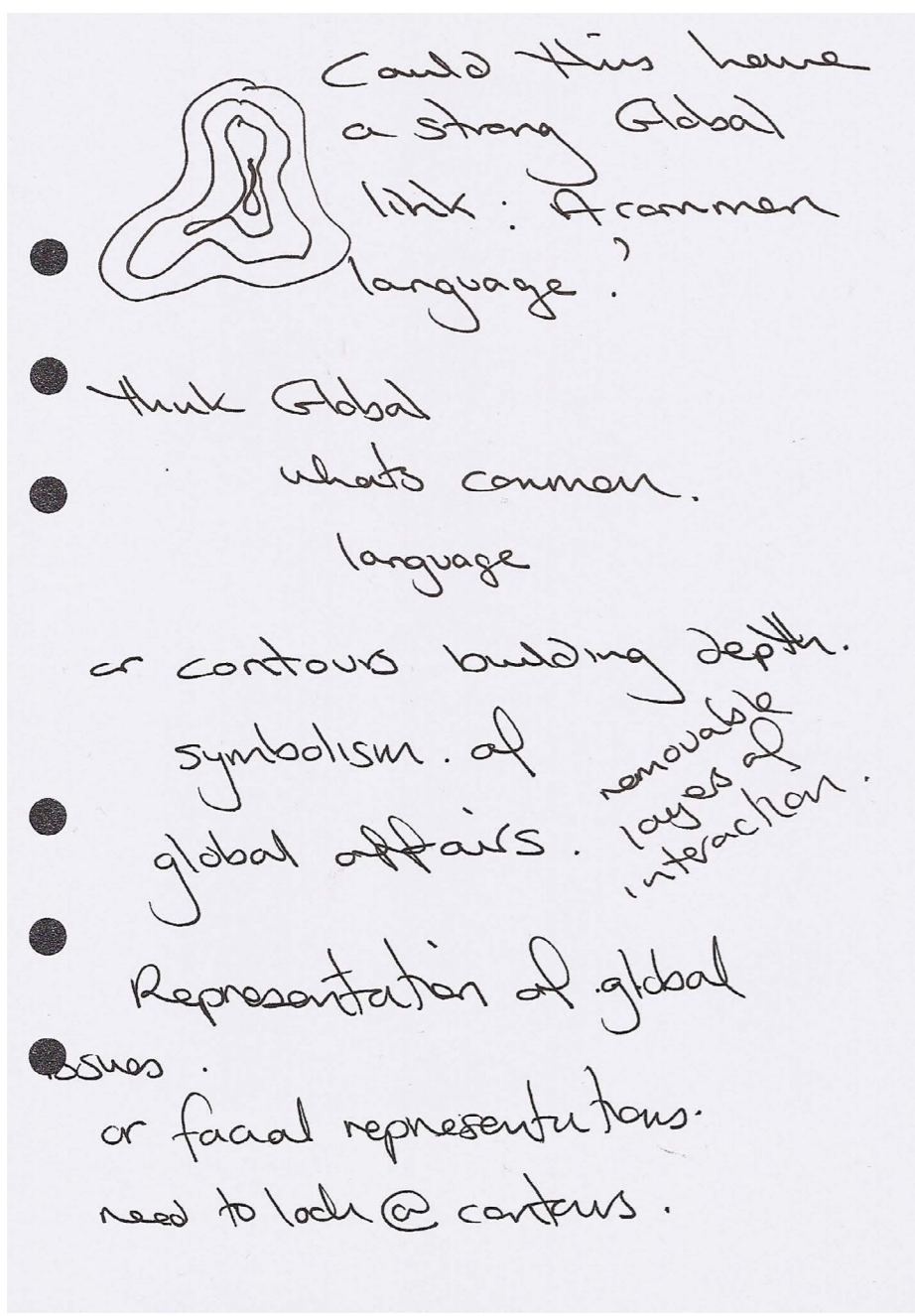


Figure 19. Sketchbook Entry.

[ A COMPLEX EXPERIENCE OF PRACTICE UNKNOWING KNOWING IS PERCEIVED ]

Appearing as Chaos

Does my practice as research appear as chaos? I work through piles of this and piles of that in moments of deep engagement. Once I perceive order then what I once thought of as vital is often discarded or demoted. Just as often. I can not even recall what 'that find' meant to me in the first place? This cycle of hunting and gathering of all things unknown feeds my craving for what might be.

I don't know what I am looking for until I have found it. I cannot practise without having read, written, sketched and translated into 3D somehow together all at the same time?

There is no end only new beginnings? I can't stop looking beyond what it is that I see?

My thinking and doing are tormented by my not thinking and doing.

This Thick Sense of Practice Unknowing Knowing

Integral to my practice are the simultaneous acts of reading, writing and visual translation. The constant juggling and insatiable craving to fill my mind with rich source material has unwittingly required of me a level of deep reflection. The visualisation and translation of my thoughts and actions, as they happen, are to be constructed as visual comments determined of a moments contextualisation.

I am constantly pulling and pushing myself through a thick sense of unknowing knowing to visualise and translate my practice in order to know or understand what is meant. These visual and textual translations capture my reasonings, my truths, as they happen.

Will this way of perceiving or seeing construct a theory of my practice - I just don't know? My mind is full and I cannot see further than the chaos in my head. This is not just a dark place but a quagmire of a thick unknowing knowing.

# Multiple Reference Points

## PERCEPTION OF WHAT 'IS'

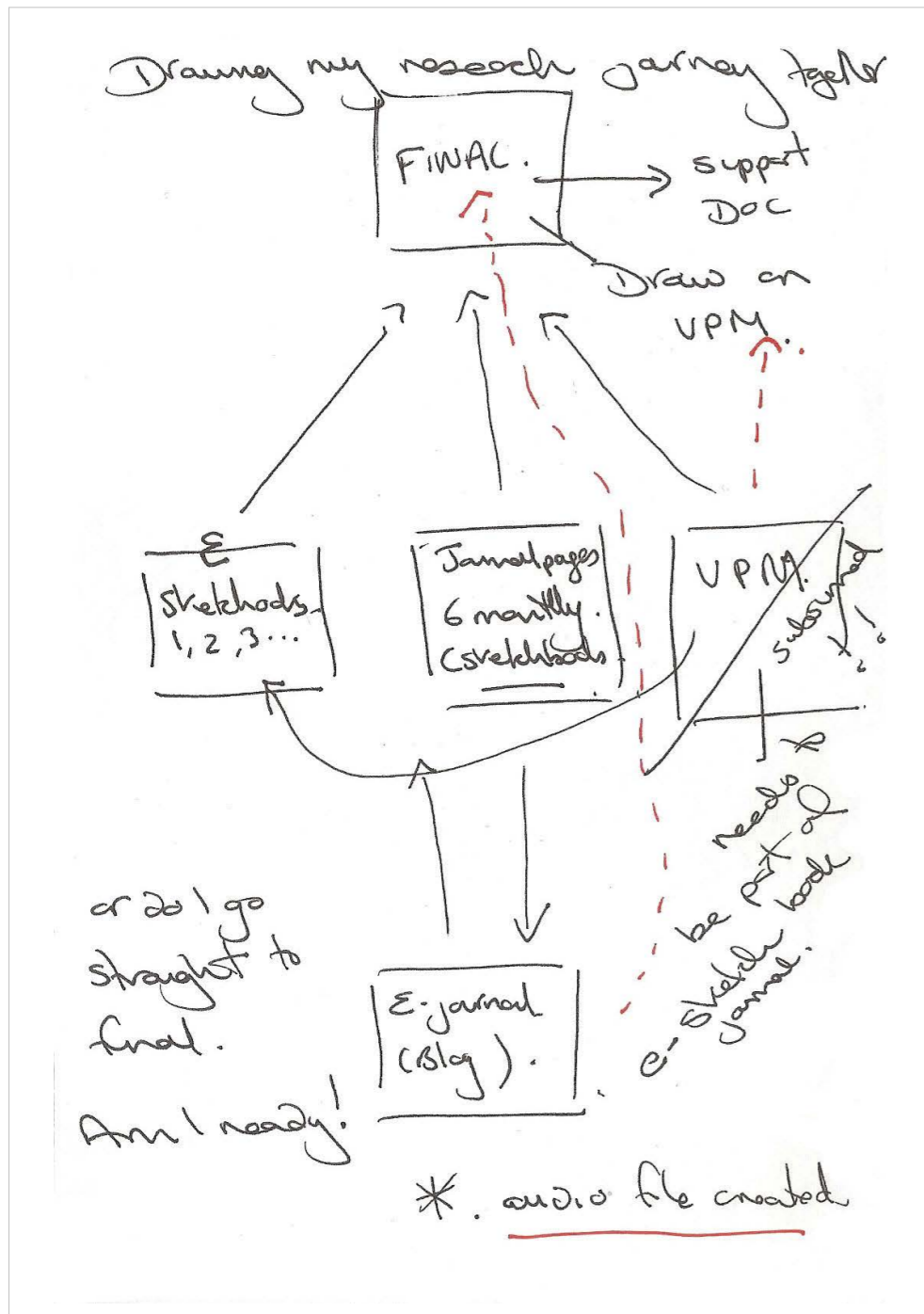


Figure 20. Sketchbook Entry.

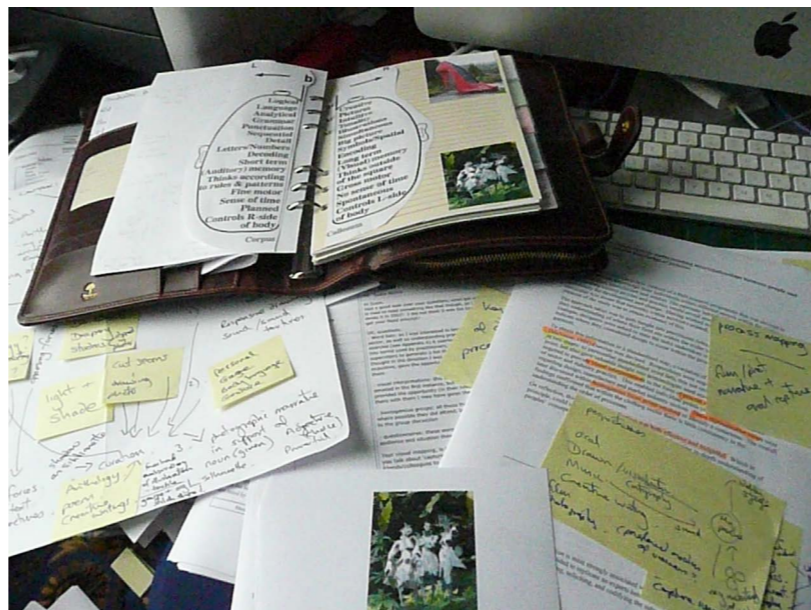


Figure 21. Sketchbook Entry.

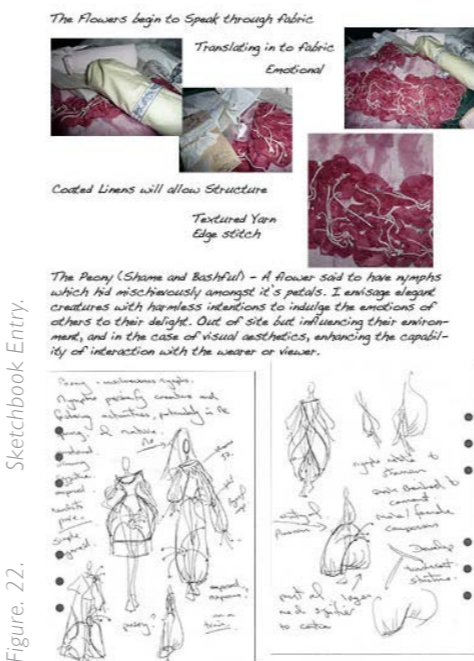


Figure 22. Sketchbook Entry.

I recognise, through the experience of practice, that the visualisation and translation of my practice is beginning to reveal the evolution of my practice as process (practice development), practice (practice conclusion) and knowledge (practice response). This feels like a complex and layered framework that I am attempting to visually map in describing what I think I do as a fashion practitioner. I am still not sure though and I wonder if this is a different experience for every practitioner?

Will other practitioners recognise the journey of practice that I have undertaken? Will the triangulation of my visual and textual pondering and meandering open a door for others to relate and talk freely of their practice knowing?

This block that I am experiencing is getting in the way of my creativity. I am a fashion practitioner and not a computer programmer, graphic designer, filmmaker or photographer. How can I become an expert in all of these practices to ensure understanding of my research practice and that the aesthetic values are not compromised.

I am generating numerous visual maps that just seem to help make sense of my thinking and doing. I need to determine a way of capturing how, what and why I do what I do and that this will make sense to others (and me).

Why is it that I, or even all practitioners, thrive on thinking such complex thoughts? I exist in a constant state of angst and I need to find order.

Unknown up to the Point of Experience

Frustrations of the research journey

AS THE PRACTITIONER RESEARCHER BEGINS TO RECOGNISE THE RESEARCH PRACTITIONER, READING, WRITING AND PRACTICE BECOME A SIGNIFICANT ONE

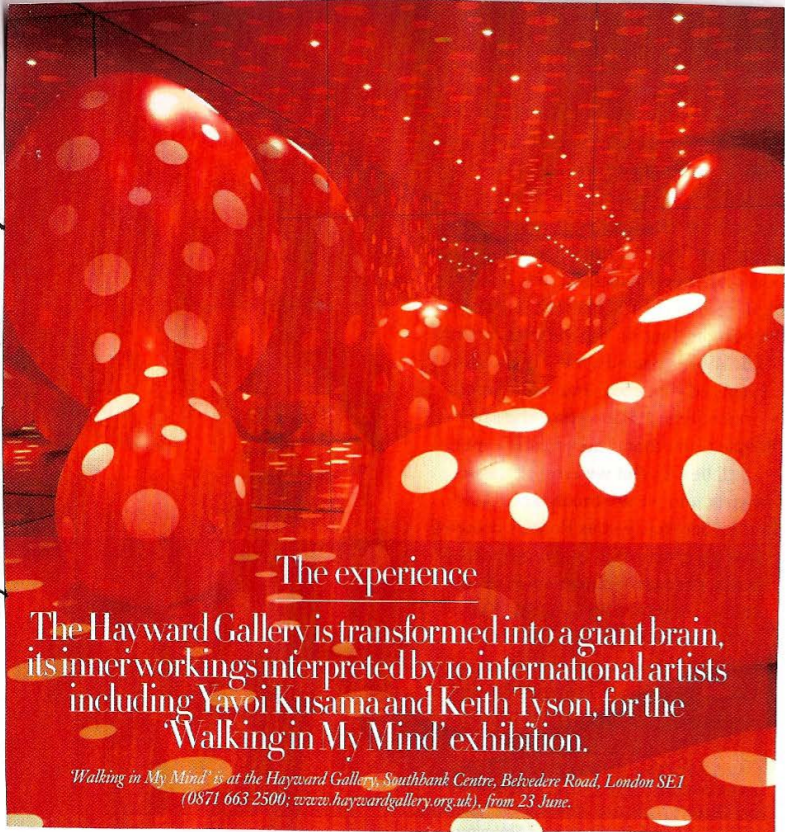


# As Knowledge

## THIS SEEING .

As the act of seeing comes before words (Berger, 1972, p.8) and we choose to see what we look at, then Barthe's (1967, p.4) structured semiologies concerning image-clothing and written-clothing argue that a taxonomy of given and received knowledge (understanding) exists as endless situational and relational possibilities. In Barthes' (p.5) view the constructed contexts of fashion practice (as image) are united by distinct structures of technological, iconic and verbal difference that exist as forms of seeing by the spectator: Could this seeing somehow be viewed as knowledge in both situational and relational terms?

Visual / Interpretive / Experiential



The experience  
The Hayward Gallery is transformed into a giant brain, its inner workings interpreted by 10 international artists including Yayoi Kusama and Keith Tyson, for the 'Walking in My Mind' exhibition.  
*'Walking in My Mind' is at the Hayward Gallery, Southbank Centre, Belvedere Road, London SE1 (0871 663 2500; www.haywardgallery.org.uk), from 23 June.*

This looks like a great experiential advertisement... Makes me realise my thing is in tune with the current movement or fascination with 'Experience'. This clever use of light and mirrors intrigues the senses.

Figure 24. Sketchbook Entry.

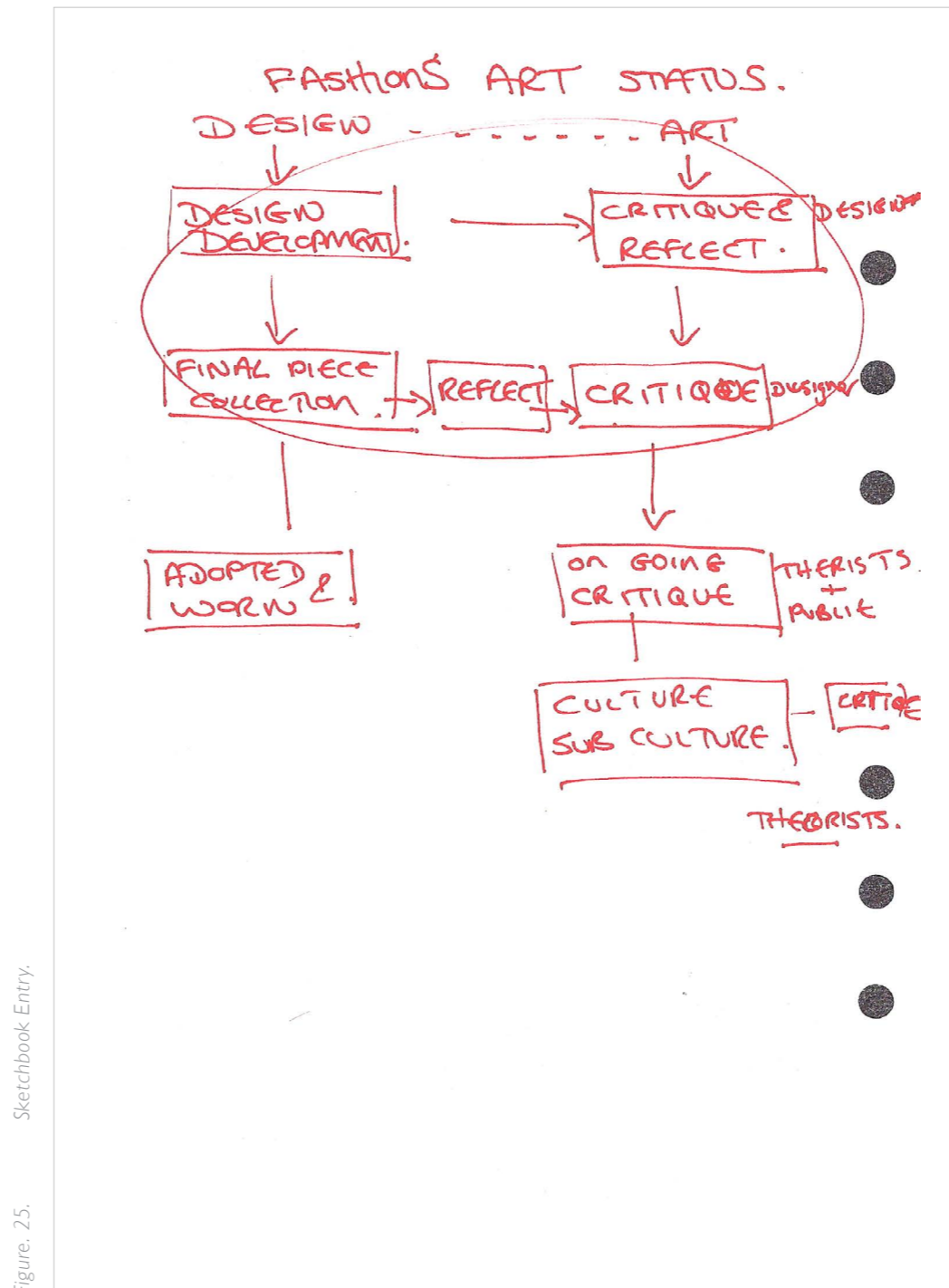


Figure 25. Sketchbook Entry.

## This Voice ...

I am guilty of looking to the arts to situate my fashion practice in a cultural context. As I critique my early reflections it is evident that I look to the arts for comparables, understandings or even associations with it. Am I searching for a justification of my practice or a cultural measure and value beyond it's intended function or purpose?

A tension exists between my practice and my practice aesthetic. My thinking and doing of practice share a cultural integrity with the arts and it is this entanglement of my practice and my practice aesthetic that confound me. The two are not the same and exist as separate functions of practice.



Figure 23. KUSAMA, Y. 2009, Adventure into the Artist's Imagination, Walking in My Mind [Mixed Media], Dots Obsession, 2006 edn, Hayward Gallery. February, 2011.

The cultural position of fashion practice is considered little more than it's very mise-en-scène and I now know more needs to be said of the never said.

My making of garments as wearable should not compromise my cultural claim to the doing of my practice.

Looking to the Arts

Cultural Claims

THOUGHT AND ACTION COLLIDE IN A NARRATIVE SPACE

# Becoming Inspired

This Voice ...

Having further explored the reflective practice process and on becoming a reflective practitioner I now value the capturing of my actions based on what I see, mean or know, how I have arrived at what I see, mean or know.

The process of reflection is cyclical and appears magnified by the addictive nature of my visual and text-based capture. I feel like an addict looking for his next fix. I can't stop thinking and doing.

What do I know NOW that I know what I know?

Something to say

My fashion practice as research is a responsive document comprised of my practice reasonings.

The cultural and or social linkages that I am making are a response to the etiquette that the Victorians adhered to at the time. My practice development portrays these cultural notations as a story of fact, albeit a romanticised version as interpretation of a coded language used at the time.

Is it that fashion practice needs to have something to say?

Cultural Ambition

I reflect on my starting point. How do I as a practitioner make sense of what I see, mean or understand? How does the spectator see what I, as the practitioner, see? Constructing a fashion narrative in this context might be considered as theatre as the propensity for storytelling has become commonplace and an expected norm in a contemporary context of fashion as a celebrated spectacle.

I am not wishing to make theatre nor would I want my practice to be considered in this way.

My practice is to have a voice, a meaningful dialogue for others to interpret. The symbolic contexts are emergent and experimental yet have only a small part to play in the cultural ambition of my practice as research. My research practice and my practice aesthetic are now separate functions that contribute to my doing of practice.

THE TELLING OF PRACTICE BECOMES 'WHAT IS' AS TRUTH TO A DOING OF PRACTICE

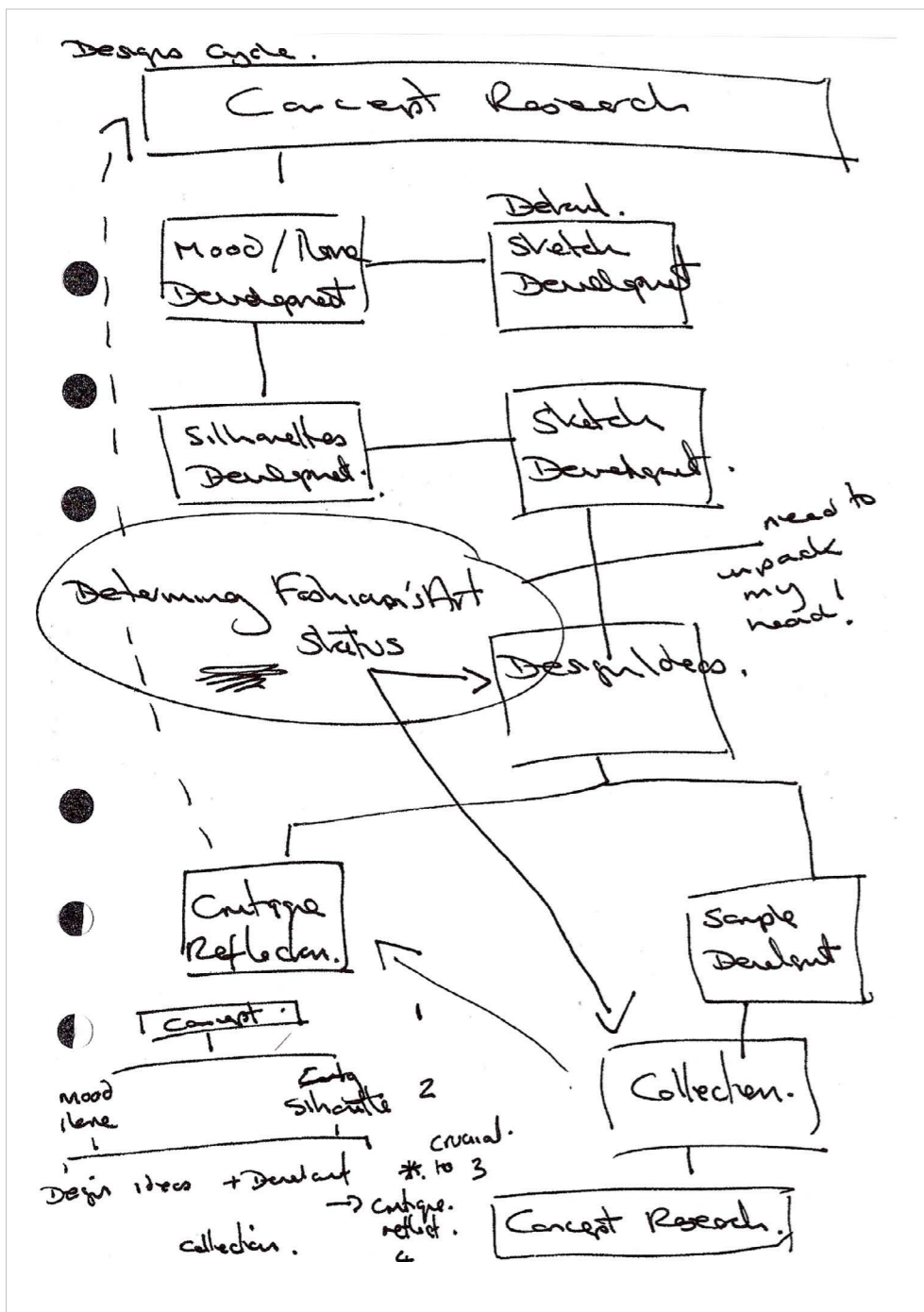


Figure 26. Sketchbook Entry.

# Intuitive Knowing

## WHEN 'IT' IS RIGHT .

Dogantan-Dack (2008) investigates 'Qualitative Transformations' in chamber music performance and suggests the cognitive awareness of the performer is heightened during a live act or performance. Dogantan-Dack (2010, ESRC) discusses the 'magic' that happens when she plays music in a live stage setting and questions the emergent conditions that bring about the transformation. These cognitive claims share similarities with a knowing or rush as a phenomenon experienced through practice that is often tacit and intangible. Dogantan-Dack (2010) describes this cognitive awareness as a 'magic' that heightens or increases 'expressive freedom, affective involvement and unplanned creative interpretative choices'. These lived experiences as performed functions of practice are often considered as intuitive private moments and are rarely seen or captured during the process of (thinking and doing) fashion practice.

THE NARRATIVE OF PRACTICE IS UNKNOWN UP TO THE POINT OF EXPERIENCE .

ONE OF MY INTERESTS IS TO UNDERSTAND THE CONDITIONS OF EMERGENCE OF THE PERFORMANCE 'MAGIC' THAT I TALKED ABOUT - IF THERE ARE CERTAIN REPEATING PATTERNS LEADING TO IT, PERHAPS IT WOULD BE POSSIBLE TO BRING IT ABOUT AT WILL !

*Dr. Mine Dogantan-Dack, Personal Correspondence, March 3rd, 2010 .*

].



Figure. 27.

Sketchbook Entry.

## This Voice ...

I was really pleased to receive a response from Dr. Mine Dogantan-Dack concerning her work on expressive freedom and spontaneous interpretative practice. If I am to discern that an intrinsic sense of intuitive knowing exists then this could be the 'spontaneous interpretative practice' that Dogantan-Dack (2010) talks of?

The parallels that can be drawn are of a similar nature to the heightened awareness of a knowing that I have experienced and perceived through my practice. If this spontaneous and instantaneous experience could be captured and understood then could this contribute to and further my understanding of how practice happens?

Often the most inspirational days are when I am working with a colleague and, which I now recognise, as the third person appearing. Hard to describe but when two like-minded creative individuals come together I experience a heightened awareness of my knowing that I might not have otherwise experienced?

It is as if we have colluded intuitively in the knowing?

I am very aware that ideas flow more freely when the other of me appears.

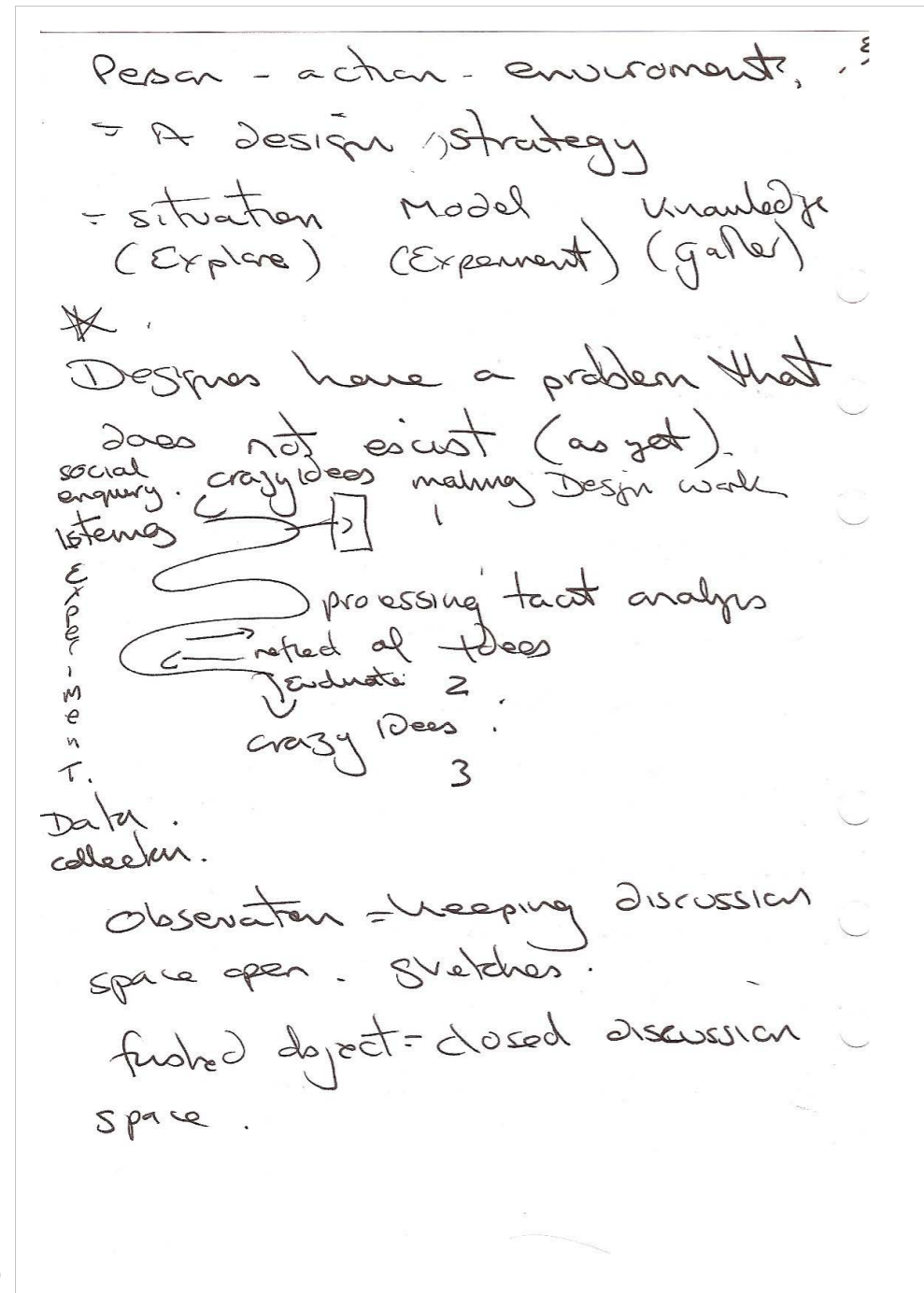
Capturing the 'MAGIC'

Collusion in Knowing

# Narrative Inquiry

## A NEUTRAL CENTRE .

In the context of a narrative inquiry there exists a neutral centre (Foucault, 1966, p.4) that is concerned with the practice aesthetic, the practitioner and the spectator. Observed as a virtual triangle, practitioner reasoning transfers from the artefact to the spectator. This neutral space facilitates a discourse of practice as the co-efficiencies transfer the subjective-objective relationships toward new understandings that are made of practice in the here and now.



THE EXPERIENCE OF THE DEEPLY ENGAGED REFLECTIVE PRACTITIONER REASONS WITH WHAT IS

I now realise I am on a journey where my narrative of practice is unknown until I have experienced or perceived it; no planning, no preconceived ideas and no idea about what I am about to draw, drape or pin or even think for that matter before 'it' happens.

As a series of resolutions, my thoughts and actions collide and it is at this point that my practice just happens. The spontaneity of my practice happenings are unknown up to the point of experience.

There is no end to the narrative of my practice. I now understand that my doing of practice is more an experiential continuum of practice happenings rather than a summation of practice resolutions.

Foucault's theories concerning the positioning of the author as function places me, the practitioner, in a different place and a context that I have not really considered before. It makes sense; I am not singular to my process and practice but one part of a significant whole.

It is widely accepted that practitioners find difficulty in linking theory with their practice as practice just happens and is mostly tacit until after the fact.

I am no exception to this?

I am having to externalise my practitioner-self in order to determine and argue the theories of practitioner thought and action. In doing this am I creating a neutral space from which practice can emanate for others to engage?

I am momentarily unnerved by this and I need to remind myself of my visual and cultural ambition.

My narrative of practice is now not me? I am outside of me looking in, over, around, above, through and back.

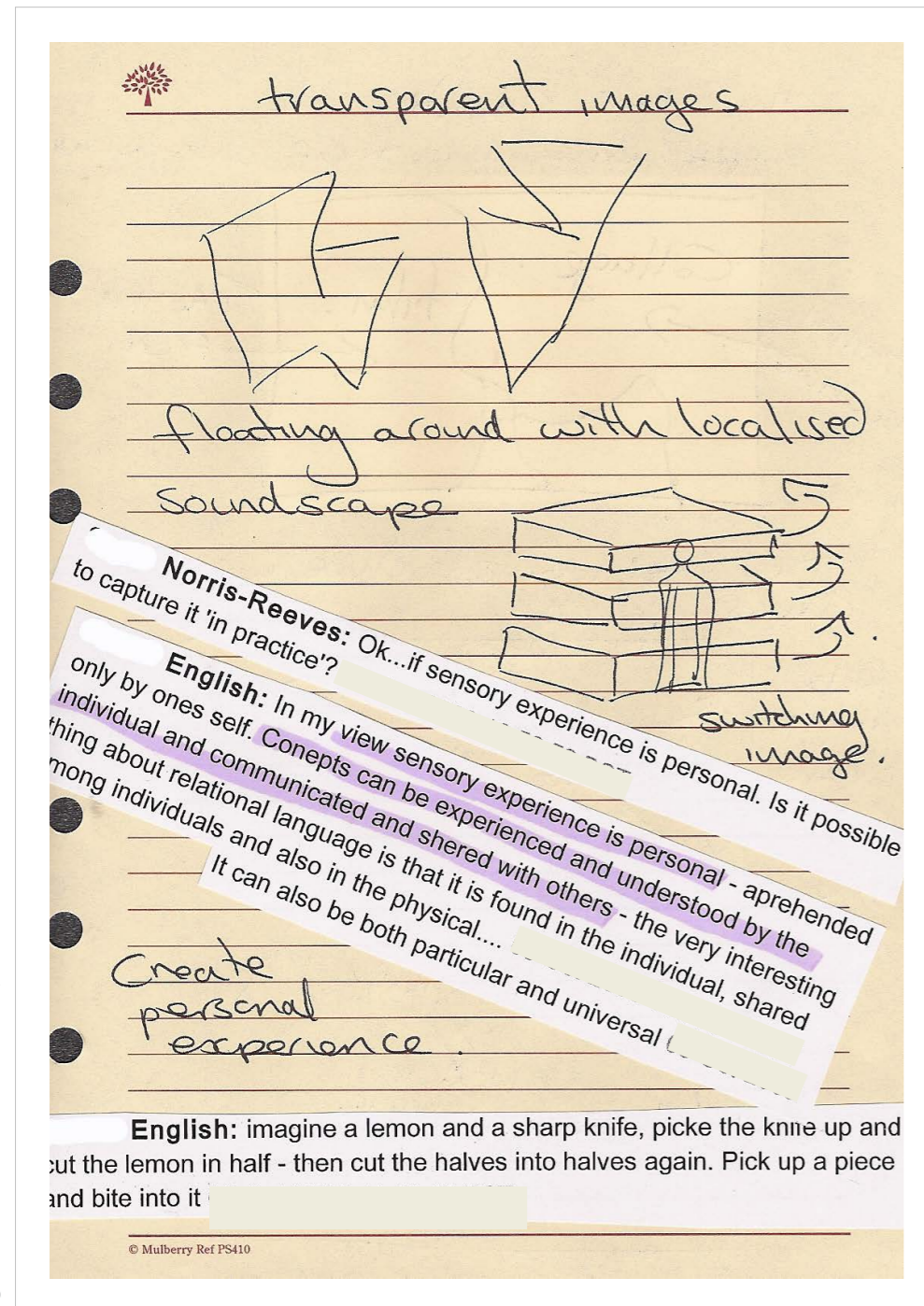
The Narrative is Unknown

Foucault's (1991) theory of Author as Function

Figure 28. Sketchbook Entry.

# Sensory Experience

## SITUATIONAL AND RELATIONAL NARRATIVES .



THE CONSTRUCTION OF A NARRATIVE OF PRACTICE AS PROCESS, AS PRACTICE, AS KNOWLEDGE IS WHERE THE INTELLIGENCES OF THE PRACTICES OF THE PRACTITIONER RESIDE .

Figure. 29. Sketchbook Entry.

Am I Widely Read?

I started this journey as a practitioner researcher and I am emerging as a research practitioner. I have read widely on the many conflicting arguments that discuss what designers or practitioners do. Friedman (2012) on 17/06/2012 PHD-Design@Jiscmail.ac.uk comments "Nice to see that theory v practice is raising its ugly head again" and notes the regularity and unresolved status of what design thinking is. Friedman suggested that there are multiple theories of practice and discussed the 'art of design', arguing the art of professional practice that can be considered in both scientific terms and rule of thumb.

Is that what I am doing? Am I arguing my practice as an art? For a moment I am drawn but still I question if my practice is about truth not art?

Why Practice sometimes Feel Insignificant

I am beginning to wonder if fashion practitioners have a unique way of designing in that the problem to be solved is an aesthetic one? The basic principles of fit and function are a given and beyond this aesthetic measure become the value of its success. As I read the words of Friedman and like-minded others I question where my practice fits. Is my doing of practice the art of practice itself or it is the truth of the art?

I need to reconcile my new-found researcher-self with my (now) deeply engaged practitioner-self if my thinking and doing are to contribute to the knowledge of the discipline.

My fashion practice reasons with the visual proposition through my intuitive knowing. My practitioner-self perceives my reasonings that are experienced through my knowings.

What of the Tacit

The tacit process of my practice is acknowledged yet intangible. My practitioner-self is deeply connected to the reasoning of my practice. My practice reasoning is immediate and knowing; What is seen, what is known and what is meant emerge as a consciousness of what is. My fashion practice becomes an own version of reality albeit a tacit one.

Does fashion practice need to be more than this? I don't know! Are my reflections a justification of this? Can my tacit toings and froings reconcile the practices of my practice?

The experience of my practice is personal and my reasonings are to be universally understood.

# A Modern Context

## SENSORY NARRATIVES .

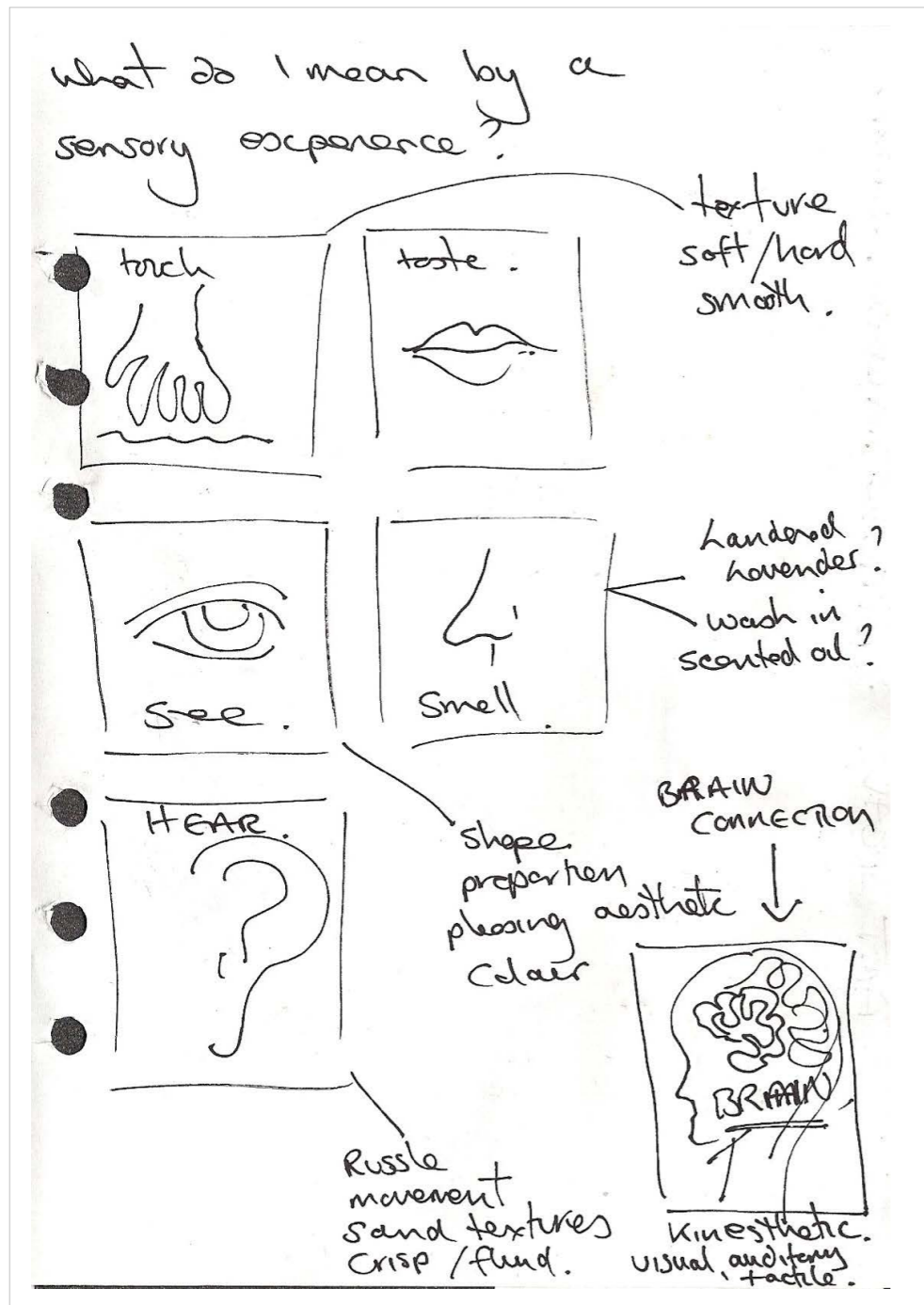


Figure 30. Sketchbook Entry.

Not Doings

I am increasingly feeling confident about my not doings. These experiences feel like intense and intensive practice happenings. Questioning my every thought and action, walking away or creating space, both in time and distraction has enabled me to subconsciously be more aware of my practice happenings. I now recognise my thinking and doing as simultaneous and separate functions of my practice.

Moments of not knowing challenge my practice knowing.

I cannot practise without this experience of challenge. When I am challenged with not knowing my senses are acutely heightened and my practice knowing, as perceived happenings, are experienced through my thinking and doing.

My voice

This voice of the practitioner, my voice, is to construct a narrative of my practice. I want to evidence a consistency of both my theoretical and conceptual thinking and doings. A window does exist for me to construct my practice but it is a momentary position that exists prior to commercial adoption. My practice as research must exist in a virgin-like state where time is given for my reflections and for the cultural critique of others to take place.

Am I denying commercial reason? It is as if commerce will somehow want to consume my practice with no regard for the intelligences of my thinking and doing.

I am not ready to let go.

CONSCIOUS REASONING EMERGES AS TACIT KNOWING OF THE NEVER SAID

# A Narrative of Practice

## REASONING AS KNOWING .

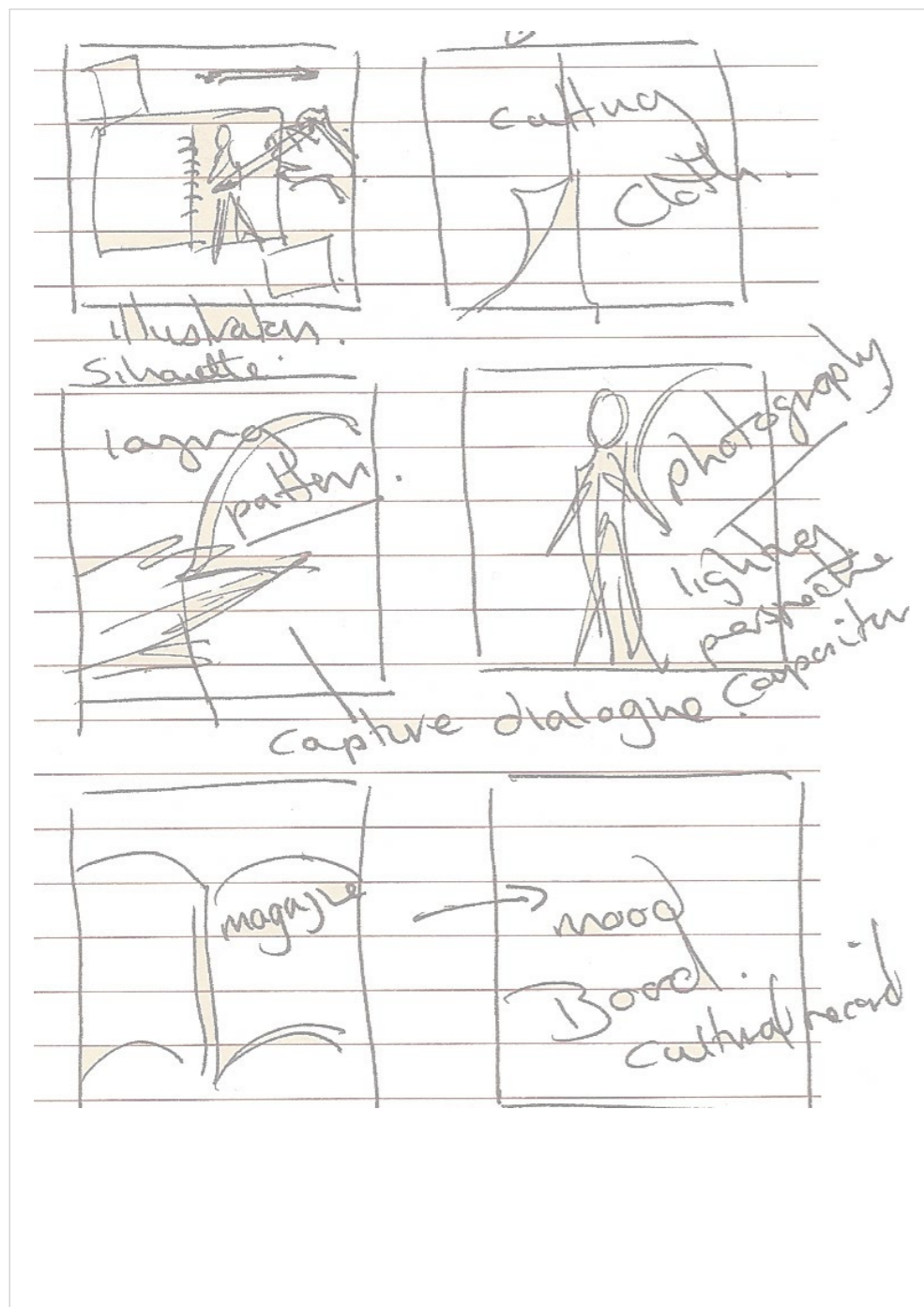


Figure 31. Sketchbook Entry.

THINKING AND DOING EMERGE AS SIMULTANEOUS AND SEPARATE FUNCTIONS OF PRACTICE

Constructing a Narrative of Practice

It is becoming clearer to me, as I begin to make sense of the whys of what I do, that the determining of theory are contributing to a feeling of authenticity when describing my fashion practice as research. I consider this an authority not to be taken for granted and which needs constant nourishing to enrich the narrative of my practice from a very personal perspective.

Making sense of what I do is empowering to me as a practitioner and to my future practice. A subjective-objective relationship with my practice is emerging.

I am reasoning subjectively and reflecting objectively through, in and of my thinking and doing?

# Application of Theory

## VISUALISATION AND TRANSLATION OF PRACTICE .

A MOMENT OF REASONING IS ACKNOWLEDGED BUT ONCE PAST THE REASONING IS REFLECTED UPON AND CHALLENGED ONCE AGAIN .

### This Voice ...

My journey of discovery is evolving through an emergent, complex and singularly perceived set of narratives. Each narrative cannot exist without the other yet they exist as simultaneous and separate narratives of my practice.

My doing of practice is not singular. A multi-voiced happening of a knowing of a doing of practice or so it seems?

A Multi-voicedness of Practice

A spectator of my practice commented that my work would not seem so out of place in an art gallery? They go on to ask if there is a careful balance between what is art and fashion practice. I am aware that my fashion practice performs a dual role as the determining functions serve both practice as research and practice as aesthetic. I would also argue that beyond the aesthetic my practice has a voice, something to say, much like an artist as he places his brush stroke on to the canvas.

Why is it that I and others are continually defending practice's position with or against the arts?

I compare the artist who captures his moments of pure expression on to his canvas to my work, as a fashion practitioner, who intuitively reasons with the practice aesthetic.

Is it that the art of practice is my doing of practice and my truth of practice is my art?

The Engaged Spectator



# Emergent Methodologies

## VISUAL DESCRIPTION .

PRACTICE DECISIONS ARE COMPLEX AND MEANINGFUL, IF ONLY TO THE PRACTITIONER .

My research, as practice, is overwhelmingly intense as I meaningfully engage with the purpose of exposing the unabbreviated oeuvre of my practice reasoning. My practice thinking and doing are complex and meaningful, if only to me.

Gunther Kress gave the most thought-provoking address at the ESRC Research Conference held at the British Library, 2010. A professor of Semiotics and Education, Kress argued for a new paradigm to be considered as we think of and demonstrate new knowledge. The example given was to describe a nucleus.

A cell - has - a nucleus

In a traditional thesis model this description can be considered as linear.

Kress then asked, "What does a nucleus look like?" and displayed a simple drawing of a nucleus as a large circle with a dot inside and off-centre. The drawing clearly presented visual information such as size, proportion, position, balance, opacity etc. The image could be considered as modular.

What is the difference of knowledge when presented either as written or a visual description? Kress argued that a re-configuration was needed to recognise new and emergent research methodologies.

Is this what I am doing?

The doctoral thesis in the digital and multimodal age

# Abstracting Theory

## EVOLUTION OF INQUIRY .

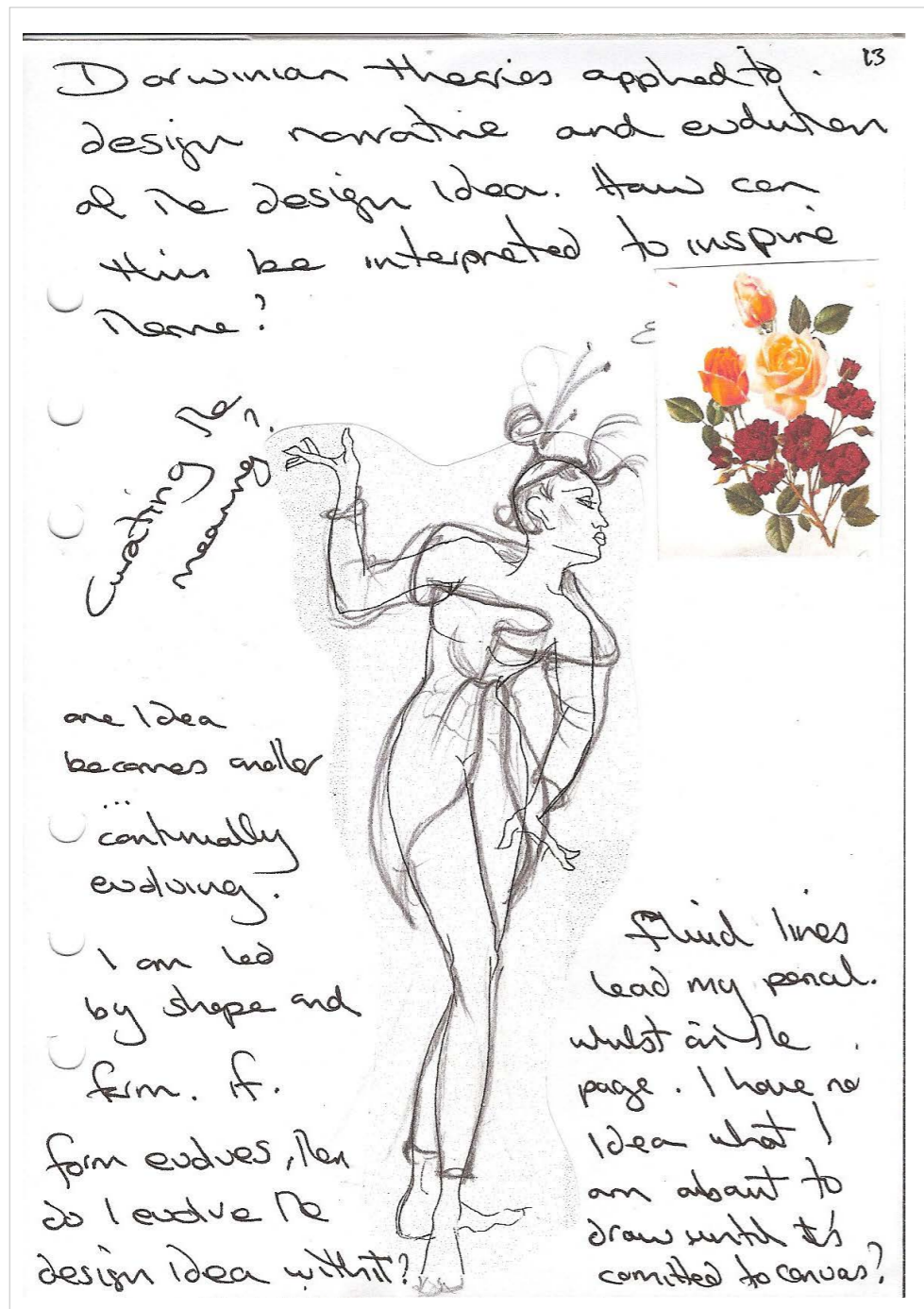


Figure 32. Sketchbook Entry.

I've come across 'Darwinian theories' and Darwin's 'Theory of Evolution'. Are there comparisons that can be drawn between these and the practices of the practitioner? This seems like a big stretch of the imagination and I am wondering how my thinking is getting to this point.

If evolution is the result of two opposing forces that constantly introduce variation in the traits of the living and if natural selection versus genetic drift could be aligned to my thinking and doing then is my journey of practice as two opposing forces within which the practice aesthetic could evolve?

Is that it? Is that my 'Darwinian Theory'?

The evolution of my practice is the result of my thinking and doing (as two opposing forces) that introduce variation to the practice aesthetic as visual outcome ...just maybe?

THE PRACTITIONER PERCEIVES A THICK SENSE OF UNKNOWN KNOWING

# A Lived Experience

## EXPERIENCE OF CHALLENGE

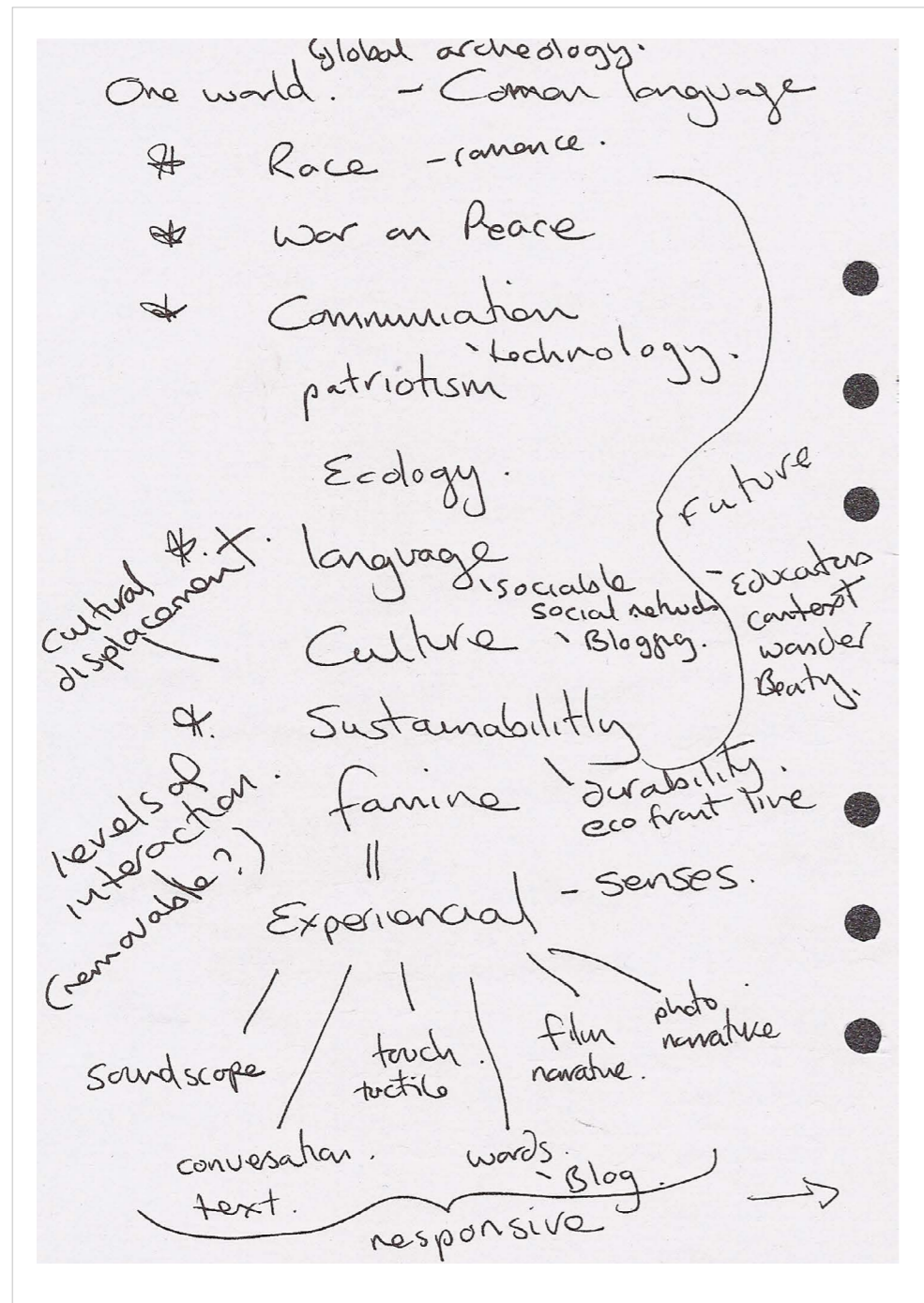


Figure 33. Sketchbook Entry.

THE CONSTANT REFERENCING FROM ONE IMAGE TO ANOTHER WHILST CROSSING MULTIPLE DISCIPLINES CONSTRUCT THE ARGUMENT OF WHAT IS MEANT

## This Voice ...

As a practitioner I am finding it challenging to practice at the same time as theorise about my practice?

Oddly enough I enjoy or thrive on having more than one practice project on the go. The ideas seem to flow from one project to another and back again seamlessly.

Time is my biggest frustration. The juggling of multiple reasonings are part of my process of practice and only help to build the heightened sense of knowing that I crave. Yet, when I have to commit word to paper, the words do not flow quite so easily and an awareness of time eludes me. A moment's thinking and doing can sometimes take hours, or so it feels, to capture or define what it is that I had meant, experienced or perceived.

The visual metaphor, sometimes a scribble, a doodle or a sketched thought as mnemonic is a commitment to the yet unknown but intended. These are moments of elation, lasting only for a second, before the moment is lost and a cycle of new thinking and doing begins again. My unknown knowing paves the way for what I do not as yet know.

Multiple reasoning

Visual Metaphor

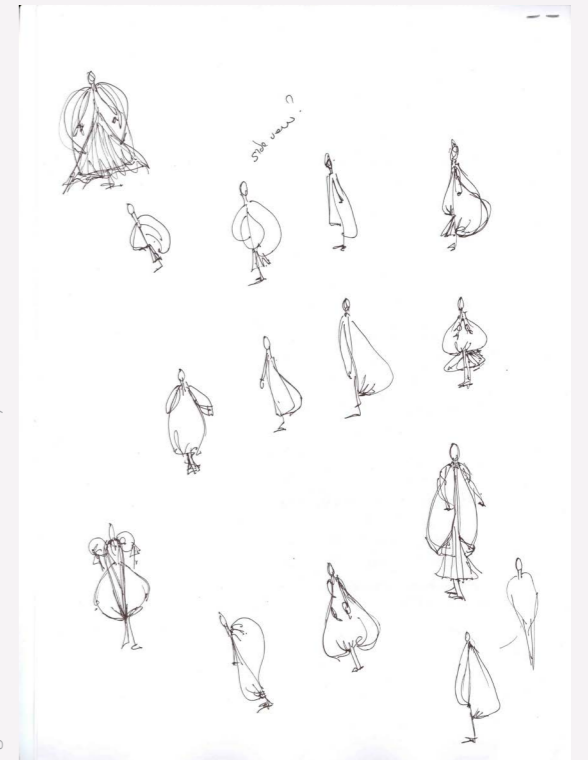


Figure 34. Sketchbook Entry.

# Ethnographic Positioning

## A DOING OF PRACTICE .

Figure 35. Example Sketchbook Entry Research Activity 2.



Figure 36. Sketchbook Entry.

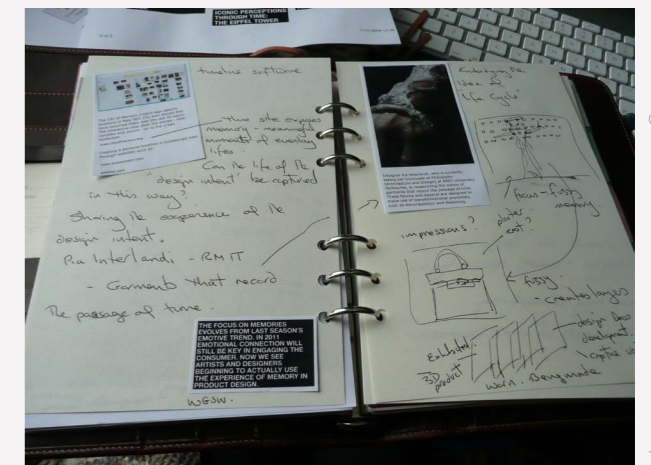


Figure 36. Sketchbook Entry.

I am proposing that, as a living record, a design ethnographic approach could be used to capture conversations with myself as the practitioner, conversations with the artefact and its evolution and conversations with the spectator and their engagement with the artefact.

Is it that through journal, audio and visual capture the lived reality of fashion practice is to create a (future) ethnographic record of an experience of practice?

I wonder if this methodology has been adopted before in a research practice context? I am excited and fascinated by the potential of this as a future ethnographic positioning of my practice; a constructed narrative of a lived reality. My research methodology aims to investigate fashion practice as a cultural phenomenon of its own accord. Will this grant validity to the here and now as a record of what is meant, known and understood of my practice?

(Future) Design Ethnography

CONSOLIDATION OF PRIOR EXPERIENCE AND GAINED KNOWLEDGE CONTRIBUTE TO PRACTICE IN THE PROBLEM SOLUTION SPACE

# Situational Knowing

## VISUAL METAPHOR .

Imagine a labyrinth of 3D visual mood boards / rooms that inspire mood and theme.

- Moving from one to the other making implicit knowledge explicit.
- Final room has a final collector. Sounds echo mood colour can change. Audio play.

A tunnel of experiences leading to the design conclusion

- mood - name.
- objects.
- Images
- Sounds.
- explore.
- make sense

researcher themes that lead to design Li Edelkrantz.

design ideas or silhouettes?

Figure 37. Sketchbook Entry.

Trying to make sense of the beginning. What do I mean.

- Visual mood boards.
- Experiential
- 3D Rooms - inspire.
- Intrigue      Unknown.
- Politics.

Visionary.      Contemporary      Unrest  
Visionaries      Interiors.      War  
New leaders

15 stone journey

Style

Science → Future

Space / comfort / Habitat

Brainstorm

Cocooning - 80's into 90's  
what next = protection.

Figure 38. Sketchbook Entry.

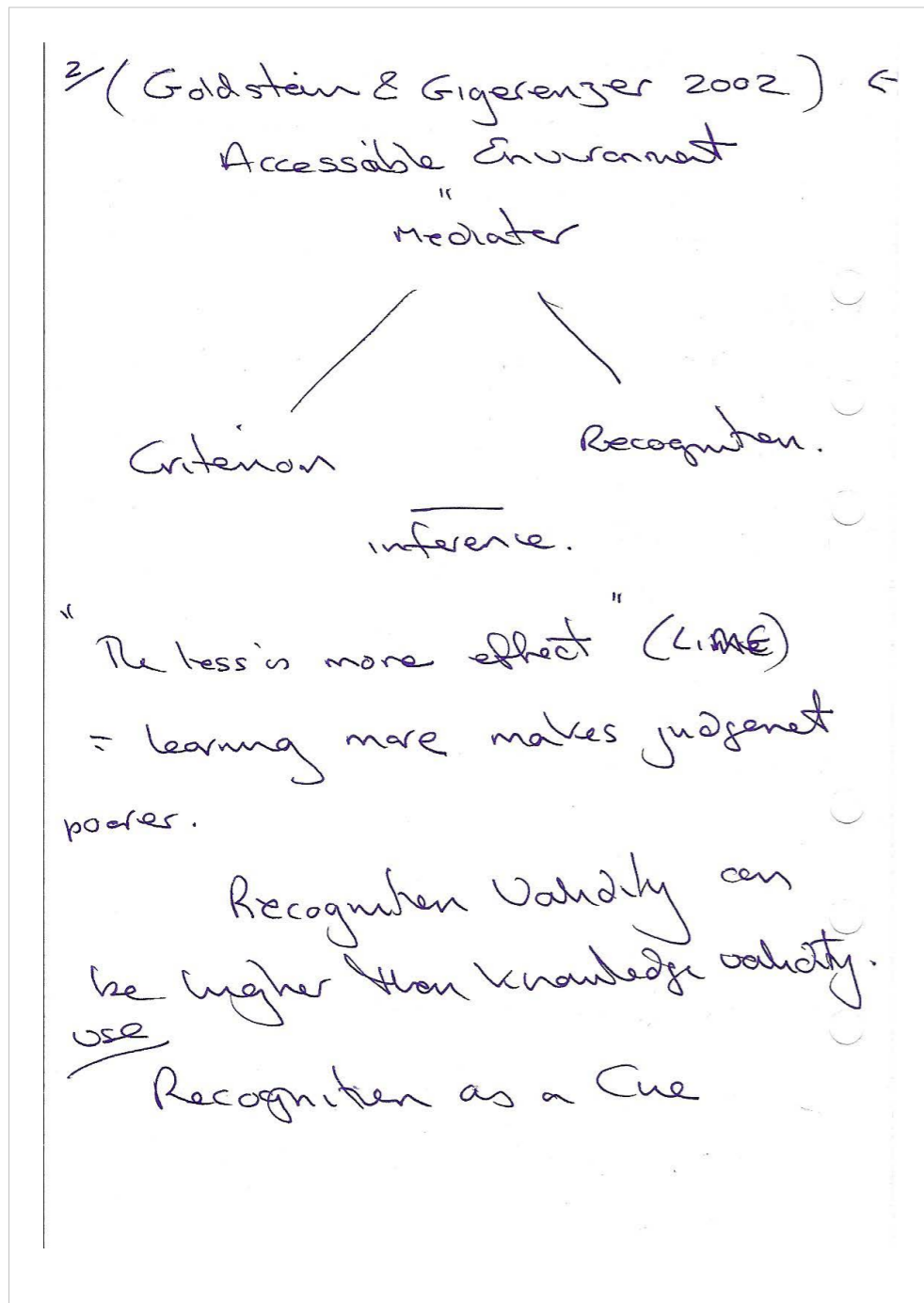
Insecurities of the Practitioner Role

I am having to learn not to dismiss my reflective pondering. Without my pondering I am in no doubt I would not have come to understand my practitioner-self in the way that I have.

FASHION AS METAPHOR IS THE LANGUAGE OF THE FASHION PRACTITIONER

# Relational Knowing

## CRITICAL OBSERVATION .



[ THIS VISUALISATION AND TRANSLATION OF PRACTICE IS TO REVEAL THE EVOLUTION OF PRACTICE ]

For a moment I feel like I am getting carried away with things I don't understand. Perhaps it is okay to interpret my own understanding from the perspective that I have?

Is what I know at the time of knowing a valid knowing?

Keeping Confident

As I contextualise my practice more and more my ideas and concepts, as moments of knowing, are surfacing thick and fast. These moments often catch me by surprise and I feel like I am more predisposed to my knowing. I am experiencing or perceiving a complicated mapping of inter-connected and multiple streams of thought. How can I elicit data from these complex layers of my practice thinking? How can I place value or contextualise these moments that I commonly take for granted? I need to create a visual map to test the validity of my practice in a wider context. MY complex thinking and doing are becoming my journey.

By reflecting through, in and of my practice I am creating a record of experience. Commercial reason has not yet played its part in my practice and I am not ready for this to happen. There is more thinking to be done.

Streams of Thought and Action

Figure 39. Sketchbook Entry.

# Questions of Practice

## THEORY THROUGH, IN AND OF PRACTICE

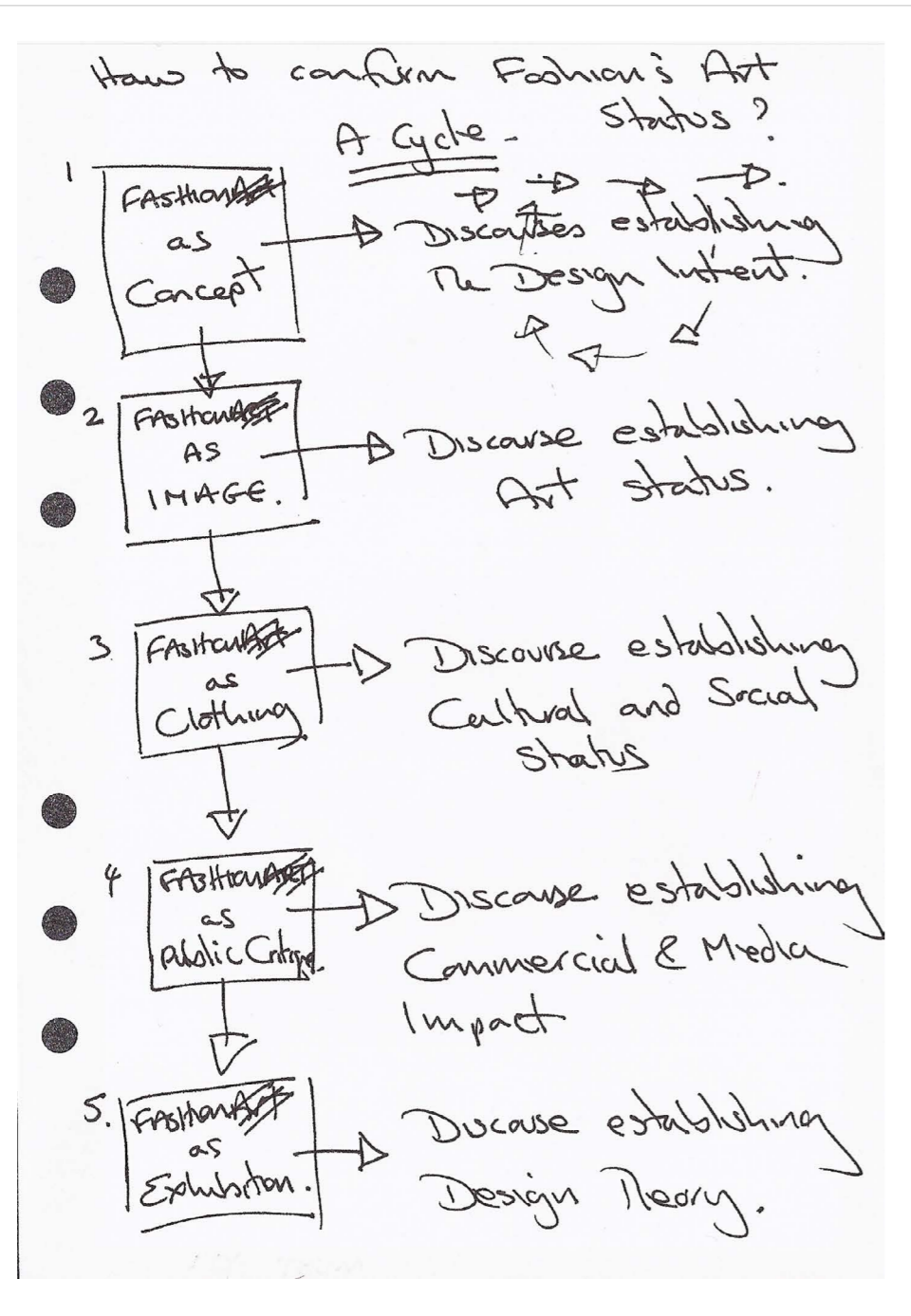


Figure. 40. Sketchbook Entry.

NB. Characteristics aligned to Foucault's characteristics of the 'author function' role (in Rainbow 1984, p.111)

Does the fashion practice contradict or conflict with prior authored works ?

Does the fashion practice exhibit conceptual and theoretical expertise that is consistent of prior authored works ?

Is the fashion practice equal and consistent and not notably inferior or superior to prior authored works ?

Is the meaningful status of the practice maintained and does the status of the works belong by association ?

Does the fashion practice demonstrate a unity and recognised style (handwriting) evidenced by experiment, theory or concept ?

Will the fashion practice present a record of events as experienced or written by the author as fashion practitioner?

There needs to be a measure, a way of determining the expert or the level of practice attained for the purpose of research or status of the practices of the practitioner.

If the characteristics of fashion practice were to be aligned to Foucault's characteristics of the author-function role could this provide a measure of my fashion practice whilst it remained in this virgin state?

Adoption of Foucault's key characteristics are to become a measure of my future practice?

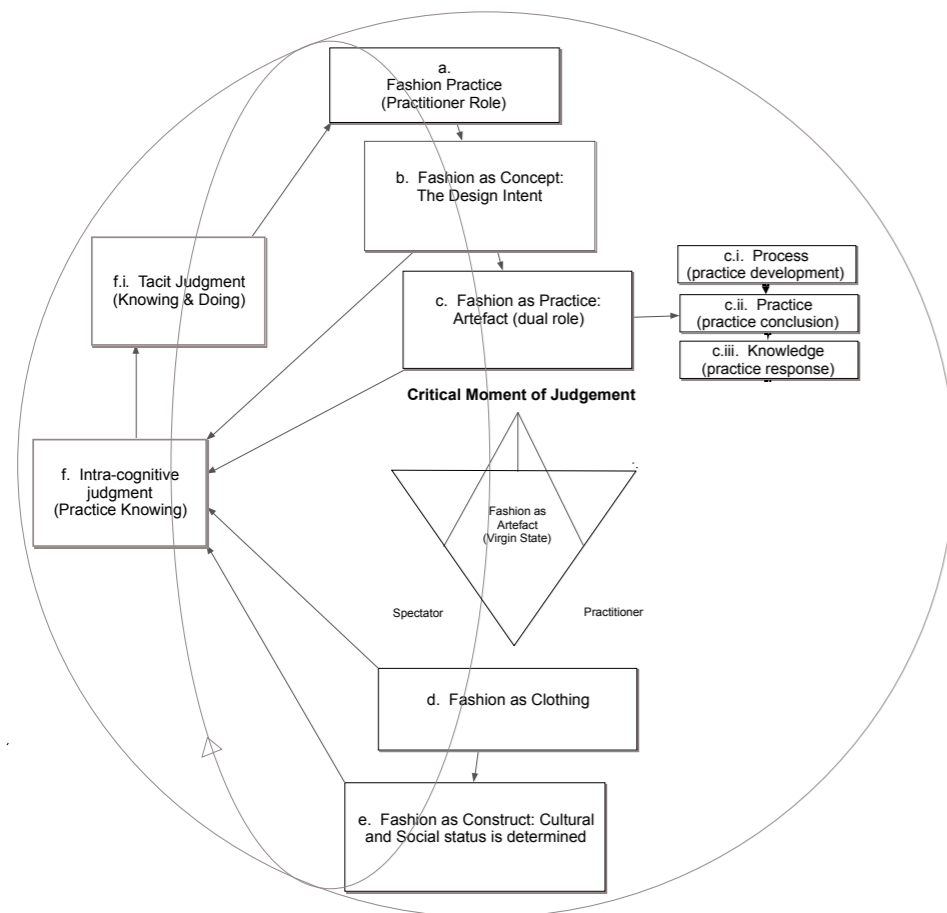
A Measure of What Practice is

MOMENTS OF KNOWING MAKE SENSE OF THE SENSE-MAKING

# Fashion's Discourse Cycle

## CHARACTERISTICS OF FASHION PRACTICE .

Aligned to Foucault's characteristics of the 'author function' role (in Rainbow 1984, p.111) adoption of the following measures are mapped onto the key stages of Norris-Reeves et al's (2012) 'Fashion's Discourse Cycle' argued as distinctive denominators of future and further discourse of practice.



### a. Fashion Practice (practice intent)

The fashion practice should not contradict or conflict with prior authored works but exhibit conceptual and theoretical expertise of consistent measure and truth as validated by others.

### b. Fashion as Concept (thought and action)

The fashion practice should clearly be equal and consistent and not notably inferior or superior to ensure the meaningful status of the works are maintained and belong by association.

### c. Fashion as Practice (dual role)

The fashion practice requires a unity and recognised style (handwriting) evidenced by experiment, theory or concept.

The fashion practice presents a record of events as experienced or written by the author to be reflected upon by self and others.

Process (practice development)

Practice (practice conclusion)

Knowledge (practice response)

### d. Fashion as Clothing (commercial and media impact)

Public critique leads to the adoption of fashion movements and trends and is largely down to commercial success or media impact and provides evidence to establish discourse status.

### e. Fashion as Construct (cultural and social status)

The historians and curators debate the importance and meaning of fashion as image and clothing to create a social and cultural dialogue both in historical and contemporary terms.

### f. Intra-cognitive judgment (practice knowing)

Critical reference points are revealed, importantly from concept to conclusion, whereby the practice journey is exposed to successfully capture the intra-cognitive judgments as moments of pure expression described as a knowing in practice.

NB. Characteristics aligned to Foucault's characteristics of the 'author function' role (in Rainbow 1984, p.111)

My thinking and doing as instances of thought, action, synthesis and reflection map onto fashion's discourse cycle. I feel I am going with it but am also pulling against it.

My practice is not straightforward and i recognise the dual role that my fashion practice plays. I am wanting to stop time; to slow the cycle down and take time to reason with my reflections before my practice is adopted for commercial reason.

This critical moment of judgement exists whilst my practice remains in this virgin state for the purposes of contributing to the knowledge of the discipline. I cannot lose this moment for reflecting on my practice.

My practice must remain virgin in relation to commercial measure whilst I construct a narrative of my practice.

Fashion's virgin state

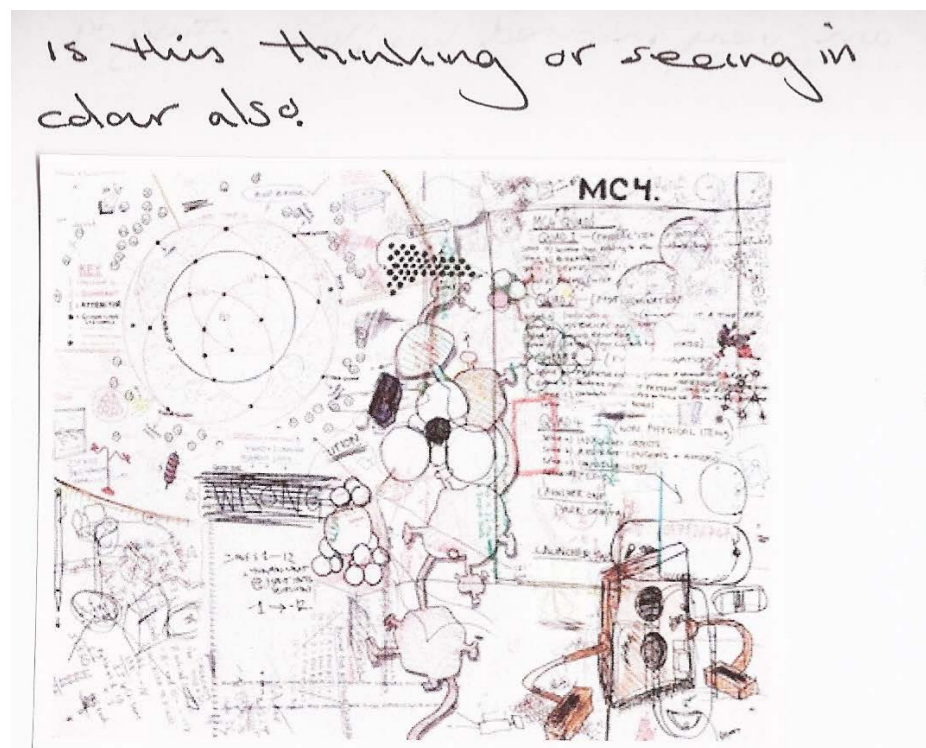
THE CURATION OF FASHION PRACTICE  
PROGRESSES THE KNOWLEDGE OF  
PRACTICE



# Practice Making

## ANONYMISING THE PRACTITIONER .

Fashion exhibition often falls short in engaging further with the practices of the fashion practitioner. Cotter (2011), Pulitzer prize winner and art critic, criticises Bolton's work in attempting to treat fashion in a similar guise to the arts and not achieving the distance that is needed in evaluating the fashion exhibit in a cultural context. Bolton, curator at The Costume Institute, The Metropolitan Museum of Art, New York, responsible for 'Savage Beauty' (2011) curated the exhibition that Cotter refers to and curated a series of complex narratives comparable to performance art that were assembled as a retrospective of Alexander McQueen's sense of 'theme, drama and autobiographical accounts' (Horacio, in Silva 2011). What appears to be lacking is an insight into the designers complex narratives when thinking about and doing practice?



This is a very intense mind map by Keith Tyson. It is also interesting that this is now recognised as a creative piece in its own right.  
Lesson: I must value my THINKING

Sketchbook Entry.

Figure. 42.

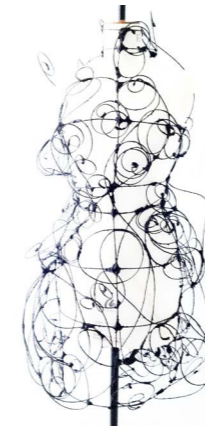


Figure. 43. Visual Note.

ANONYMISING THE PRACTITIONER AND THE PRACTITIONER ROLE COULD CREATE NEW DISCOURSE AND A THEORETICAL FRAMEWORK WITH WHICH TO ENGAGE WITH THE PRACTICES OF THE FASHION PRACTITIONER .

## This Voice ...

I have just visited an exhibition at the Hayward Gallery where Keith Tyson experiments with maps, poems, journal-keeping and painting. Tyson (2009) described his work as a "Frontier ...between an inner and outer world".

As I explore Tyson's work I relate to the interpretive 'mapping through the frontier' that he talks of. I am drawn to a mind map that Tyson completed in 1999. It is a visual map of thoughts, ideas and actions that arbitrate in support of his art but also work as a piece of art.

Tyson's inner world is exposed for the outer world to draw its conclusions. I read the map as a rich and layered thought structure exposing Tyson's inner thoughts, emotions and actions during his moments of intuitive knowing. This inner and outer space is a universal space that distances Tyson from his work.

A non-space for others to derive importance perhaps?

How can I externalise my practitioner-self and consider my thought process as a function of my practice? This distancing of my practitioner-self could construct a neutral space where my thinking and doing, the practice aesthetic and the spectator all function as equal contributors of my practice.

This is not so much a non-space but a narrative space where my practice happens and is made sense of.

Valuing my Thinking

# Culture of Practice

## COMMERCIAL REASONING .

Shinkle (2008, pg.2) discusses the simultaneous placement of the fashion photograph that sits comfortably when viewed in both commercial and cultural terms. The photograph commonly assumes a cultural integrity with or without commercial reason placed upon the work. Commercial applications such as advertising and promotional media will similarly find their way into many a cultural textbook concerned with semiotic values or compositional artistry for example. Could such cultural values be placed on the practices of the fashion practitioner to support and provide for a value system that reasons with the cultural integrity of the discipline?

This Voice ...

Is my research methodology an inquiry based on grounded theory in support of an ethnographic record where theoretical interpretation (Charmaz and Mitchell in Atkinson, 2001 p.160) can be applied? The collected data will determine any or all theories that might emerge and I am conscious that I don't know what they are as yet.

A feeling of inadequacy washes over me as I wonder if not knowing matters?

Sketchbook Entry.

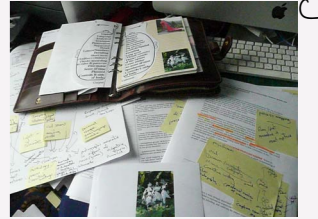


Figure. 44.

Why is it that the (fashion) photograph transcends effortlessly across the commercial and cultural divide? Is it that fashion practice now needs to re-position itself to sit comfortably and simultaneously in both of these narrative spaces?

IMAGE AND WORD ARE TO BE EQUALS IN A RESEARCH AND REFLECTIVE PRACTICE CONTEXT .

A Grounded Theory

Fashion as photograph

# Engagement

## THROUGH, IN AND OF PRACTICE .

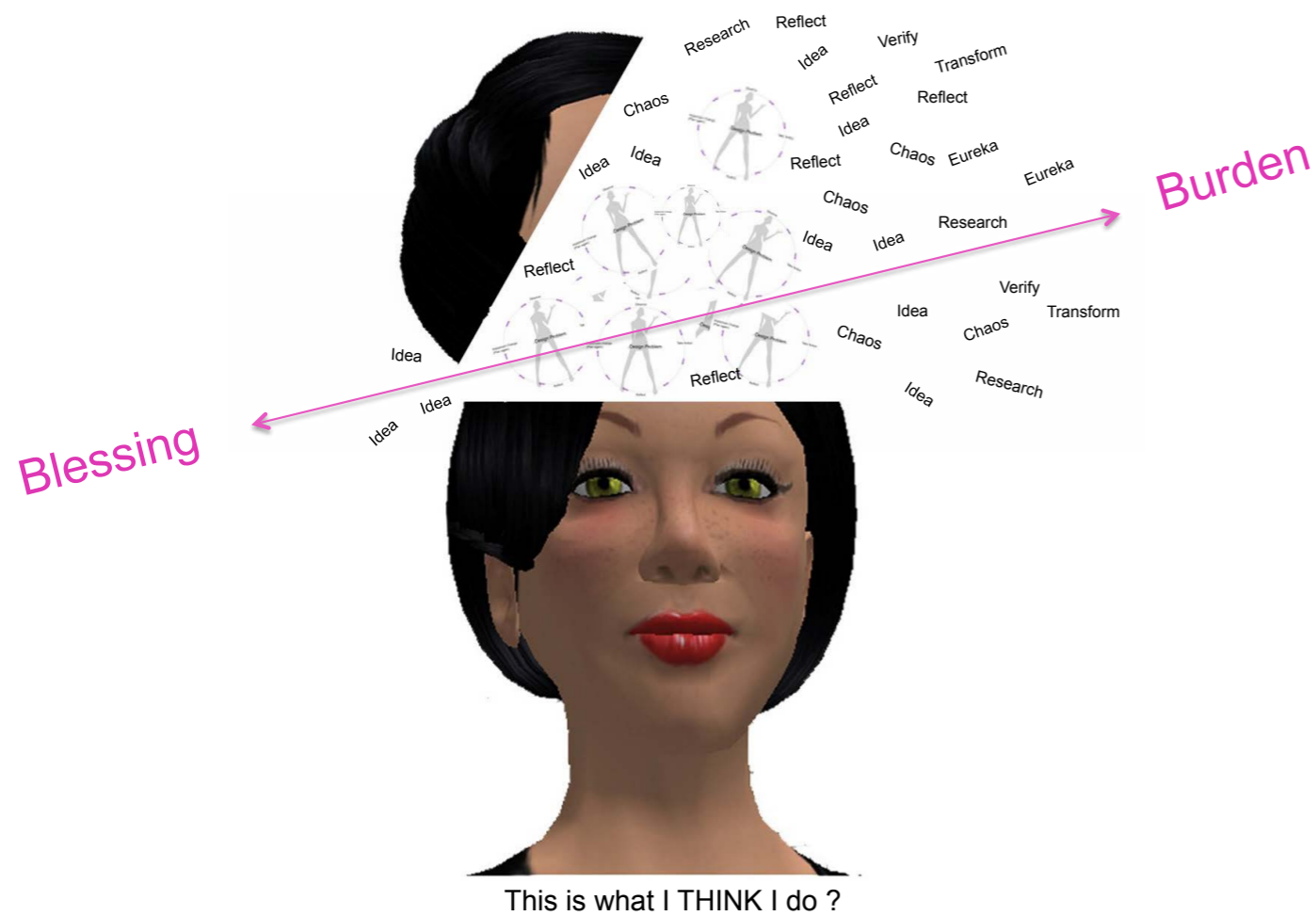


Figure. 45. My Design Process.

I have to remind myself that this is a construction of a narrative of practice that I am undertaking to explicate. I have defined my fashion practice as a journey of process, practice and knowledge.

I am still not sure this is what I mean but it is becoming ever clearer the complexities of what fashion practice is, or might be?

Complexities of practice

Process, Practice and Knowledge

### Process (practice development):

- Determining the practice concept (thematic development)
- 3D conceptualisation (toile development)
- Developing the fashion artefact (Practice aesthetic)

### Practice (practice conclusion):

- Interpreting the practice context (cognitive and behavioural)
- Reflection through, in and of practice (perception and experience)

### Knowledge (practice response):

- Identifying a thought structure (archaeology of practice)
- Responding to the narrative of practice (critical gaze)
- Spectator response (gaze of practice)

### The Curated Project (practice portfolio)

Practice exhibition

[ A CONSTANT LOOKING TAKES PLACE WITHOUT REALLY KNOWING WHAT IS BEING LOOKED FOR IN THE PRACTICE PROBLEM SOLUTION SPACE ] .

# Context and Reasoning

## A TRUTH TO WHAT IS .

Can any mood/fashion theme be applied to any silhouette?  
 Does intuition take over?

IDEA. REFERENCE - CURRENT TRENDS  
 RESEARCH - DIRECTIONAL TRENDS

Spectacle?  
 Performance

It's directional trends that I am interested in. Where do they come from? Who decides!

Endings into beginnings  
 (Frank Kermode) = Concord Fiction

Can trend design be linked or seen as 'Performance'.

Why is it. Galliano & McQueen inspire so many. - Is it Le Spectacle?  
Carine Roitfeld (Fashionat Edge) argues 3 kinds of fashion "at the edge"

Figure 47. Sketchbook Entry.

## This Voice ...

I came across the work of Rachel Garfield who described her practice-led Ph.D at the Royal College of Art as a contextualising of her practice: a method of theoretically thinking directly through the problems of the artwork. This seems a long way from where I am at the moment.



Figure 46. Garfield (2006), 'So You Think You Can Tell', 2000  
 Video, 23 mins

As a practitioner, like Garfield, I am constantly challenged by a needing to make sense of it all. Capturing and reasoning with momentary happenings provides a rich source of reference material, data if you like, that could be considered as ethnographic in value. I am thinking through my practice in a problem solution space.

This sense-making of what I do and what I know is compelling and addictive and presents challenges that I had not considered before when constructing a narrative of my practice. I make an assumption that any (fashion) practitioner would recognise the journey of practice that I have undertaken but I question if they know more than they have ever said?

THE PRACTITIONER IS DRIVEN WITH OBSESSION UNTIL THE PRACTICE AESTHETIC CONCLUDES WITH THE ANSWER THAT IS SOUGHT

# Complexity of Thought

## FINDING CLARITY .

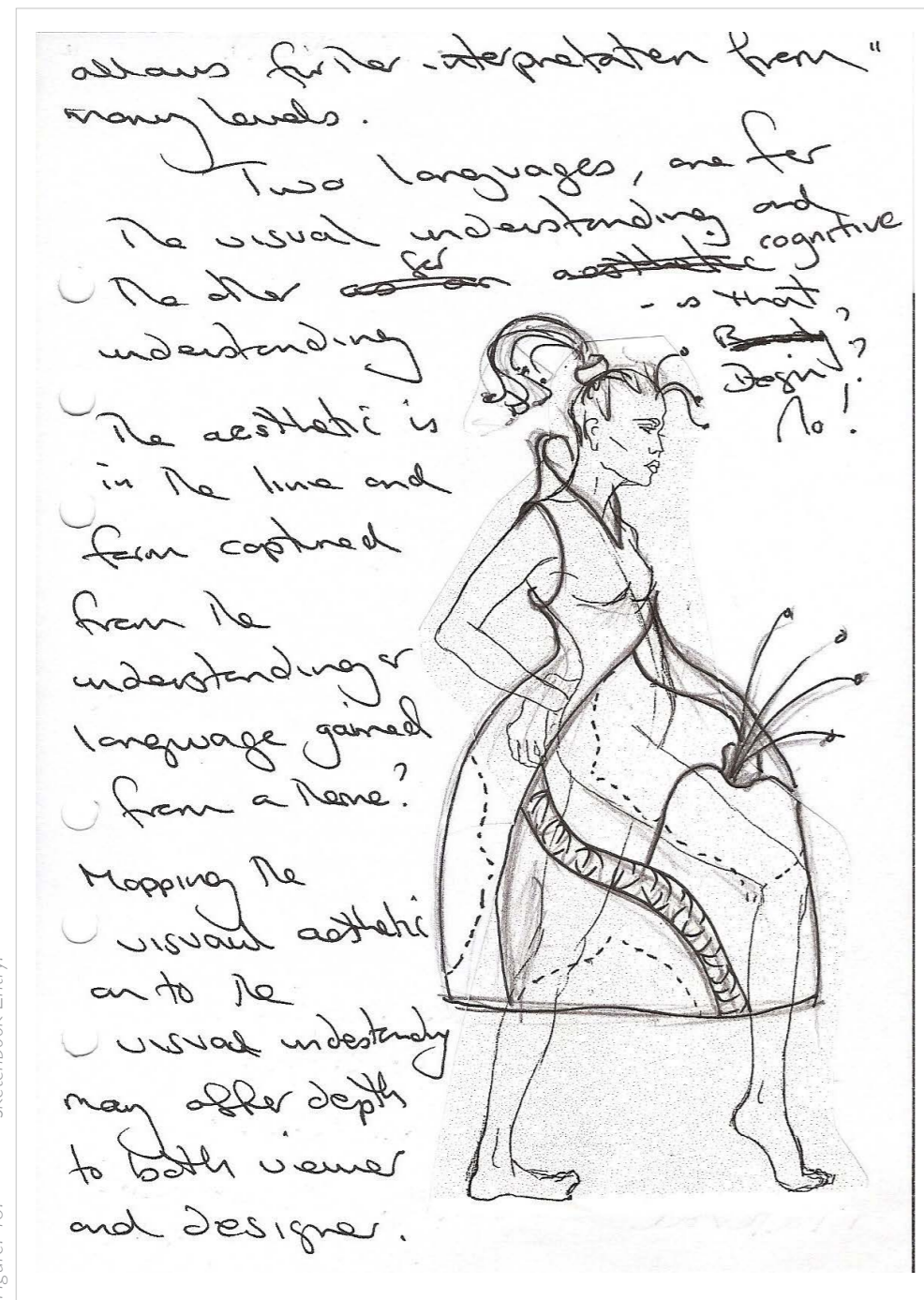


Figure. 48. Sketchbook Entry.

Overwhelmingly the unique taxonomic relations of what I do, what I know, what I see and what I mean are informing the process, practice and knowledge responses to my fashion practice as research.

I have to stop and think about how complex this all is? Will others understand the complexities of my thinking and doing? It's like I am looking over, under, across, through, in and of ...all at the same time? My practice just happens in an instant and is experienced and perceived in a vast and multi-voiced narrative space.

Is it possible that I can find clarity in understanding the lived reality of my practice? I now feel that my stage is set as my practice as research is emerging as performative. I am reacting to and reasoning with diverse and complex thinking and doing as they happen.

My practice is beginning to make sense as the resulting clarity of understanding exists only through the lived reality of my practice as truth to what is.

Looking Over, Under, Across, Through, In and Of

THE PRACTITIONER HAS NO IDEA OF WHAT THEY ARE GOING TO DRAW UNTIL IT IS DRAWN

# Complexity of Seeing

## SEEING AS KNOWING .

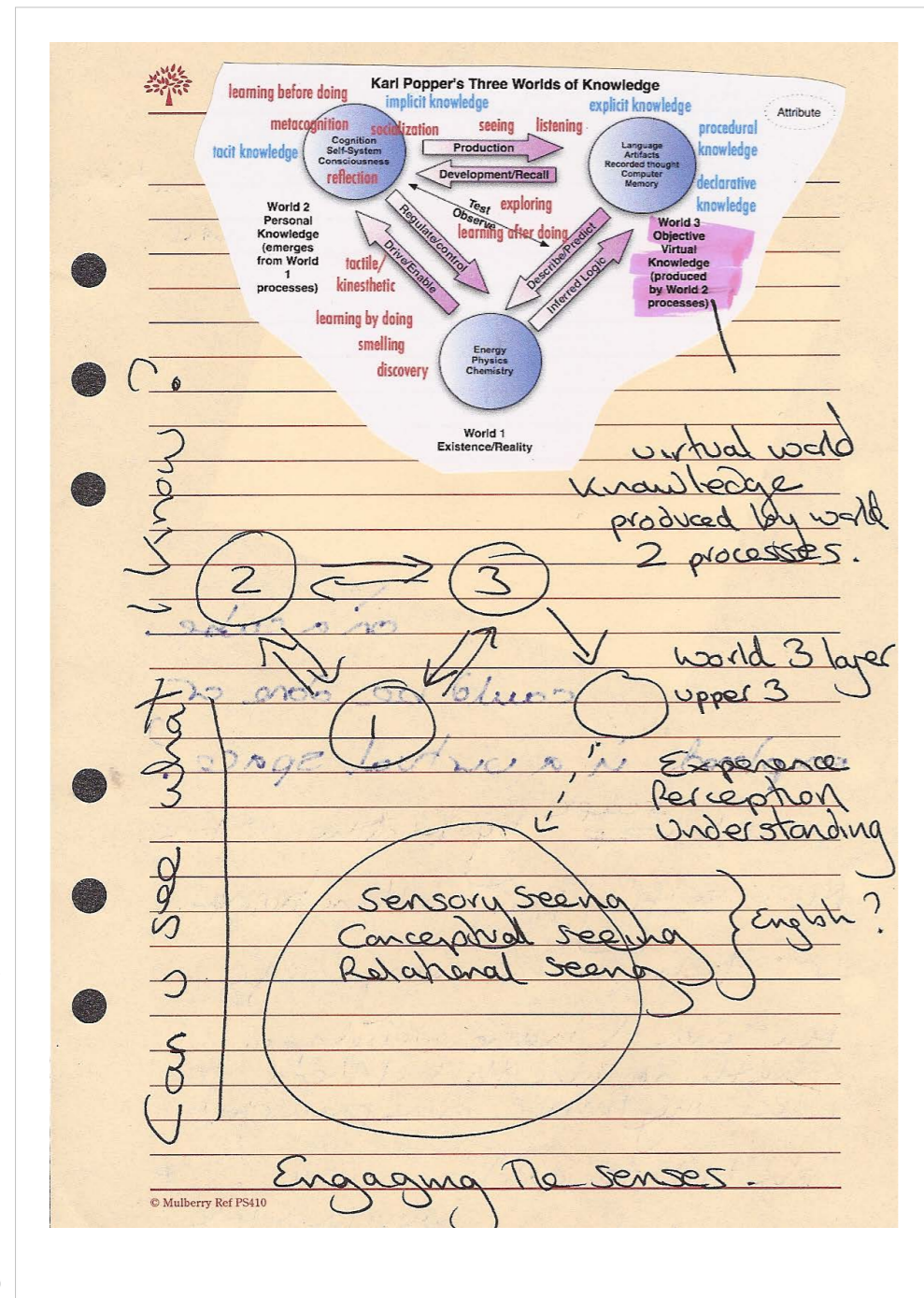


Figure. 49. Sketchbook Entry.

### This Voice ...

Having not kept a sketch-book for many years, this has been a journey of remembering. Remembering to capture what inspires me and why? Remembering to capture my every thought. Reflecting on my reflections is getting easier. In fact I am addicted to my reflections. It is only through this deep reflective state that I place myself within that I find that the answer I am looking for is there.

Is it that I knew the answer all along but have never sought to contextualise it before?

I have just been awarded a grant of almost £7000.00 to support my research. This not only helps with budgeting for materials and technical support but also grants a level of confidence in the work I am doing from an external source.

This is something I, and many other practitioners no doubt, grapple with in terms of authenticating their doing of practice. Practice as research struggles with conforming to the academic community's views of what research, as practice, actually is.

My practice is not ordered, nor an experiment or a pre-conceived 'what if'. I am constructing a narrative of a doing of practice with the intention of finding something out or to make sense of the sense-making?

A Journey of Remembering

Research Funding

THE RESEARCH PRACTICE EMERGES AS ITS OWN VERSION OF REALITY

# Fashion Practice Cycle

## PRACTICE REASONING .

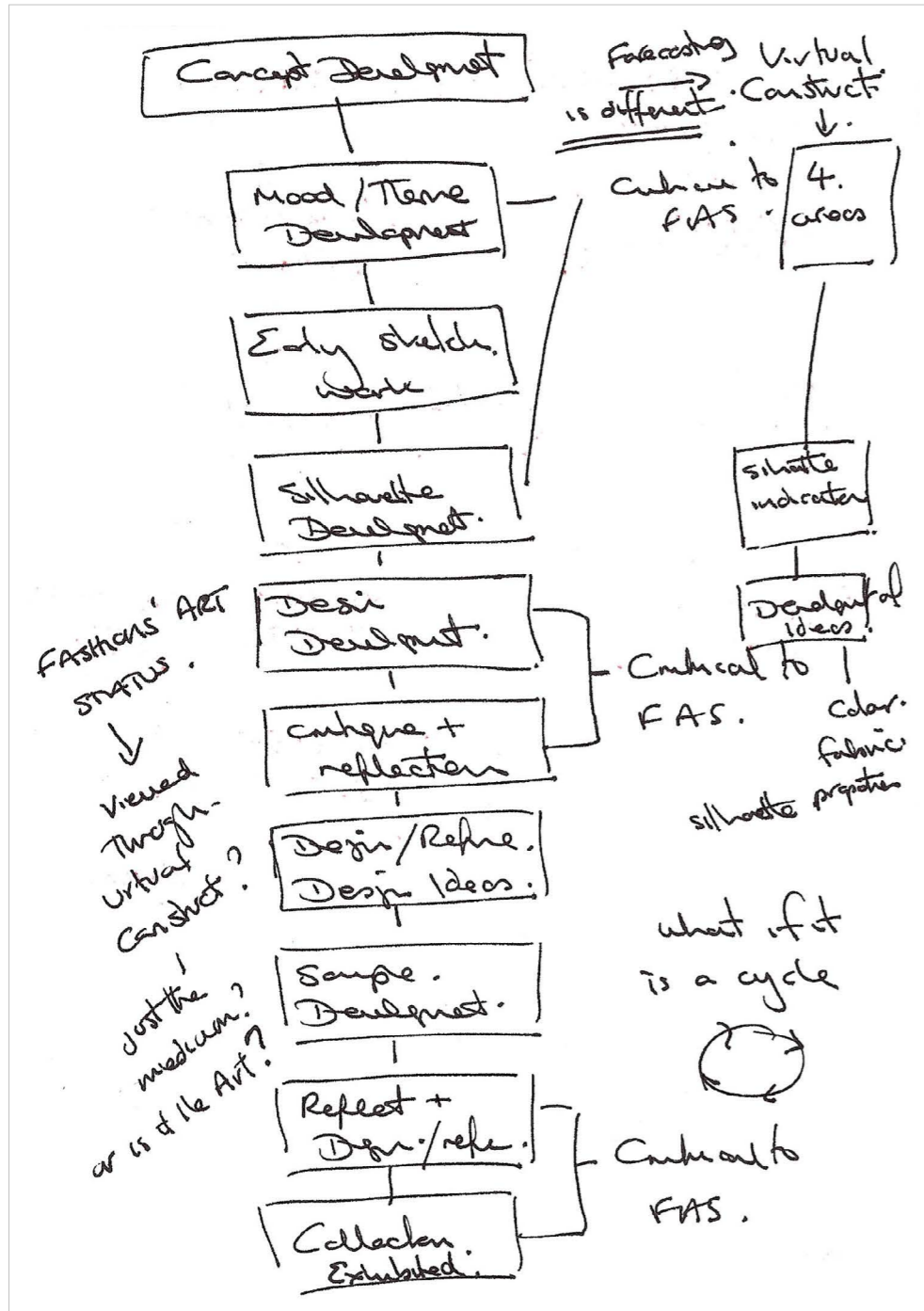


Figure 50. Sketchbook Entry.

Articulating a position through research

The first year of Ph.D study radically changed Garfield's medium of practice from painting to video when it became clear that her own practice and context of that practice were felt to be at stake.

I recognise this dilemma and I have concluded that I need to acknowledge my intuitive knowing.

THE MORE REFLECTION, THE MORE TRUTH CAN BE REASONED WITH

WITHOUT THESE TRUTHS, AS PRACTITIONER TRUTHS, THERE WOULD BE NO REASONING THROUGH, IN AND OF PRACTICE

# Sense Making

## MAPPING PRACTICE THINKING .

A Triangulated Model of Seeing

I am increasingly wanting to explore the medium of photo narrative, sound and oral capture. Conversations with myself as the practitioner, conversations with the artefact and its evolution and conversations with the spectator and their engagement with the artefact could introduce a triangulated model as a way of seeing and responding to research practice?

IS WHAT THE PRACTITIONER KNOWS AT THE TIME OF KNOWING A VALID KNOWING ?

WHAT IF WHAT IS SEEN IS ABSTRACTED OF THE PRACTITIONER'S VISION ?

WOULD THIS TAKE THE ENGAGEMENT BEYOND PRACTICE ITSELF ?

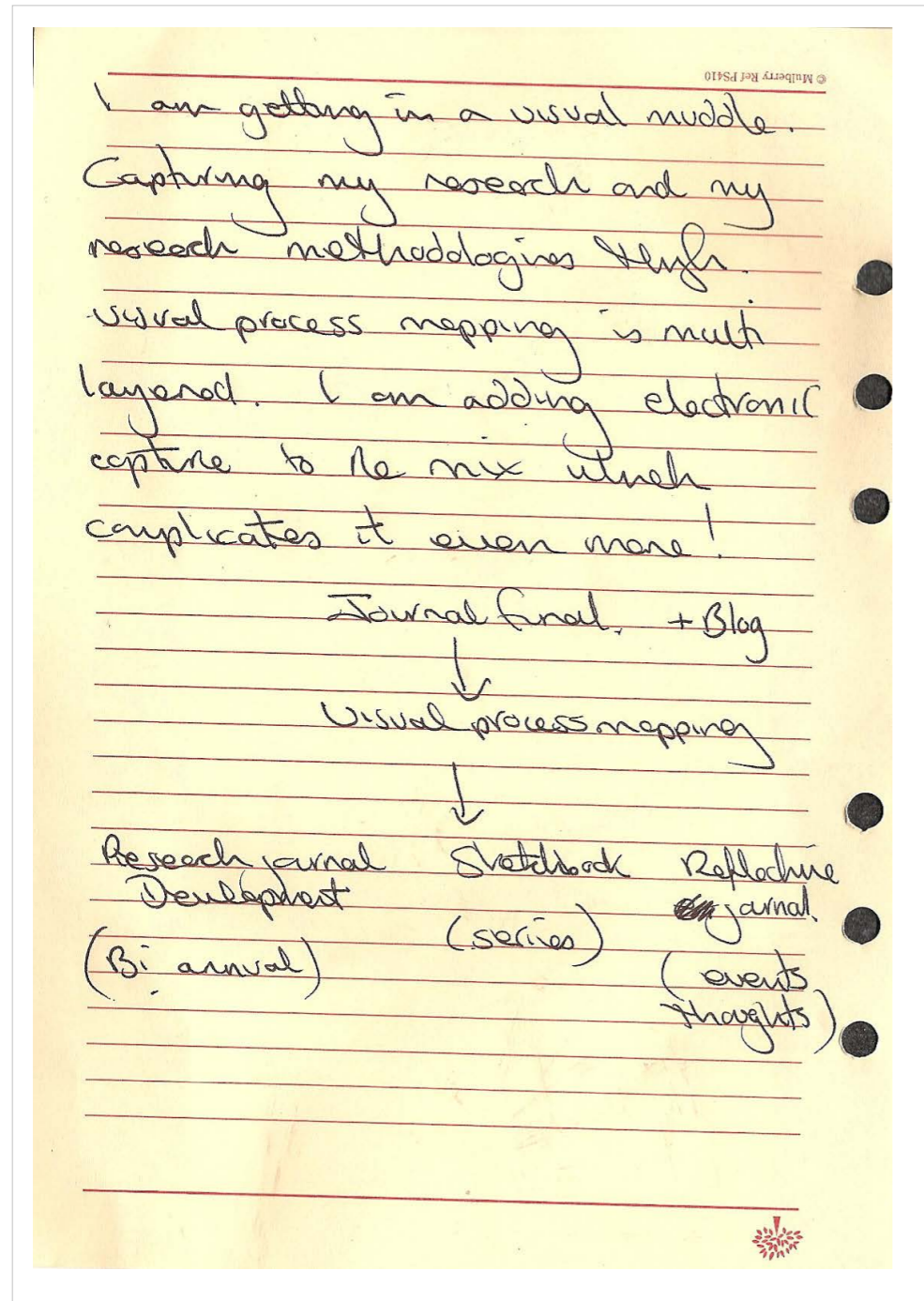


Figure 51. Sketchbook Entry.



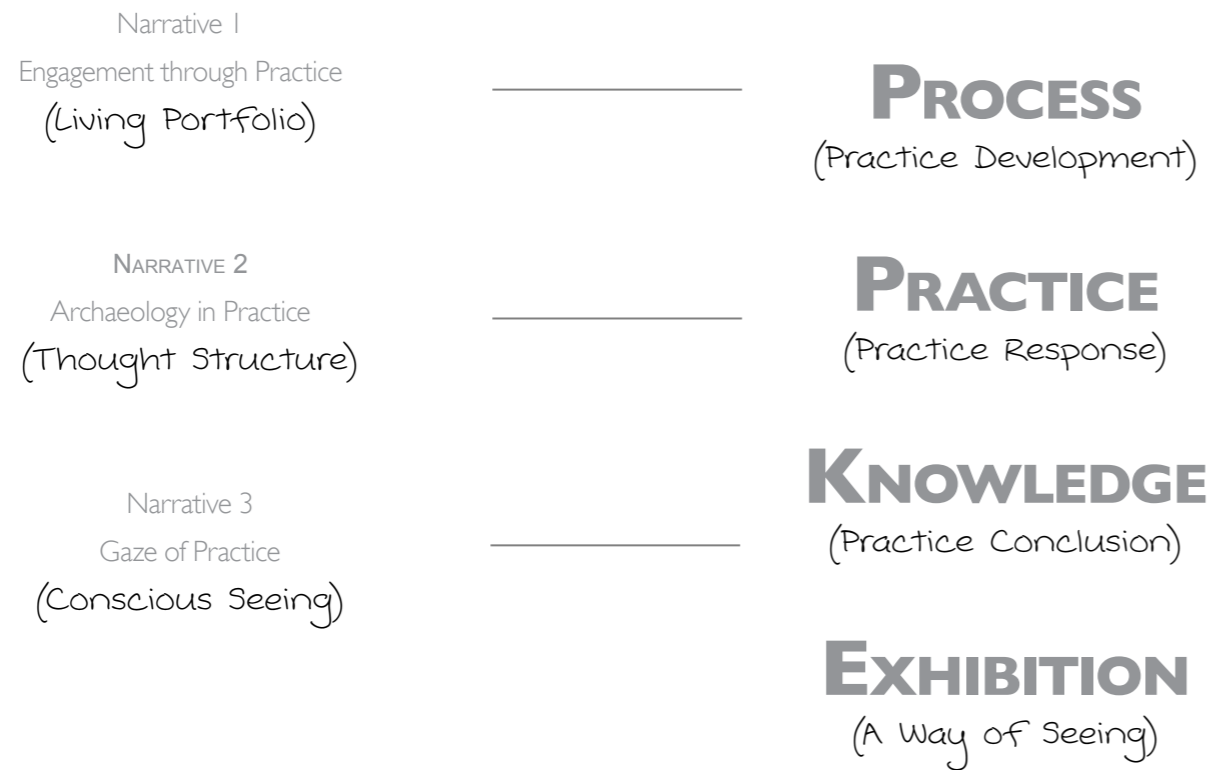
# Reflective Practice

## INVESTIGATION OF PRACTICE •

The visuality of the constructed image or artefact is supported by Rose's (2007 p.13) site's and modalities towards a 'critical visual methodology'; a method that interprets the visually constructed image or artefact through process (practice development), practice (practice response), and knowledge (practice conclusion). Is this what a constructed narrative of practice could look like?

What is my research methodology? I am only just beginning to see how I can gather meaningful data that aligns with my research aim. Until now the answer has remained elusive. I am never sure if this is a confidence issue or a defining moment of understanding?

Reflecting on my practice through action research methodologies is capturing a rich and complex set of experiences and perceptions of my practice to construct a narrative though, in and of my practice.



I AM CLAIMING THAT I HAVE INFLUENCED THIS SITUATION BECAUSE I STARTED LOOKING AT WAYS IN WHICH I COULD IMPROVE WHAT I AM DOING, AND I NOW HAVE THE ENDORSEMENT OF OTHER PEOPLE TO SHOW THAT WHAT I SAY I AM DOING CONSTITUTES A FAIR AND ACCURATE CLAIM

McNiff (2002, p.17).

Sketchbook Entry.

Figure. 52.

# Questioning

## SOMETHING TO SAY .

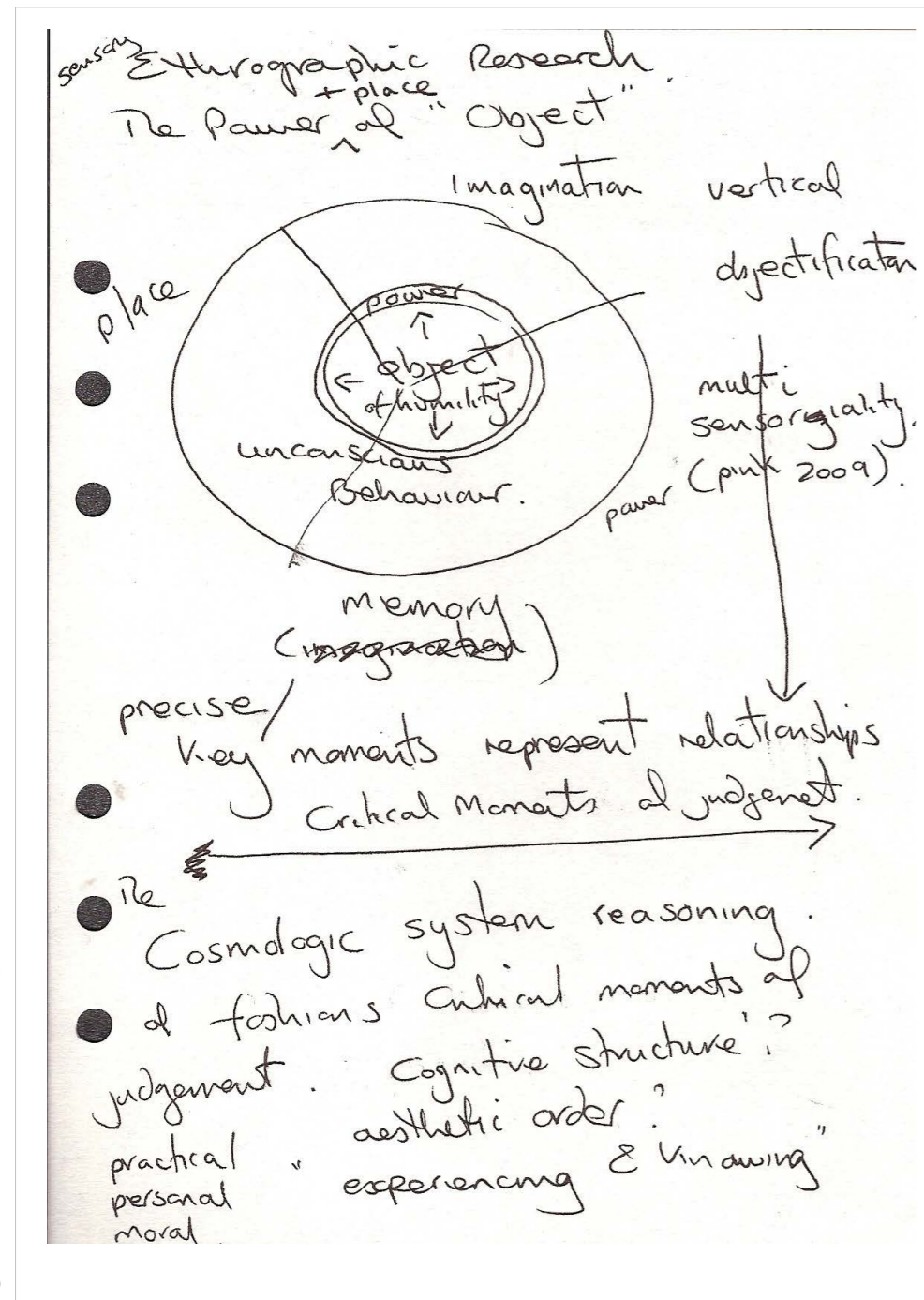


Figure 53. Sketchbook Entry.

I am still grappling with what fashion practitioners do? There is no doubt that action research (Schon, 1983) as a research methodology provides a framework for researching fashion practice. The research focus however is never linear, as my first toile begins to surface as something that is workable and visually intelligent both in concept and context. I want to build a visual map of the journey of practice that I am both experiencing and perceiving (so far). Using image and word am I to describe what I am doing and why I am doing it? I am overwhelmed by the sense of discovery that I am reasoning with through, in and of my practice.

Making sense of it all is the challenge.

Action Research and Me

MAKE SENSE OF THE SENSE-MAKING IS EMPOWERING TO THE PRACTITIONER

# What is Meant ?

## TRANSLATION OF REASONING .

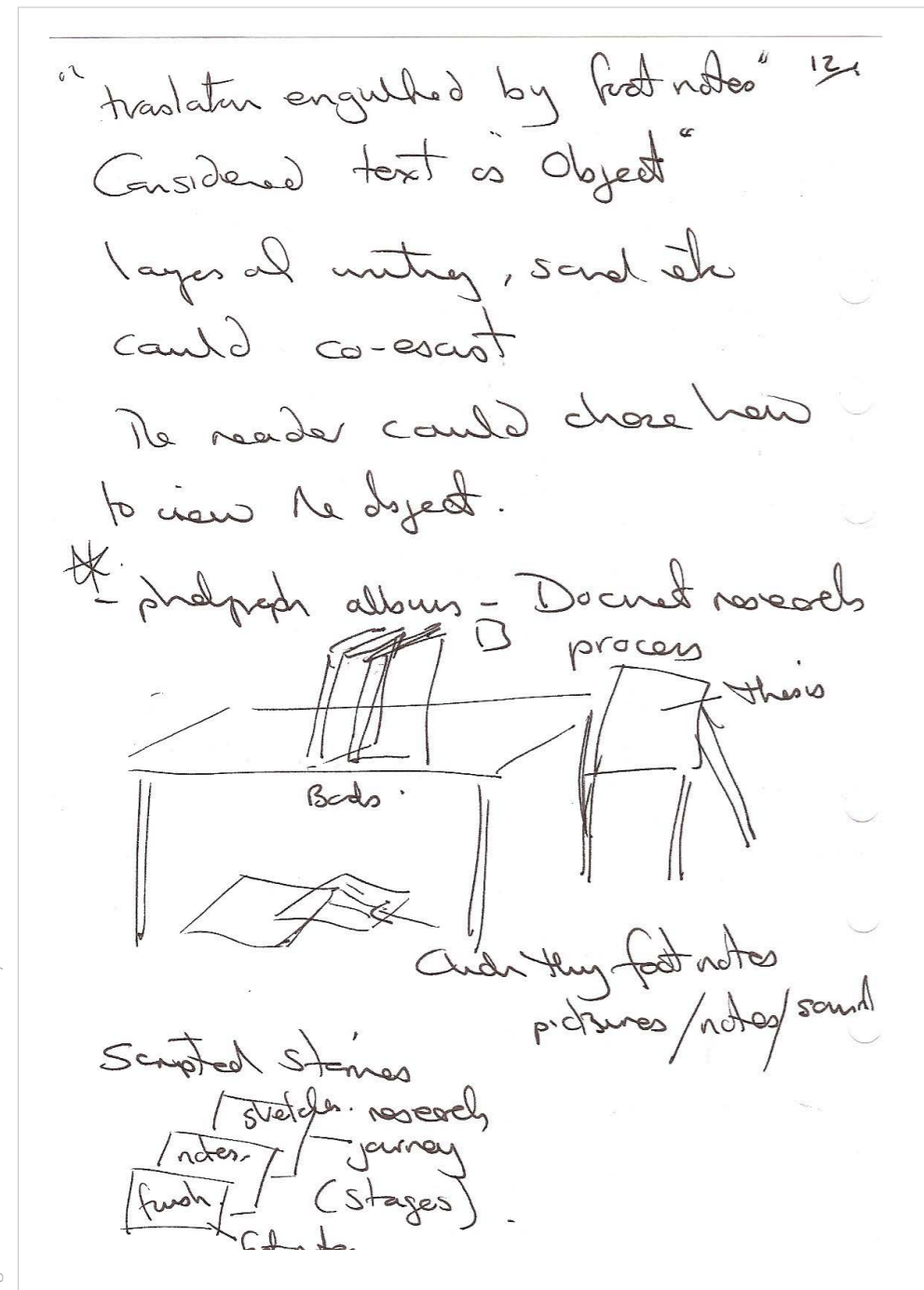


Figure 54. Sketchbook Entry

Why's, What's and How's of Practice

The Journal as Archive

I am becoming deeply engaged with the whys, whats and hows of my practice. I reflect more freely on the depths of where I have never gone before and this excites me.

I am in awe of the depths that I have gone and I am once again looking at me. As I construct my thinking and doing the other of me is making sense of the multiple narratives that are simultaneously happening as I practice.

There is more than one of me. I am not singular to my practice.

The benefits of my journal-keeping helps me to examine, frame and solve problems as they arise. My journal posting is becoming an archival record of what I know, how I arrived at what I know, what I see, what I mean and what I plan to do about it. I am becoming a deeply engaged reflective practitioner and this process of reflection is fascinating and exhaustively habitual.

I cannot practise without question any more?

My researcher-self is still not confident but I move forward richer for the experience.

THE PRACTITIONER CANNOT PRACTISE WITHOUT HAVING READ, WRITTEN, SKETCHED AND TRANSLATED INTO 3D, SOMEHOW TOGETHER ALL AT THE SAME TIME

# Archaeology in Practice

## AN EMERGING METHODOLOGICAL APPROACH. The 'MentorBlog' project (Wheeler and Lambert-Heggs, 2008) explores the connecting of students to their mentors via a blog format and argue this as a useful teaching and learning tool. The reflective methodology is enhanced by soliciting commentary, debate and collaboration.

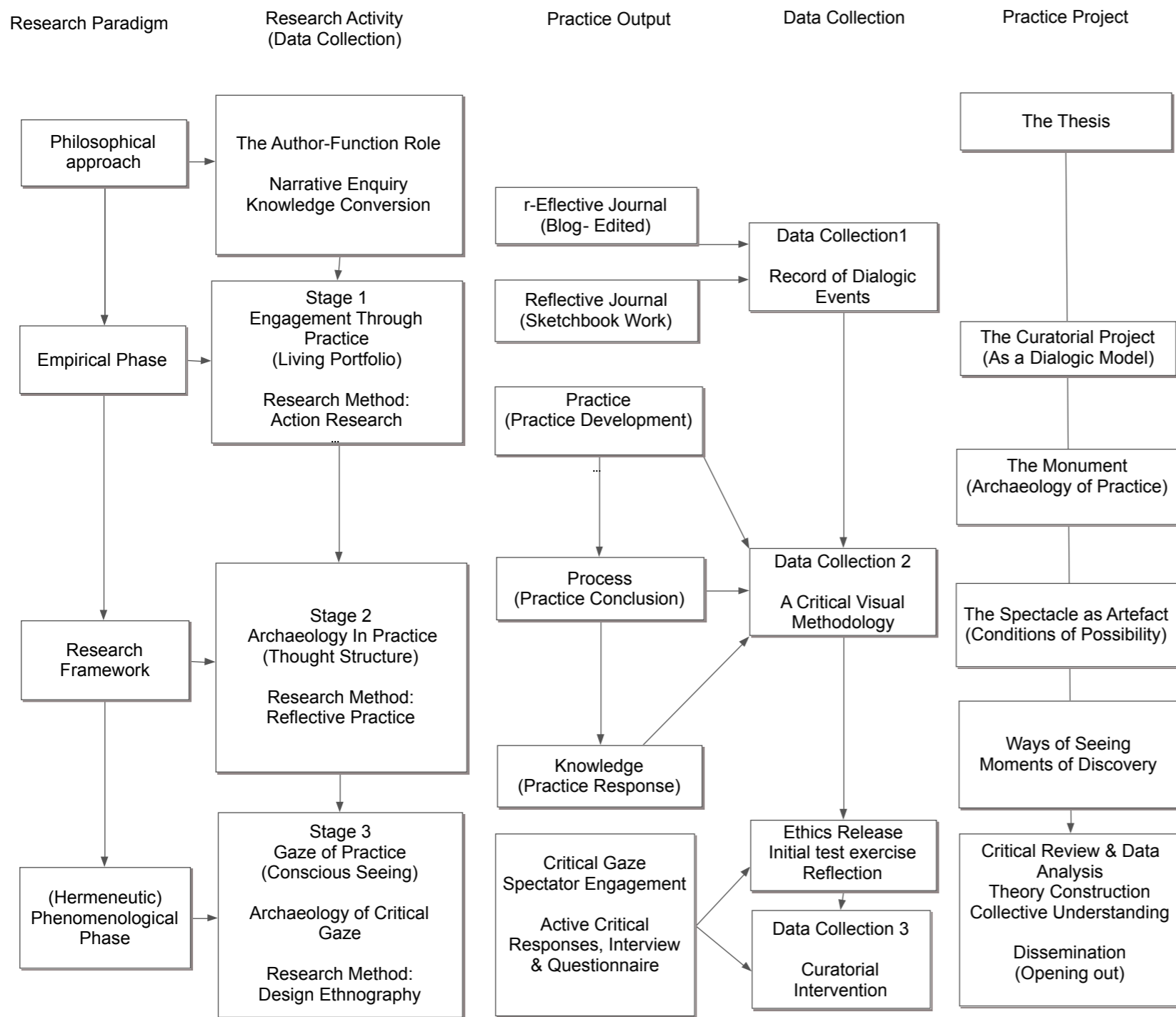


Figure. 55. Mapping the Methodological Approach (draft).

To begin to think through how the spectator might engage with the narrative of my practice I am needing to determine a thought structure or archaeology that situates my thinking and doing. Both a chronology and a taxonomy that organises the knowledge gained of my fashion practice as research is needed.

I am struggling to distance my practitioner self in order to distinguish the theories and practices of my practice as research entities.

The visual mapping of my practice journey, sometimes diagrammatic and some times pictorial, aligns to both the thesis and my practice. Even committing these words to paper I notice I am distancing the thesis (almost as an it) whilst freely owning and personalising the (my) practice.

As research entities I am finding it difficult to empathise with the thesis. This is as an unfamiliar black hole that looms in front of me and is testing the familiar, the recognisable, the narrative space that I function regularly within.

Is it that the methodological approach is emerging through several structures that I need to organise and make sense of?

Constructing a Narrative of My Practice

THE PRACTITIONER IS NOT SINGULAR TO THE PROCESS OF PRACTICE BUT ONE PART OF A WHOLE

# A Community of Meanings

## ARCHAEOLOGY OF A CRITICAL GAZE .

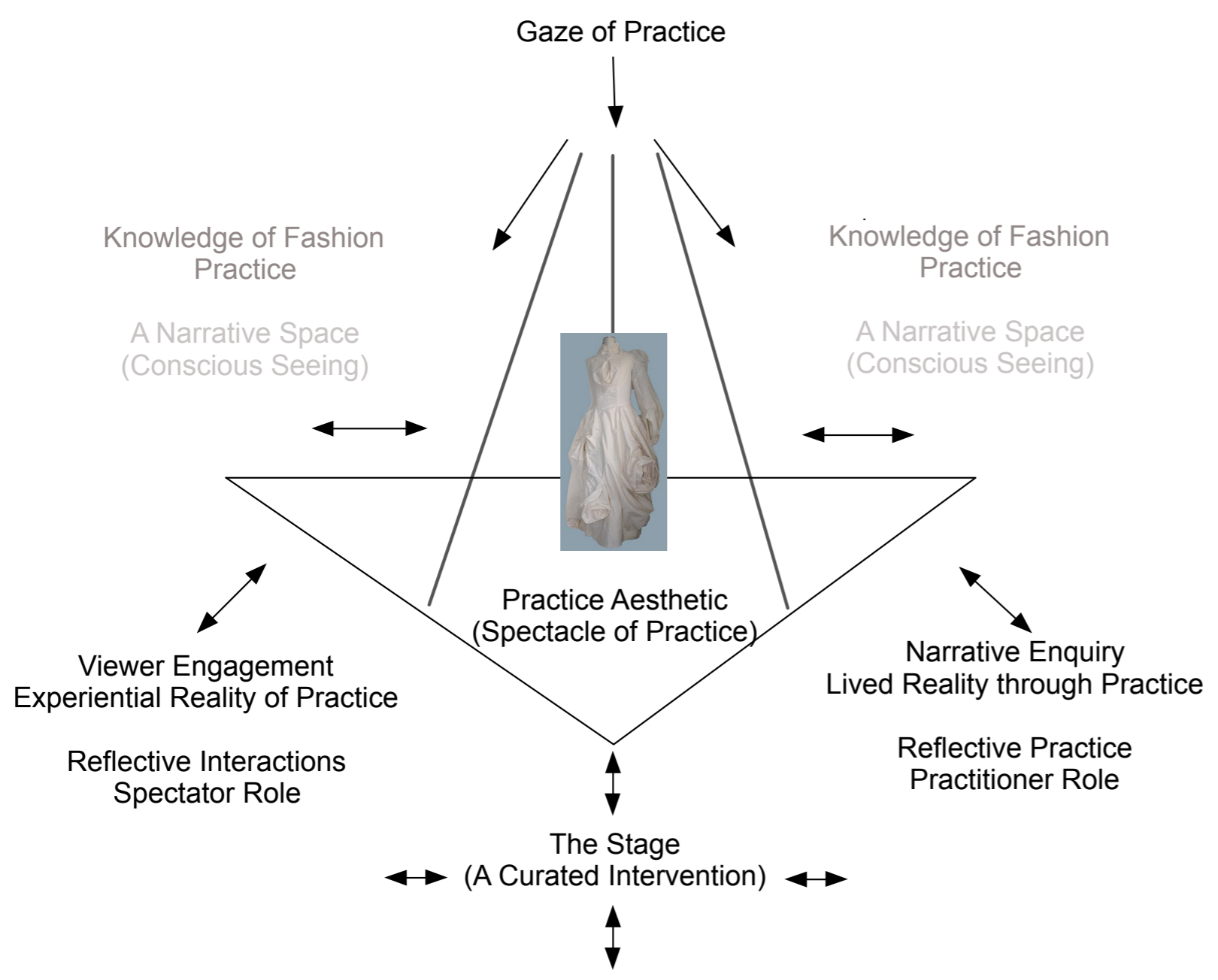


Figure. 56. Archaeology of a Critical Gaze of Practice).

THE IMMEDIACY AND ADDICTIVE NATURE OF THE REFLECTIVE PRACTITIONER IS THE SALVATION OF A TELLING OF PRACTICE

If a practitioner cannot easily or confidently discuss their work (and none of us really can as it's just what is done?) then no wonder, as a discipline, it is difficult to be understood or to even be considered a valid member of the academic research community.

My practice is, however, beginning to make sense. Knowing in practice is a common term referring to the tacit moments of discovery experienced through practice but has yet to be confidently adopted by the academic research community.

Contextualising how I think I think or how I know I know whilst in practice is originating as an inward, outward and upward experience. The connectivity is infinite as inwardly I am connecting with myself, outwardly I am connecting with others and upwardly I am connecting with a sort of divine entity concerning the culture of practice itself?

This feels a very personal and dimensionally augmented space. A narrative space that has no bounds and where the shifting place or time and the spatial reach can be considered infinite.

Knowing in Practice

# Reconciliation of Practice

## A NARRATIVE SPACE .

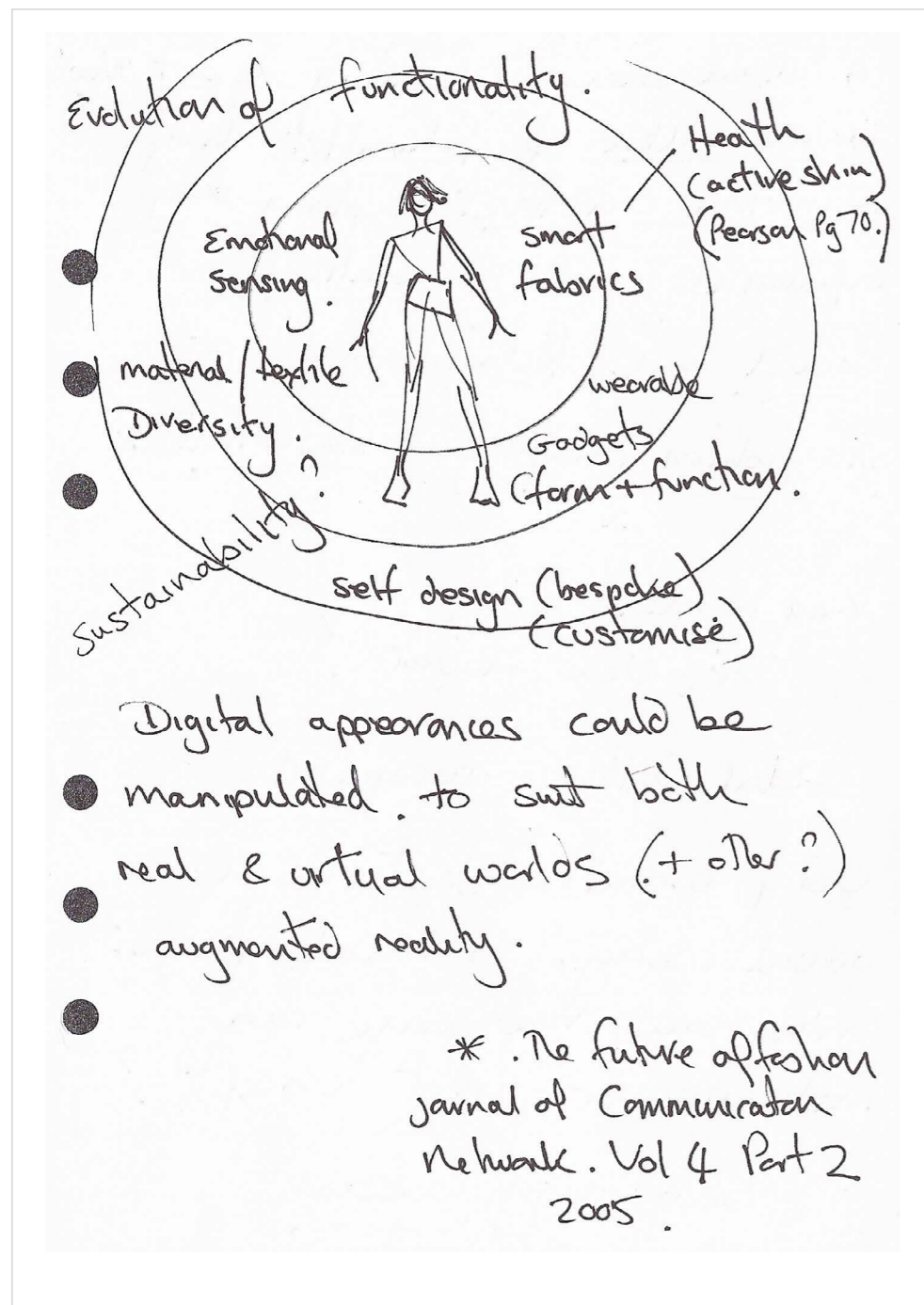


Figure 57. Sketchbook Entry.

I am now on my third incarnation of trying to work out a method to best capture my research practice journey. It is incredibly frustrating and is hindering my progress. I just want to get on with the job but new skills are needed and I need to take the time to learn them; Graphic design, photography and film making to name but a few, are all challenging my pursuit for the best I can do or be.

Method of Data Capture

CHALLENGED BY THE RECONCILIATION OF IMAGE AND WORD

# Visuality of Practice

## VALIDATING THE THINKING PROCESS .

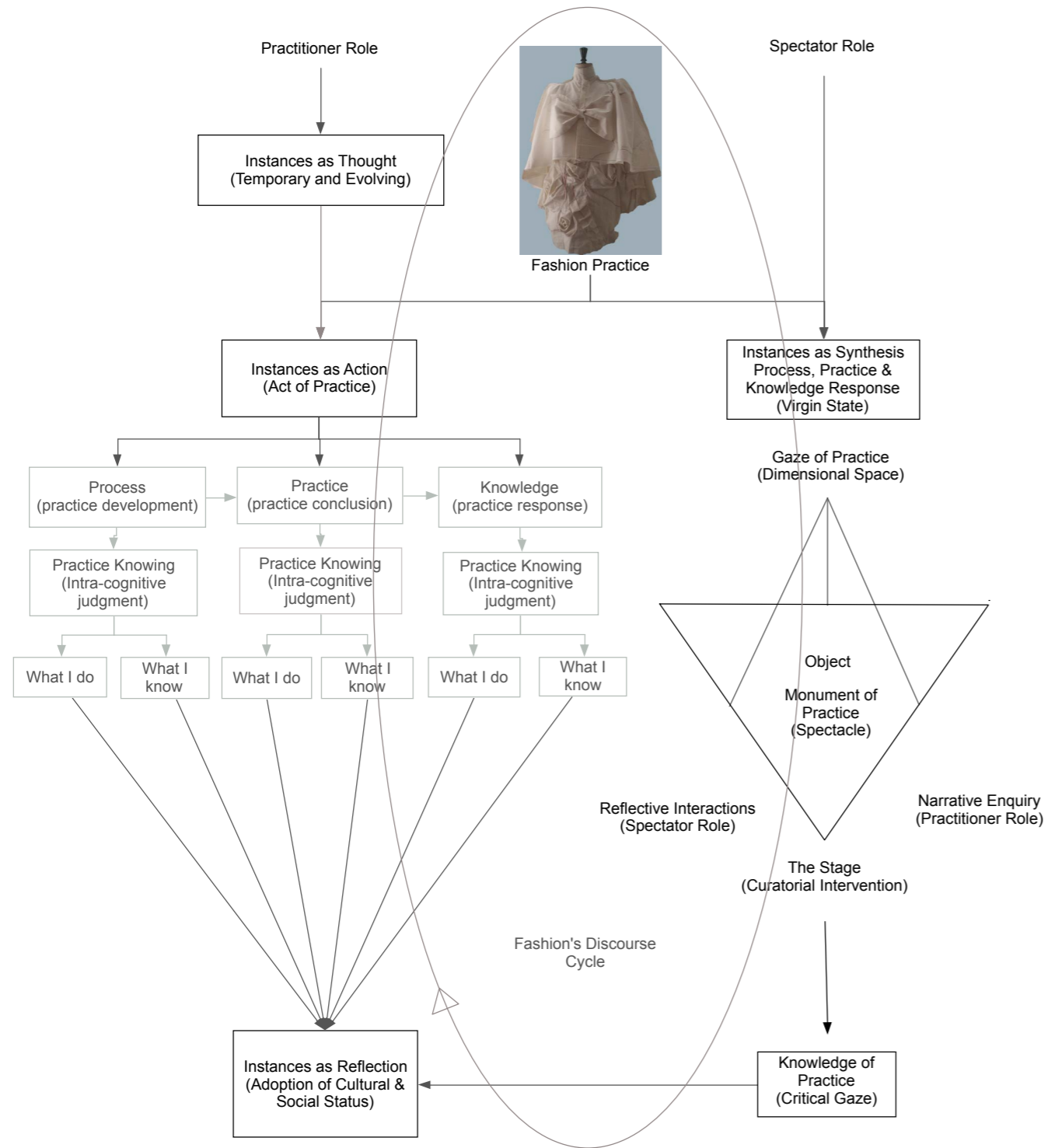


Figure. 58. Mapping the Knowledge's of Fashion Practice [updated 2012], (Norris-Reeves et al, 2012 p.13).

I just know when my practice is right. I now question how I know what I know, why I know and what I am doing to bring about my knowing? I am driven by this imperative to KNOW and I am not even sure what I mean by this?

As I engage more deeply with reflecting on my practice I am beginning to realise my knowing is not just limited to my practice. This voice (my voice) is also experiencing a knowing through my daily reflections. My writings are intense as the multiple voices of my knowing are brought to the fore as I reflect in and on my practice.

I am in awe as the depth of my engagement with both research and practice is overwhelmingly complex.

What Do I Know... now that I Know what I Know?

TRYING TO MAKE SENSE OF THE BEGINNING ...WHAT IS MEANT ?

# A Way of Seeing

## THE ENGAGED PRACTITIONER .

Kolko (2010 p.7) suggests the action and method of 'sense-making' can be visualised through concept mapping to provide unique taxonomic relations of hierarchical and longitudinal reckoning. Could this sense-making be experienced and determined through a lived reality of a doing of practice?

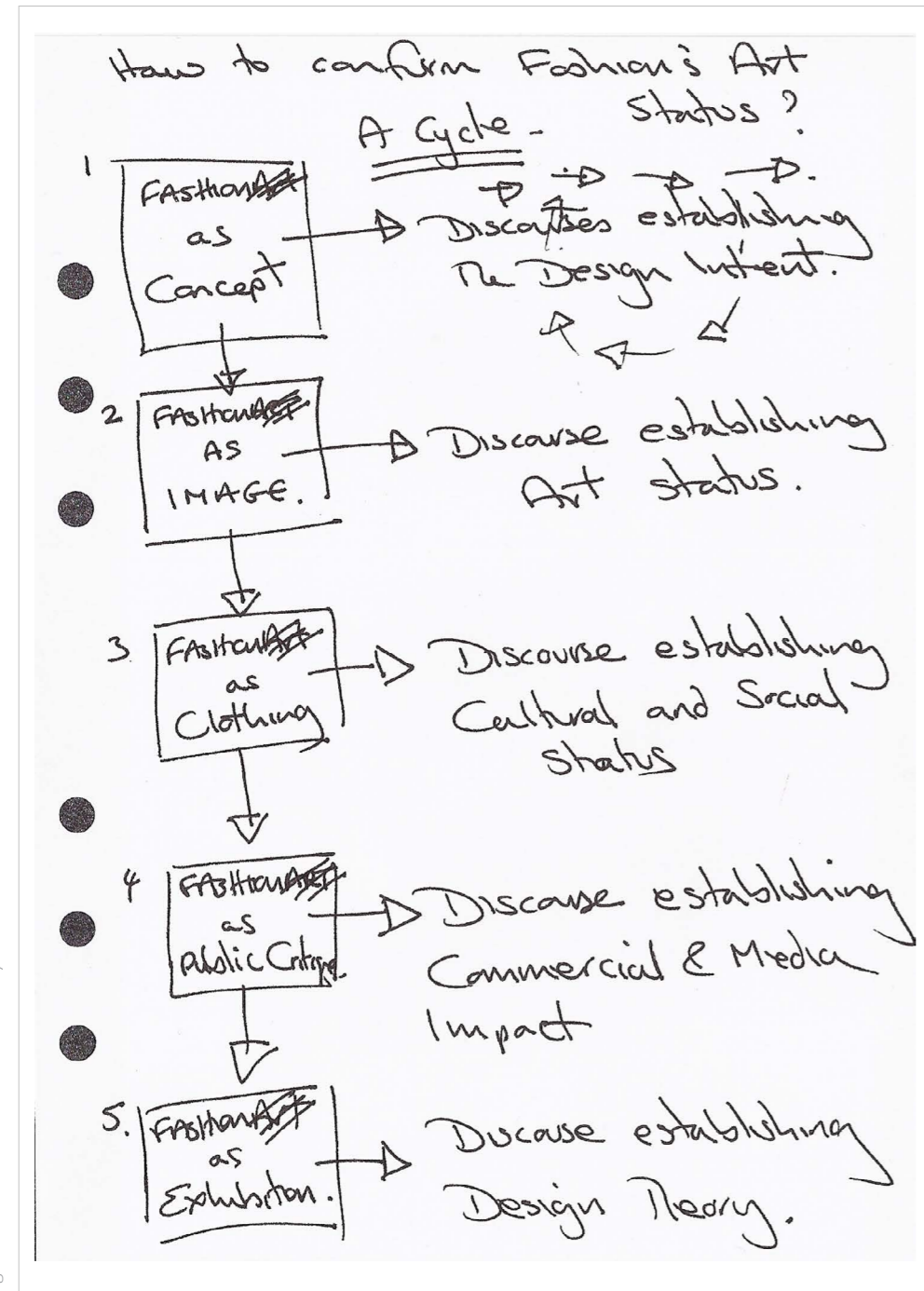


Figure 59. Sketchbook Entry.

A TELLING OF PRACTICE BECOMES WHAT IS AS TRUTH TO A DOING OF PRACTICE

My research practice life is becoming mobile. Opportunity for the capture of my reflective narratives now take on a multitude of guises no matter where I am.

Moblogging (blog entries via mobile phones), Twitlogs (reflections on practice via twitter), Vislogs (reflecting on practice using image capture) or Voxlogs (reflecting on practice through oral commentary) are all possible.

My journey of reflective practice has yet to unfold and be tested as technology presents these numerous methodologies to capture my pondering and of becoming a reflective practitioner. The addictive nature of these twenty-first century mediums is promoting sustainable reflection whenever and where ever I am.

The active responses of the spectator in understanding and responding to my fashion practice is critical. As a fashion practitioner how do I prioritise or distinguish my fashion practice as knowledge over my fashion practice as aesthetic?

Bloggng...logging my learning and becoming an reflective practitioner

Intervention of practice



# Beyond Doing Practice

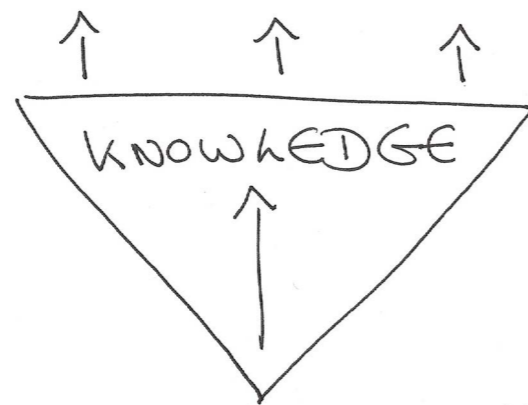
## ENGAGEMENT THEORY .

How experience is comprehended

Is it that beyond a doing of my practice there is a deeper engagement where theories of engagement could be applied?

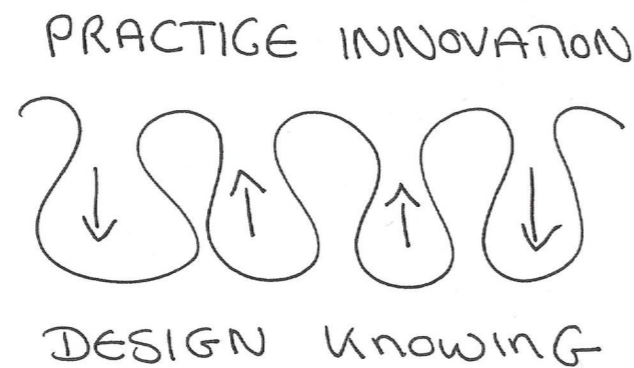
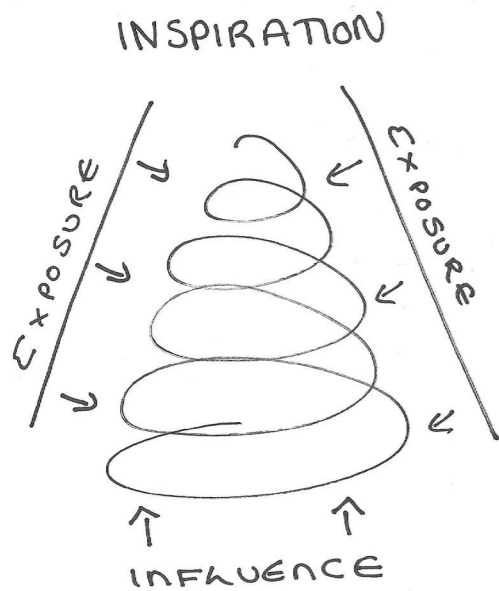
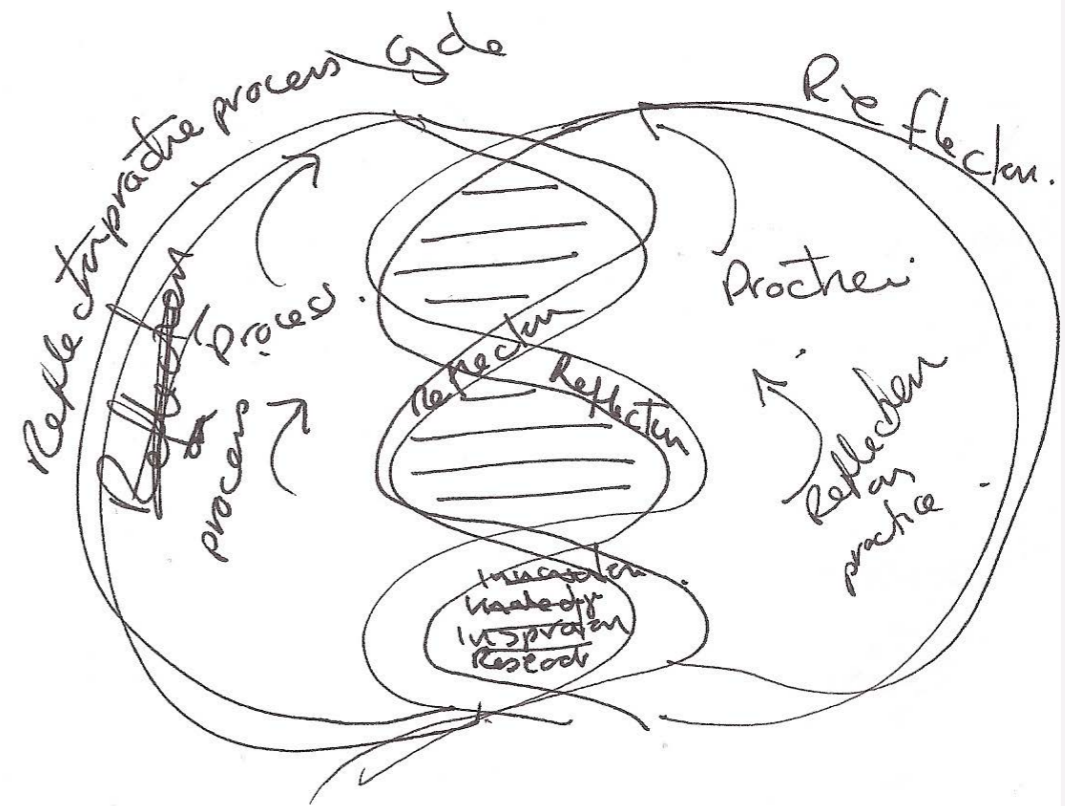
Action research methodologies are now well established and recognised, but what of the practitioner within? What do I do and how do I get there? I struggle with not knowing what I do and how theories can or cant be applied until practice happens?

Is this how it is? Is this OK? Is this not knowing sustainable to my practice. as a research endeavour?



+

=



THIS SEEING IS NEITHER DESCRIBED NOR HAS CLARITY WHEN ENGAGING WITH FASHION PRACTICE

Sketchbook Entry.

Figure. 60.

# Theory of Engagement

## IS THIS WHAT PRACTICE IS ?

Engagement of Practice Theory (draft).

Figure. 61.

### PRACTICE AS INQUIRY

Reflective engagement 'through' practice  
(Living Portfolio)



### KNOWING KNOWLEDGE

Voice of Reason  
(Practitioner-Self and Conscious Other)



### ENGAGEMENT OF PRACTICE

Through, In and Of Practice  
(A Future Now)

### PRACTICE REASONING

'In' practice contexts concerned with theory and method  
(Thought Structure)

### KNOWLEDGE CONSTRUCTION

A consciousness 'of' seeing concerned with the present  
(Gaze of Practice)

[ MORE IS UNDERSTOOD OF WHAT IS KNOWN THAN IS EVER SAID ]

I am now at one with my reflective-self and this is deepening my sense of engagement. I am somehow comforted by the confidence that I am experiencing as the deeper I engage with my reflective-self the more intuitive my knowing.

I am beginning to wonder if there is an algorithm that can be applied to my practice thinking and doing? A sequence of cognitive happenings that can be applied or defined to map the journey of my engagement? Beyond reflection my practice problems exist simultaneously with my practice solutions.

The deep engagement with my practice comprises research practice as a systematic investigation of my doing of practice, practice reasoning as my practitioner thought and action emerge, a knowing knowledge that emerges as I reflect on theory and method of the developing practice aesthetic and knowledge construction as a consciousness of seeing emerges ...I think?

Is this a theory of engagement? Is this what practice is?

I am challenged by the imperative of capturing my research through, in and of practice. There is a cycle to the heightened awareness that I am experiencing. The frustration can be immense on occasion as I can't just turn on my knowing at will and I don't know what I know until it is experienced or perceived?

I am reasoning with my knowing and this is how it is beginning to make sense.

Beyond Practice there is Engagement of Practice

Engagement Theory

# Beyond Reflection

## ENGAGEMENT OF PRACTICE .

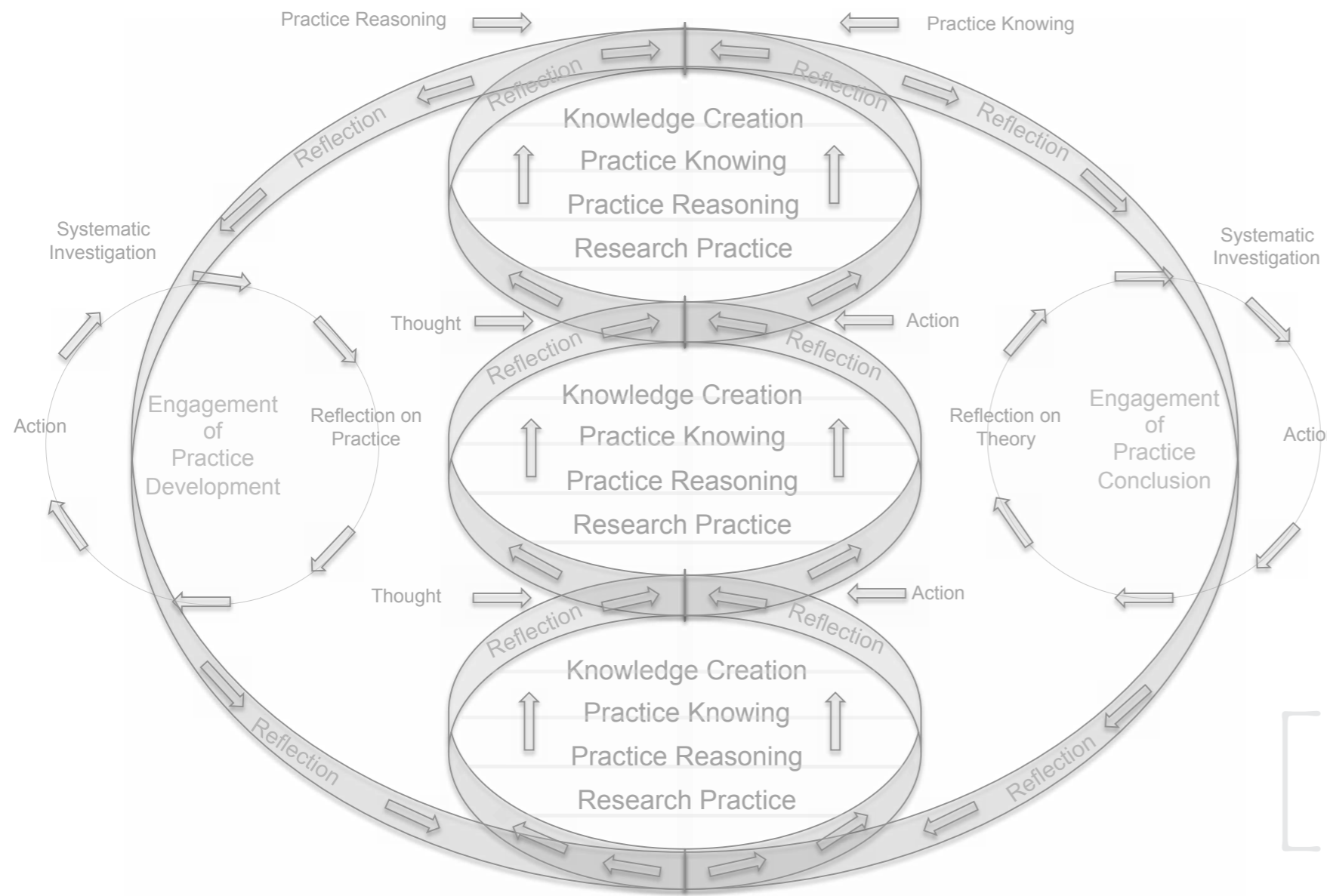


Figure. 62. . Engagement of Practice Cycle.

BEYOND REFLECTION THERE IS ENGAGEMENT OF PRACTICE

As I engage with action research methodologies I have a deeper understanding of the reflective practice cycle. Beyond reflection in action there is a reasoning and knowing that I am experiencing. I question the balance of each but moreover can engagement of practice be achieved without my reasoning as knowing?

Is there a significant 'one' or 'other' and does my reasoning through practice development become the knowing of my practice?

Is this what I am doing when I am deeply engaged with my practice?

Engagement of Practice

At the ESRC seminar series for New Forms of Doctorate, 2010, Milsom described her research method as a 'THICK' methodology and discussed a layered approach to her Ph.D submission that was, as a visual artist, a multi-modal submission.

Am I to describe my methodology as a thick engagement of both method and practice?

Experiencing a Thick Methodology

# Practice Reasoning

## PRACTICE KNOWING •

Loscialpo (2010) talks of 'Traces and Constellations' and the 'Invisible Genealogies of Fashion' and discusses the progressive role of the experimental curator and described the practice as 'mirroring fashion theory' where a curators role is purposefully a tool for 'listening, interpreting, plotting and re-plotting'. This argument in the context of a curated intervention of practice considers both practice and theory as a construction of a narrative towards knowledge creation. Practitioner reasoning is often unnoticed or concealed with no obvious route planned. In fact does the very thought of a rigid path threaten the sense of knowing that is or can be experienced and craved by the practitioner?

This Voice ...

A few months ago I was listening to a radio interview where the interviewee was a creative writer who worked with a writing partner whom he respected and with whom he had worked for a very long time. The writer talked of the third writer who appeared and where a rush of ideas just seemed to flow and be right when they worked together.



The writer attributed this notion of a third writer to be when two creative minds came together and their confidence levels were raised resulting in new ideas being generated that may not have come about when working on their own.

These extraordinary moments are rare but when they happen an excitement and exhilaration I can only describe as a rush of knowing is experienced. When I am working with other practitioners, and on reflection like-minded individuals, I am often overwhelmed by the heightened experience of knowing that just happens. I wonder if the third person is my reflective-self?

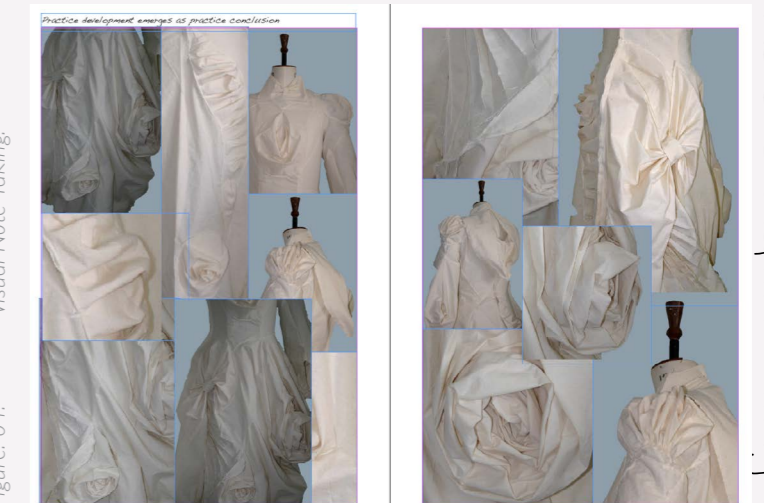


Figure 64. Visual Note Taking.

WHAT APPEARS AS IMPORTANT IS THE PRACTICE SOLUTION AS ARTEFACT AND NOT THE PRACTICE PROBLEM AS KNOWLEDGE

Practice Development Emerges as Practice Conclusion

# Complexity of Reasoning

## CREATING ORDER OF WHAT IS .



Figure. 65. A Visual Note.

My not knowing is tortuous. If I am not careful I could get stuck in this uncertain place of not knowing. My not knowing precedes my knowing.

My Space

I crave this knowing space. A space that I can describe as isolating, exhilarating, relentless, tormenting, exasperating, and mine

A narrative space that is mine and yet I must share this space if I am to validate and authenticate my practice.

I am beginning to understand why practitioners find it difficult to link theory and practice. It's just not always that obvious as practice is just what is done.

Practice Happens

[ THIS DRIFT IS SIGNIFICANT AND PERHAPS PROVIDES SOME CLUES AS TO WHY THE PRACTITIONER FINDS DIFFICULTY IN LINKING THEORY WITH PRACTICE ]

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[ WHAT DOES THE PRACTITIONER KNOW NOW THAT THEY KNOW WHAT THEY KNOW ]•