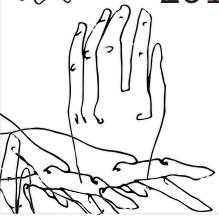
An understanding of embodied textile selection processes & a toolkit to support them

Bruna Beatriz Petreca

Supervised by:
Professor Sharon Baurley and Professor Nadia Bianchi-Berthouze

Appendix

Royal College of Art
Design Products – School of Design
2016



An understanding of embodied textile selection processes and a toolkit to support them

Bruna Beatriz Petreca

Appendix

Design Products
School of Design
Royal College of Art
2016

Supervised by:
Professor Sharon Baurley (RCA)
Professor Nadia Bianchi-Berthouze (UCL)

Appendix A – Additional content to thesis

A1. Chapter 4

Table A1. Activities and Techniques Identified from Literature on Textiles Selection

Description	Type	Definition	Mentioned by
Market research	Activity	Defining the targeted consumer, and also consulting previous collection figures.	[1]
Trends	Activity	Researching, or consulting bureaus and research companies that present what is emerging as relevant in terms of influential aesthetic themes and references.	[1, 3]
Inspiration	Activity	Creating the 'spirit of the time' ('*zeitgeist*'), designers are inspired by art, culture, historical references, and other sources.	[1]
Brainstorming	Technique	Free flowing thoughts that coincide in themes of interest. Used to support the definition of trends and inspiration contributing towards the design concept.	[2]
Mind mapping	Technique	Mapping themes of interest to identify relevant topics. Used to support the definition of trends and inspiration contributing towards the design concept.	[2]
2D research	Activity	Researching images to define prints, surface treatments, etc.	[2]
Research	Activity	Researching materials, colours, shapes, volumes, and textures. Here the research is made in a very open manner, so all sorts of reference materials and objects may be used.	[4]
Sketchbooks	Technique	Organising references, sketches, and design concepts.	[4]

Description	Type	Definition	Mentioned by
Collage	Technique	Organising and interpreting references.	[4]
Define theme	Activity	Defining the direction of the design project based on 'Research', 'Trends', 'Inspiration', etc.	[1, 4]
Moodboard	Technique	Organising, interpreting and communicating themes, by combining information from 'Trends', 'Definitions of Colour', 'Shapes, textures, volumes, etc.	[4]
Decide on Keywords, text	Activity	Helping to convey the theme for a collection.	[4]
Define Colours	Activity	Gathering information from 'Inspiration' and 'Trends'.	[1, 3, 4]
Define Textiles	Activity	Forming concepts after 'Inspiration', 'Trends' and 'Colours'. Occurs in parallel to design definitions (shape, volume, etc.).	[1, 3, 4]
Textiles innovation	Activity	Researching with a focus on new fibres, techniques, and technology, in case there is the need to create a textile specifically for the design application.	[2]
2D visualisation	Technique	Drawing designs in 2D to progress with definitions.	[2]
Define surface and construction	Activity	Defining directions for details to be added to surface (decorations, constructions), building on the activities 'Inspiration', 'Trends', and 'Define Textiles'.	[1, 3, 4]
3D exploration	Technique	Taking 2D designs into 3D by manipulating and exploring the textile on a mannequin or live model. This is usually done with a cheaper textile (e.g. Muslin) to test ideas, but at least one sample of the actual desired textile is required for testing through manipulation.	[2, 3]

Description	Type	Definition	Mentioned by
Define costs	Activity	Defining the budget that will be allocated, considering that purchasing textiles is one of the highest costs of a collection (in the case of fashion projects).	[3]
Source textiles	Activity	Identifying suppliers to purchase and/or produce textiles and finishes. This is usually conducted in trade fairs, consulting vendors or the internet.	[1]
Drawing designs	Technique	Drawing designs by hand or using digital software.	[1, 3, 4]
Prototyping	Technique	Creating models to verify how the textile is formed, and also to specify the steps of the making process.	[1]
Draping	Technique	Manipulating textiles to advantage on the drape of textiles on the body.	[1, 2, 3, 4]
Patternmaking	Technique	Developing drawings into 2D flats in a mathematical language that correspond to the 3D form in which the design will be realised, This requires understanding of *"the human form, textile properties, bodily proportions and construction methodology"* (Cadigan, 2014: 164).	[1]
Toiles	Technique	Prototyping to check the pattern for *"fit and function"* (Cadigan, 2014: 165); this is usually made with a cheaper textile.	[1, 3, 4]
Photography	Technique	Testing ideas around the composition of the different pieces that will form a collection.	[2, 4]
Preparing for production	Activity	Producing final samples with the actual textile, and checking the design before sending to production with accurate instructions on the making process.	[1]

Description	Type	Definition	Mentioned by
Produce flats	Activity	Producing technical drawings of the front and back of a garment in detail, to instruct production, where *"seams, darts, stitching and trims must be included"* (Cadigan, 2014: 166).	[1, 2]
Technical specifications	Activity	Combining technical drawing with all other relevant details, which are numbered and specified for the production, including photographs of the toile.	[1]
Costing	Activity	Budgeting a design that include *"production cost, wholesale price and retail price"* (Cadigan, 2014: 169).	[1]
Check and approval	Activity	Editing collection before production – there may be material changes up to this point.	[1, 4]
Production	Activity	Manufacturing the approved pieces.	[1, 4]
Promotion	Activity	Defining diffusion strategy.	[1, 4]

[1] Cadigan, 2014; [2] Dieffenbacher, 2013; [3] Udale, 2008; [4] Seivewright, 2012

A2. Chapter 7

Table A2. Preliminary analysis of the tactile experience with textiles (from pilot interview with the researcher).

	Encounter	**Exploring**		**Creating Experience**	
		Touching	**Being touched**	**Producing interaction**	**Imagining interaction**
Touch type	Passive *("…with my hands open" "…the density and weight that I was feeling was in the sensation of having the fabric filling my fingers and going between them.")*	Active; scrunching ("I was bringing the fabric inside my hand, so that I could feel all of the first ideas that I had when I just had it in my hands.")	Active (hand supporting, other hand manipulating fabric) and passive (arm being touched)	Active and passive (*"gentle caressing cheek with fabric")*	Active and passive
Textile sensation	Weight and density; warm and soft	Thickness, structure, warmth	*"Prickling";* warm	Soft; nice	Soft; warm
Meaning (value judgment)	*"Feeling full" "Inviting"*	Type of fibre *("It might be cashmere or wool...")*	Gentle; comfort; *"like a caress"*	Joy	*"(…) Might be really nice to wear it."*
Focus of attention	Receptive; merging with the fabric	Inquiring (on the physical characteristics of the fabric), comparing (fibre types)	Receptive (caress)	Touched part (cheek)	Imagining wearing
Embodied experience	Warmth; smiling *("I was smiling a lot")*	Warmth (*"the more I rubbed it, the more I felt the warmth.")*	Caress (*"besides my movement, the fabric is caressing my skin")* Warmth (*"with the other hand, because it was supporting the fabric, and it's getting warm")*	Warm (*"it seems like it was something automatic… as the cheek is getting warm and… just another level of test… experimenting the texture.")*	Smile (*"I felt with my body, but also in my mouth a lot, because I was feeling like I was going to smile.")* Warmth (*"I was feeling warm in my whole body."*)
Affective experience	*"I just felt nice"*	*"I was being able to tell some things about how the fabric is, and that was really nice as well."*	*"Comforted by it" "I was enjoying the caress on my arm"*	*"…Gentle caressing… and yes, that's really soft and nice."*	*"And, then, I just felt that joy… that it might be really nice to wear it, because it's so soft and warm"*

Figure 36 digitised. Analysis to produce diachronic structure of experience with a single textile - Fashion 1.

Figure 37 digitised. Analysis to produce diachronic structure of experience with a single textile- Textile 1.

Appendix B – Ethics documents

B1. Brunel University example of ethics forms – Chapter 4 (Information sheet and Ethics consent form) – 6 pages

B2. University College London examples of ethics forms (Information sheet and Ethics consent form) – 2 pages

B3. Royal College of Art ethics approval and examples of ethics forms (Information sheet and Ethics consent form) – 3 pages

B1. Brunel University example of ethics forms (Information sheet and Ethics consent form)

Participant consent form

Approved by the School of Engineering & Design Research Ethics Committee

Project title: Things to be touched

For questions contact: bruna.petreca@brunel.ac.uk

Ethics approval number:

1. Project Title

Things to be touched

2. Invitation

You are being invited to take part in a research project. Before you decide to take part it is important for you to understand why the research is being done and what it will involve. Please take time to read the attached information sheet carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

3. Activity Consents

I understand that I have given my consent to take part in a semi-structured interview process and at my discretion to help the researcher visually document my design and/or production process.

I understand and have had explained to me any risks associated with this activity.

4. Data Consents

I understand that I have given approval for my *opinions* to be published in the journal/conference articles/presentations, final report of this project and may be used in future *reports*.

I understand that I have given approval for being *photographed and videoed during the workshop.*

I understand that I have given approval for my *photographed and videoed image* to be *published/shown* in the journal/conference articles/presentations, final *report* of this project and may be used in future *reports*.

I understand that my involvement in this study, and particular data from this research, will remain strictly confidential. My personal details will be anonymised by assigning a code to me. Only the researchers involved in the study will have access to the data. It has been explained to me what will happen to the data once the experimental programme has been completed.

I understand that confidentiality cannot be guaranteed for information which I might disclose in the workshop sessions.

The identifiable data will be shared with researchers involved in the study.

5. Statements of Understanding

I have read the information sheet about the research project in which I have been asked to take part, and have been given a copy of this information sheet to keep.

What is going to happen and why it is being done has been explained to me, and I have had the opportunity to discuss the details and ask questions.

6. Right of withdrawal

Having given this consent I understand that I have the right to withdraw from the programme at any time without disadvantage to myself and without having to give any reason.

7. Statement of Consent

I hereby fully and freely consent to participation in the study, which has been fully explained to me.

8. Signatures

To ensure the validity of a written consent form signatures should be obtained from:

- the participant;
- if appropriate the gatekeeper(s) *[i.e. parent(s), caregiver(s), legal guardian(s), etc.];*
- the researcher; and
- a witness *[preferably a contactable 3rd party, though this may not always be possible].*

Where not already recorded as part of the research being undertaken researchers should do their best to obtain contact details for the signatories in case you need to contact them at a later date. These details will of course be subject to the normal requirements of data protection and this should be made clear in the section on data consents.

The role and nature of each signatory should be clear and the advised format for is as follows:

Participant's name (BLOCK CAPITALS): _____

Participant's signature: _____ *Date:* _____

N/A

Gatekeepers' name (BLOCK CAPITALS): _____

N/A

Gatekeepers' signature: _____ *Date:* _____

Principal staff/student *investigator's name* (BLOCK CAPITALS): _____

Principal staff/student investigator's signature: _____ *Date:* _____

Witness' name(BLOCK CAPITALS): _____

Witness' signature:

_____ *Date:* _____

Project consortium
Dr Sharon Baurley (supervisor), School of Engineering Design, Brunel University, Uxbridge, Middlesex, UB8 3PH. Email sharon.baurley@brunel.ac.uk

Bruna Petreca, School of Engineering Design, Brunel University, Uxbridge, Middlesex, UB8 3PH. Email bruna.petreca@brunel.ac.uk

Participant information sheet
Approved by the School of Engineering & Design Research Ethics Committee

You are being invited to take part in a research project. Before you decide to participate it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

The study

This study proposes to engage the design community, mainly Fashion and Textiles area, to investigate their design process and perceptions of textile materials. Designers need to select materials, usually relying heavily on their intuitions, innate and acquired knowledge, but how could they benefit from a deeper understanding of users' perceptions of materials and be supported in their material selection processes?

The main objective of this study is to approach the area from the designers' point of view to gain a deeper understanding of their needs in relation to materials selection and users perceptions.

This is a simple activity that will draw inspiration for future studies and give direction for further investigation.

Volunteering

Participation in this project is entirely voluntary. If you do volunteer, you may withdraw from the project at any time, without penalty and with no need to provide an explanation to anybody. If you do decide to take part, you will be given this information sheet to keep and be asked to sign a consent form.

What will happen to me if I take part?

You will be will be given a design brief that sets an ambient for the discussion of the main questions to be explored through the workshop.

You will be asked questions in relations to your design process and materials perceptions.

The questions will be discussed and answered relying also on visual techniques: participants will make annotations on sticky notes during the discussion, which will be shared and later organised in affinity diagrams. This is a simple activity that will draw inspiration for future studies and give direction for further investigation.

What are the possible disadvantages and risks of participation?

There are no disadvantages or risks of you taking part.

What if something goes wrong?

If you feel you need to talk with some who is not involved in the project, you can contact:
Research Support & Development Office, Brunel University, Michael Sterling 259, Uxbridge, Middlesex, UB8-3PH, Tel: 01895-266200, Email: rsdo@brunel.ac.uk
…who can give you independent advice about your rights.

Will my participation be confidential?

We will be recording many of the activities by video and audio means. We would like to use video and photographic material in conference presentations and publications, as well as other means of disseminating research results. We would like to ask your permission to use such material. You should be aware that there will be a chance that you may be identified by parties known to you, and that you will therefore not be anonymous visually. If you consent to our request, we will offer opportunities to you to view this material before it is published, as well as

opportunities to veto publication either at the time of the request or at any time thereafter. It should be noted, that we will not reveal private details about the you, such as your name and contact details. **Your identity will not be revealed unless your written consent is obtained**.

All data will be collected and stored in accordance with the Data Protection Act 1998. Research material, namely e-mail records, photographic material, written and recorded results, will be stored on the servers of the respective investigators. These servers are secure. We will assign a code in all research files and documents generated through work with you; your name and contact details will not be used in connection with any of these data. During workshops the data will be temporarily stored on the investigators' laptops. The laptops are password protected.

What will happen to the results of the research project?

Results will be used to write articles for publication, these could be published in journals as well as presented at conferences. If you would like a copy, I can send you one. Research results will also be used to write the PhD Thesis and the end of award report to be sent to my funder, CNPq, Conselho Nacional de Desenvolvimento Científico e Tecnológico, of the Ministry for Science and Technology of Brazil. I would like to retain the research results at the end of the PhD term, for other types of dissemination, such as public engagement events, dissemination to industry. We will acknowledge your input if it is desired by you.

Who is organising and funding the research?

The CNPq, Conselho Nacional de Desenvolvimento Científico e Tecnológico, of the Ministry for Science and Technology of Brazil is funding this project. The host institution is Brunel University.

Project consortium

Dr Sharon Baurley (supervisor), School of Engineering Design, Brunel University, Uxbridge, Middlesex, UB8 3PH. Email sharon.baurley@brunel.ac.uk

Contact for further information, including questions about the research and participants' rights:

Bruna Petreca, School of Engineering Design, Brunel University, Uxbridge, Middlesex, UB8 3PH. Email bruna.petreca@brunel.ac.uk

If you feel you need to talk with some who is not involved in the project, you can contact:
Research Support & Development Office, Brunel University, Michael Sterling 259, Uxbridge, Middlesex, UB8-3PH, Tel: 01895-266200, Email: rsdo@brunel.ac.uk
…who can give you independent advice about your rights.

Thank you

We are very grateful to you for taking the time to participate in this research project, and we hope that you will gain some benefit from your involvement. You are the leaders and professionals of tomorrow, and it is important that you shape your own future.

You will be given a copy of this information sheet to retain.

Model release form

Approved by the School of Engineering & Design Research Ethics Committee
Project title: Things to be touched
For questions contact: bruna.petreca@brunel.ac.uk
Ethics approval number:

9. Project Title
Things to be touched

10. Creator's name
Bruna Petreca

11. Media and images will be used for
Media will be used for further evaluating activities developed during the study, supporting the other documentation that will be taken place in written and graphic format. They may also be used as supportive evidence in journal/conference articles/presentations.

12. Where the images will be used
Photographed and videoed image will be *published/shown* in journal/conference articles/presentations, final *report* of this project and may be used in future *reports*.

13. Duration of permission
I would like to retain the research results at the end of the research project, for other types of dissemination, such as public engagement events, dissemination to industry. I will acknowledge participants input if it is desired by them.

14. Statement of Consent

I, the undersigned, consent to the use of my image and/or recordings of my voice being used within "Things to be touched" project. I understand that the image and/or recordings will be used for design research purposes only and that copyright in the image and/or recordings will be retained by Brunel University.

I acknowledge that the image and/or recording may also be used in, and distributed by, media pertaining to "Things to be touched" project other than a printed publication, such as, but not limited to, the World Wide Web.

Ethics restrictions placed on Brunel University prevent the content being sold or used by way of trade without the express permission of the copyright holder. Images and recordings may not be edited, amended or re-used without prior permission from "Things to be touched" project. Personal details of those taking part are never made available to third parties.

I require/do not require that my name is removed/retained in association with the shots and/or recordings {please underline as appropriate}

15. Signatures

Participant's name (BLOCK CAPITALS): _____

Participant's signature: _____ *Date:* _____
N/A

Gatekeepers' name (BLOCK CAPITALS):

N/A

Gatekeepers' signature: _____ *Date:* _____

Principal staff/student *investigator's name* (BLOCK CAPITALS): _____

Principal staff/student investigator's signature: _____ *Date:* _____

Witness' name(BLOCK CAPITALS): _____

Witness' signature: _____ *Date:* _____

Project consortium

Dr Sharon Baurley (supervisor), School of Engineering Design, Brunel University, Uxbridge, Middlesex, UB8 3PH. Email sharon.baurley@brunel.ac.uk

Bruna Petreca, School of Engineering Design, Brunel University, Uxbridge, Middlesex, UB8 3PH. Email bruna.petreca@brunel.ac.uk

B2. University College London example of ethics forms (Information sheet and Ethics consent form)

Information Sheet

Title of Project: **Physical and digital fabric handling**

This study has been approved by the UCL Research Ethics Committee as Project ID Number: **BSc/1213/001**

Contact Details of Investigators:
Bruna Petreca
(bruna.petreca@network.rca.ac.uk)

We would like to invite you to participate in this research project. You should only participate if you want to; choosing not to take part will not disadvantage you in any way. Before you decide whether you want to take part, please read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or you would like more information.

The current study is attempting to explore how fabrics are perceived physically and digitally. The experiment will have the format of a workshop. You will be asked to interact with fabrics, select the ones you would like to use to make or costumise a product and answer some short questions concerning your perceptions. You will also be invitated to engage with digital and sensory tools. We will also ask you to take part in a short interview at the end of the experiment. The process will be photographed to show the hands, and the voice will be recorded. We hope that with your help we will gain a greater understanding of how fabrics are perceived and how to further enhance digital applications involving the communication of the properties of fabrics.

It is up to you to decide whether or not to take part. If you choose not to participate, you won't incur any penalties or lose any benefits to which you might have been entitled. However, if you do decide to take part, you will be given this information sheet to keep and asked to sign a consent form. Even after agreeing to take part, you can still withdraw at any time and without giving a reason.

All data will be collected and stored in accordance with the Data Protection Act 1998.

Consent Form

Title of Project:
Physical and digital fabric handling

This study has been approved by the UCL Research
Ethics Committee as Project ID Number: **BSc/1213/001**

Participant's Statement

I …….....
agree that I have

- read the information sheet and/or the project has been explained to me orally;
- had the opportunity to ask questions and discuss the study; and
- received satisfactory answers to all my questions or have been advised of an individual to contact for answers to pertinent questions about the research and my rights as a participant and whom to contact in the event of a research-related injury.

- I accept to that our interview will be recorded but I understand that the transcripts will be anonymized. ☐
- I accept to that my handling of fabrics will be videotaped and photographed but I understand that my face will not appear in the video and photos. ☐
- I accept that you take pictures/videos of our garments/fabrics ☐
- I accept that you'll publish the photos and videos of our garments/fabrics and hands in academic outlets ☐
- I accept to wear the biosensor bracelet ☐

I understand that I am free to withdraw from the study without penalty if I so wish, and I consent to the processing of my personal information for the purposes of this study only and that it will not be used for any other purpose. I understand that such information will be treated as strictly confidential and handled in accordance with the provisions of the Data Protection Act 1998.

Signed: Date:

Investigator's Statement

I …….
confirm that I have carefully explained the purpose of the study to the participant and outlined any reasonably foreseeable risks or benefits (where applicable).

Signed: Date:

B3. Royal College of Arts ethics approval email and example of ethics forms (Information sheet and Ethics consent form)

Royal College of Art

Bruna Petreca <bruna.petreca@network.rca.ac.uk>

Ethics approval for studies

Sharon Baurley <sharon.baurley@rca.ac.uk> 8 October 2015 at 16:49
To: Bruna Petreca <bruna.petreca@network.rca.ac.uk>

good news, go to the RO!
---------- Forwarded message ----------
From: **Emma Wakelin** <emma.wakelin@rca.ac.uk>
Date: 8 October 2015 at 16:40
Subject: Re: Ethics approval for studies
To: Sharon Baurley <sharon.baurley@rca.ac.uk>
Cc: Chris To <chris.to@rca.ac.uk>

Hi Sharon

No problem. I'm sorry to hear Bruna has had such a long wait for this. I'm happy to give approval for this study, and attach the signed consent form. If Bruna would like a hard copy with my actual signature, she's welcome to call into the Research Office to get that.

Best wishes,

Emma

Emma Wakelin (Dr)

Director of Research & Innovation

Royal College of Art
Kensington Gore
London
SW7 2EU

E: emma.wakelin@rca.ac.uk

T: +44 (0)20 7590 4484

www.rca.ac.uk
twitter.com/rcaevents
facebook.com/rca.london

For further information
Supervisor: Professor Sharon Baurley
sharon.baurley@rca.ac.uk

5th December 2015

The sensory experience of textiles
Survey Consent Form

I ……have read the information on the research project ***The sensory experience of textiles: An investigation of tactile experience to build a selection toolkit*** which is to be conducted by *Bruna Petreca* from the Royal College of Art, and all queries have been answered to my satisfaction.

I agree to voluntarily participate in this research and give my consent freely. I understand that the project will be conducted in accordance with the Information Sheet, a copy of which I have retained.

I understand that I can withdraw from the project at any time, without penalty, and do not have to give any reason for withdrawing.

I consent to:

- Participate on a workshop which will take approximately *4 hours*
- Answer questions about the activities conducted, which will be anonymised
- Give personal information if required
- I accept that our interview will be recorded but I understand that the transcripts will be anonymized.
- I accept that my handling of fabrics will be videotaped and photographed but I understand that my face will not appear in the video and photos.
- I accept that you take pictures/videos of my garments/fabrics/materials
- I accept that you'll publish the photos and videos of my garments/fabrics and hands in academic outlets

I understand that all information gathered from the study will be stored securely, my opinions will be accurately represented. Any images in which I can be clearly identified will be used in the public domain only with my consent.

Print Name:……..

Signature…….

Date: ……

This project will be conducted in compliance with the Research Ethics Code of the Royal College of Art.

For further information
Supervisor: Professor Sharon Baurley
sharon.baurley@rca.ac.uk

5th December 2015

The sensory experience of textiles
Survey Information Sheet

Dear Potential Participant,
I am Bruna Petreca a student in the *Design Products* department. As part of my studies, *I am* conducting a research project entitled ***The sensory experience of textiles: An investigation of tactile experience to build a selection toolkit***. You are invited to take part in this research project which explores *designers multisensory perceptions of textiles, as well as their process of selection within the design process. This is aimed at informing the development of support for designers willing to understand and communicate about sensory properties of textiles when selecting these materials.* You are invited to participate in this research.

If you consent to participate, this will involve:

- Participate on a workshop related to experiencing and selecting textiles, which will take approximately *4 hours*
- Answer questions about the activities conducted, in written or oral format, which will be transcribed and anonymised
- Give personal information if required
- Participate on an interview that will be recorded, and transcripts will be anonymized
- You will be invited to handle fabrics, which will be videotaped and photographed, and faces will not appear in the video and photos
- You will also be invitated to engage with digital and sensory tools
- We will take pictures/videos of your garments/fabrics/materials
- Photos and videos of your garments/fabrics and hands will be published in academic outlets

Participation is entirely voluntary. You can withdraw at any time and there will be no disadvantage if you decide not to complete the survey. All information collected will be confidential. All information gathered from the survey will be stored securely and once the information has been analysed all questionnaires will be destroyed. At no time will any individual be identified in any reports resulting from this study.

If you have any concerns or would like to know the outcome of this project, please contact my supervisor (insert supervisor's name) at the above address.

Thank you for your interest,

Complaints Clause:
This project follows the guidelines laid out by the Research Ethics Code of the Royal College of Art.

If you should have any concerns about your rights as a participant in this research, or you have a complaint about the manner in which this research is conducted, it may be given to the researcher or, if an independent person is preferred, addressed to the Research Ethics Committee of the Royal College of Art at the above address.

Appendix C – Examples of Interview Transcripts

C1. Chapter 4 (focus groups)

C2. Chapter 5 (shoe customisation)

C3. Chapter 6 (FFE'14)

C4. Chapter 7 (EI)

C5. Chapter 8 (workshops)

Appendix C1. Chapter 4 (focus groups) – example of transcript

Focus Group [Luxury car company] with Colour and Trimming Designers, Head of Product Marketing and Material Engineer (Leather) – 29th August 2013

* Truncated version

Researcher: Next now, because of the material. I think we have been overlapping things. But if you could try now, based on how you select materials, try to relate it to your design process, and show this "what is right". How do you select that? How do you define those things in the design process? Because you have just said that "I know this is right for [luxury car company]", so if you could show how that happens in your design process.

LC1: That is interesting.

LC2: Yes. I don't think we did the same today as we did five years ago.

LC1: Yes… that may be my thought.

LC2: I am just thinking about getting the board to fill with samples and get them down together… and sniff leathers.

LC3: I think that in a sense that's part of it, but is what do you guys do? I think that's what you [Researcher] are talking about isn't it?

Researcher: Yes.

LC1: It's the sponge thing. I think you can almost… there's a line.

LC2: Do we have do draw this?

Researcher: Yes.

LC1: There's a line so you can kind of go through the various stages of a process. Do you ever see that thing on Facebook… which is about a typical design process from the designers' point of view... and is basically this huge timeline like this [drawing], and there's basically this huge bit here which is basically mess around, don't do anything, go on holiday, go to lunches, blablabla, and there's this tiny little segment here which is 'panic'… lose the plot… and then there is this way for thin little slice which is 'do it all'. And that was it… I'm not going to get it quite right. I think it's quite right… it works quite like that.

LC3: It's perfect. It's exactly what I was thinking. It's why I've got grey trying to deal with [name of university]'s students, doing their masters' dissertations. And that's exactly how it is.

LC2: Isn't that the adrenalin…?

LC3: Go down there… and "ohhh I haven't done anything". Two weeks later, still not done anything. And then "urghhh the day before submission!"

LC1: Literally there's just a straight line, which would be like the kick-off and then speak to your reviewers, refine the review, grab a stamp, get them to sign off, send to production… sort of thing.

LC3: But is involved on that?

LC1: Just thinking about it briefly… there is a bit to start off… where you kick the project off, then you think about what the brief is, we'll define the brief internally… we'll go back and talk to you guys [LC3/LC4], generally… and styling… and the project team and say "These are the crazy ideas that we've got"…. And everyone goes bloody mad. "Ahm, okay… Right! We are on the right track!". Then we get off and we start thinking about various different things and we'll look at it in really high level. So, for instance, an exterior colour, we might have four or five choices. Different ways of thinking about it. The way that I would encourage people to work, generally, would be to not think about it as cardboard copies of the same thing, but to take at totally different ways… so you have… let me think about an example… let's say a colour for a sports car and you might go "Okay, how do you define a sports car? What is it about a sports car? What is the personality you are trying to engage in?" The personality of the product could be dark and mysterious, it could be bright read and gregarious, it could be very trendy, it could be massively technical, and you know…

LC2: Could be threatening, scary…

LC1: Could be threatening… or it could be soft and subtle; because the object's got have something that say "I'm a sports car". So you look at it in different ways, and you think about those trends in different ways as well… So you're basically saying to your audience "Here are my thoughts. This is how we could dress this car up and sell it." And it's a hero colour, if you like, or a colour that is launched with a particular vehicle, and is there to promote the character of the car, it's to help make that character as well, and is probably used in all of the press images and things like that. So you are providing the company, our customers, and you're checking with them all the time to say "This is what we are doing. These are our thoughts. And this is what we would like to do. And this is why we are doing it. And isn't it a cool idea?". And then you are pitching it back at the company at a much later stage to say "Okay. Here is how we think we can do it. Our recommendation is that because of X, Y and Z. But that is not bad either. Forget that… that's rubbish" Or "How do you want to do it?". It's an iterative process, where we go down from maybe five or seven concepts, down to three, down to two, and then to finally one. And then sometimes you get people "Yeah… I like it… but… I'm not really sure". So you go paint the entire body shell, and then from the body shell you'll choose between the two. Quite often they will go without recommendation, which is kind of cool. It doesn't always happen.

We have ways of influencing people. That are perhaps dirty tricks, you know. It's ultimately the right thing we know, but… So that's about it. Does that sound…?

LC2: Yes. But we always know as well, we have… we know which one we think is right, usually, and we will always put other alternatives in, that might be completely wrong, but it helps you make that decision to the right one. Because you look at it and you think "No. It's not right". So you stop thinking in that way, and you almost need to include something that is not right, to help you get to where it is right.
LC3: As a reference point or something.
LC2: Yes. Because if you don't do that, sometimes you've got too much choice, and if it's all similar-ish… you don't choose, you can't make the decision. So you've got to have contrasts in the range, so that you can say "Absolutely no! No, that's so wrong!" So you forget that, and then you start honing in a bit more on the rest that's left there. And we [LC2 and LC1] don't agree… So when we are presenting things, we don't always agree on what we are presenting, which is healthy to do that as well. Because it means that hopefully, in a disagreement we represent other people as well. And we will have our personal, you couldn't help but just link towards your own personal preferences, but is detaching yourself from that.
LC3: In coming up with those choices… how do you do that?
LC2: For me to pick an exterior paint colour, I've been going through loads of magazines and design shows, literature, and I've always done it… for years, when I've worked in a textile manufacturer, we always did the design range presentation, and we always had to have that presentation in line with car companies, because we were clothing their cars. So we had to be five years ahead. And we would do our research in exactly the same way. And it would be absorbing what's happening now with fashion, furniture, interiors, paint, interior paint, finishes… and looking at what is influencing people in their lifestyles, and what their aspirations are, and what's interesting them more… and just absorbing it, and not saying "Right, it has to be that". It's just taking it in. And then trusting your design instincts, which I do a lot now, because over the years I've seen we've got it right, so I'm not completely wrong or completely bonkers. And sort of just thinking "That's an interesting colour" or putting colours together "I wouldn't put that combination together. I really like that". And being really open mind, and letting things subliminally start to sink in.
LC3: Experimenting.
LC2: Yes. And then you start to see, even just looking through magazines you start to see, sort of like that purple, or that orange, or that type of blue. And then you might see it on a kitchen knife, or you might see it in a pen, or just little things and it's the same colour, and you start to see a pattern, and you start to collect those colours. So I've got packets of magazine tears, bits of material from all areas, and photographs were I've been out and I've seen something and thought, "Hum, okay. Make a note of that". And then they go into the packet and at the moment I'm going through the process of putting those all up onto a board, and getting some of the [name of paint company] swatches [collection of paint colour swatches] from our range, and

seeing what strength and depth of that colour, because even though I might have picked upon one colour, there could be a more intense version of it, or there could be a lighter version. And it's been aware that this could be for a big car, or it could be for a smaller car, sports car, and regions. So all of that is going on in my head. But all of those packets at the moment are waiting to go onto a board, and then we will all look at them and decide whether are either absolutely ridiculous, to extreme, not extreme enough… It's a starting point for us. On that board there will be metals, textiles, all sorts of bits, pieces, objects that have some reference to that type of colour that we are looking for. That's how I start. And is just constantly collecting things.
Researcher: And do you keep those things? Then you know "Oh, I have this somewhere".
LC2: Yes. They come out. We did a project a while ago, where all sorts of bits of materials went onto the board. We could use eight colours.
LC1: We also style them. We've recycled things from ten years ago.
LC2: Well… Sometimes things may not be relevant for now. You know, a blue may not look right in that palette, but you put it with another colour, and suddenly it's changed. It's got a different thing about it. A lot of those design boards they are still intact, and they may not be relevant for… you know, they've been dismissed, and we've got a colour from that range, and they might come out again if that is right. But often we've moved on a bit then, because the colours they do change. You can see from each year that there's different emphasis to the colours.
LC3: When you start collecting all these stuff together, do you collect it together with a project in mind? Or are you always out there looking at things and just collecting things randomly?
LC2: Both. I am always collecting bits and pieces. I think "Oh, that's a good colour". It might just be flowers; it could be a photograph of some flowers and just the intensity of those petals next to the leaves, the green and the purple, and you kind of think "oh, there's a piping colour". You know… It's something like that, just the strongest colour, the most intense colour, could be the smallest element but just lift it, lift another colour. It could be anything… It could be a bottle, or a perfume bottle. A wrapper. It comes from anything. I have a room at home… I have a sewing room at home, and it's just full. You can't get in it now; it's just full of useful things. Materials, objects, bits, and pieces. But I'll always approach it probably from a material textile side, even though I'm taking care of paint, but my… People always bring car objects or bits of metal or bits of wood and they would appear at the studio.
LC1: …and a saddle, which I was living on a state ground of a castle that is about half an hour drive here for a while; and one of my neighbours trained horses and literally I drove through the stable block to get to and from work. And I just said to her one day "We're working on this [name of car model] project and I really like the idea of horse tack and saddles and things like that. Do you have an old saddle that we can borrow for a while just to inspire people and get people thinking about things in a different way?" "Oh absolutely! That would be great. No

problem at all". So I walked into work one day, with a saddle under my arm and the security guy thought that was hilarious. And I was going "Yeah, I left the horse in the car park". And I heard these people going "Neighhhhh", you know the horse noises and all the rest of it. And you know this is the great thing. We were talking about this earlier I think. For me a great studio is one where you have an incredibly eclectic selection of creative people with different backgrounds, different age groups, preferably, different nationalities, because we're a British company, but we have an international market place. And it's very important to make sure that we don't miss out o these things. As a British born and bred person I've been lucky enough to live and work in Shanghai, Melbourne and India and experienced a lot of different cultures, but there's nothing like living there to really experience it… but I'm not native to that country and we can guess, and we can get as much into as possible… but if we have people from those Markets it would be better still. It's all about gathering as many different elements as is… You know, it's this creative sponge bit. And it is like however you can pull in these elements; it's absolutely impossible for…

LC2: I think is having an open mind, because the one thing that I've noticed whenever we've had people join in the team, interns for short period of time or just new people that haven't come from an automotive background and come into the team… A lot of people have a preconceived idea as to what [luxury car company] should be, and they might say, "I wouldn't do that… I wouldn't do that for [luxury car company]." And I don't think we are in a position to do that, because it's not what we would do, and we should never say, "I don't think that's right", I think we have to have an open mind to be able to instinctively know what's right, and if you have a preconceived "I personally wouldn't like" I personally wouldn't buy the car, because if I was buying that car I wouldn't be setting here involved in this. I would be doing something else… so… I have to detach my personal feelings and rely on my design, intuition, experience and expertise. In that way…

LC3: How are we doing for time? You [LC1] said that you need to go soon…?

LC1: Yes, I'll need to…

Researcher: Right. We have just four more questions, but these are wrap up ones, so we should be… One of them is longer, but we can try to shrink it, because I think we spent more in the beginning and… I think the first one maybe we can skip, because we talked a lot about it already, about how you find the materials, so you mentioned that all, already… so if we could go to the second one… when you are selecting the materials, what information would you like to have access to from consumers and suppliers? In terms of their perceptions and how they sensory relate to materials. If this would be provided to you, what would you like to have access to?

LC1: For me the key thing, which is really hard to get, is not to jump straight to the answer… is to understand what the ingredients are. Otherwise we are not able to do our job really. We are

not able to be creative. I'm just thinking… an obvious thought… In automotive terms, [covering material], which is like a suede type of fabric, is very popular for sporty cars and as soon as you say the words "sports car" and "fabric" they will jump to the [covering material] straight away. Within the industry people jump to that. And for me, if that was the brief, I am just using this as an example, it would be understanding what specifically were the things that embody that sportiness or the things that were relevant, and not necessarily jump straight to the [covering material].

LC3: …the attributes of the material.

LC2: Yes.

LC1: Yes. So you're not providing it straight. Ok, it's great that your company go straight there, but there may be a better option. And it's not jumping the gun, it's really quantifying and understanding… Yeah, I'm repeating myself now… It's really define those ingredients, or the things that are important… What is it about [covering material]? Is the fact that it is perceived to be breathable, or grippy or? What defines it as being sporty?

LC4: What do they envisage from a textile in a car, in a sports car? What attributes would have to have for them to feel that in the car? So is it that grippiness? But is also the things like just feel warm, feel cold… I am a technic guy so "How easy is it to be cleaned?", that sort of stuff… Because I can tie that to specific issues to it as well… we can think that something look good, but from a technical point of view I'm on a big struggle for it… so it's a bit of both. And we could probably find which better material buy just understanding what the costumer really wants.

LC1: Oh, we actually… Again I think this is probably an internal battle, not an external battle. In the sense that if you said this in an engineering meeting, you'd get a hundred people saying "[covering material]". No one would question what it was about '[covering material]' that made it suitable for that process. They just automatically know that within the industry that is what you use. I kind of think… My brain is not working, is it?

LC2: It is an easy option though, isn't it? And our job is to challenge. Is to not accept the first thing that we see and to… because we are mentally innovative and we are meant to be working for the next generation. And if you never step out of your comfort zone and challenge yourself, and how you look at things, you'll never have anything ready for the next generation… and our competitors will. So, LC1 always makes us think about "What is it you like about this?" or "What is it that you don't like about this?" and "How useful is it?" and "What does this material do that makes it good for this aspect? And is there something else that can do that, that isn't the same?". So it's taking those ingredients, but finding them in another material.

LC1: Not a change for change sake, necessarily. It's a sense-check process. So it's not kind of sheep-like following the crowd, because that is what we've always done. I think that's endemic of some automotive companies, because ultimately with these… generally these huge big

lumbering monsters that have been doing the same thing for dozen of years, and therefore are going to keep doing the same thing… You can only break cycles and being truly innovative by challenging the normal rules around you. And I feel passionately that it is important to do that. It may not be the right thing… but you don't know unless you try.

LC2: And it's also being in the right environment to be able to do that. We are fortunate that we have got everything on site. We have got the facilities around us to utilise the skill and expertise that we've got here. Or, if it is a new thing, seek it elsewhere; find a company that can do something that we've never done before. We've got the capability and the resource to do that. Not all studios have that. They have that… It is all manufactory based, it's all small budgets, it's producing something on a minuscule cost at a very tight deadline; so you don't have the time to do the research and that's the one thing that we'll all do. As well as our day-to-day jobs, is ticking over, looking at new things…

LC1: I guess that's something that just brings us back to the question again… I feel like we've been going off…

Researcher: No, that's fine.

LC1: Right. You were talking about "what information would you like to have access to?"… I still think that being a designer we're forward thinking, not necessarily we look backwards, and that's a pretty hard question. I think I personally would love to have the intangible information, so it is: what else are they looking at? What else do they have? What things do they have in their home environment that inspires them? That makes them think "Oh that's amazing! That's fantastic!" or "It's really sporty" or… Where are those emotional attachments? And how are they embodied? And in what? That's something that as a designer, as a creative person you can easily get your head into and your mind, and experience that and understand why it works. And then that gives you a little bit of a language for that costumer in terms of: what their preferences are? What makes them… what ticks their boxes? What gets them going? And that's the gist. Ultimately, that's the best Market perception you can get. I don't think you necessarily need to go "What do you like on your sports car in terms of a fabric? Why leather or not leather?" That's a very reactionary way.

LC3: It's prescribing. It's a closed question.

LC1: Absolutely. Whereas in actual fact if you approach it the other way round and go "What is your style? What would you like to do?"

LC2: There's another aspect as well and that is ignorance, which is brilliant, because if you are looking for a brand new thing… if it's something that is a very concept thing, we'll look in areas and Markets of materials and suppliers that we would perhaps never had gone near, because it's not feasible or they are not suppliers that [luxury car company] would normally use. It doesn't matter because we are trying to come up with something completely different, so we're going ignorant and we will ask challenging questions: Have you ever done this before?

Have you ever trimmed that? Have you ever painted that? And they'll go "No", because they are used to their manufacturing niche. And often is finding a supplier that's willing to be brave…

LC1: Explore.

LC2: …and explore with us. And we will come up with some really crazy, but incredibly innovative, very scary concepts… and from those, you'll then get something that's a gem.

LC1: One of which is just being effectively taken by a supplier and it's being manufactured and sold to all sorts of people, because we didn't want it. It's a bit of a shame, but hey… It happens.

LC3: It's a roundabout.

LC1: But LC2 has absolutely banged on the nail. You get, especially the paint world, you get shown the same stuff. You know, my career is in within colour and trimming is about fifteen years and I've worked with these suppliers before. And in the entire length of time, everyone would come rushing to us with this "…fantastic new technology – soft-feel paint". I've seen it for fifteen years. It's not new… It's not particularly interesting… It's fake, as well. And this is such a slow process in terms of the paint industry. And a lot of it I think is about the fact that it could be such a long way off, or they'd know historically that they've burnt so much money with another supplier, trying to get something over the line in terms of the testing requirements, that they're not willing to take those risks anymore. So in trying to find new suppliers as you [LC2] say, suppliers that are willing to take risks, it's very hard. So, "what would we like to hear from suppliers": What are you working on? What are you hiding from us? What don't you want us to see? What are you doing for different…

LC2: Are you up for challenges?

LC1: Are you up for challenges?

LC2: That is all I want to hear: "Yes!"

LC1: If it's a leather supplier: show us the leathers that you're producing for handbags and shoes and sofas, or anything. We don't want you see what your making for the automotive sector, because you're showing that to [names of competitor companies]… everyone else that we want to compete against. And we want to be influenced by what's in the real world, not what's in this bubble that we call the automotive design that doesn't relate to anything else.

LC4: You can't just go to leather suppliers, but you can go to their suppliers, which is the chemical industry… they are the ones who drive the innovation, it's not the leather suppliers, it's further in the chain. So you could go to the chemical industry and "Hey, what are you planning for in five years time? How far are you looking forward?" At the moment they'll talk about 3D printing, colour due fibres, so you could almost like do leather effect if you want to, but that's the future at the moment and no one will talk to you about, but you have to be linked in to that sort of thing so that when it comes to fruition you can be there right at the beginning

and not five years after its being used. So it's just keeping your fingers on the product with the changes… not necessarily you are tier one, the people doing the innovation from them basically.
LC3: When suppliers come with something new, what information is that you need?
LC1: Quite often you ask them if you can keep a little piece, and obviously as a creative person you'll keep the biggest piece as possible…
LC2: … and ask some more.
LC1: Yes, we always want more.
LC3: Big samples!
LC2: Yes.
LC1: Key questions are… what questions do you ask [LC2]?
LC2: Has anyone else seeing this?
LC1: Exclusivity.
LC2: Yes. I mean, you can't expect that all the time, but "has anyone else seeing this?" and "how new is it?" and "will you match it in twenty six colours?" that is one of the first questions. "What is your minimum order quantity?" and then "are you prepared to produce this 'new thing' in 26 interior colours?" because that is the killer question. If they say no, then… It's either, well, is there anything we can do to have this as an exclusive, limited to just a few colours, or is that going to annoy a lot of people who expect their colour incline include?
LC1: Interesting is that at the moment we're working in projects which are essentially one of projects. And there are less different questions you can ask. Because of that, it also means that you can play with a lot. And for me I'm probably more technical, I want to understand the process very quickly, so I'll ask a lot of very direct questions about how it's done, because I think too minds are better than one, to start with, and if I'm being shown something I'll generally being shown by the sales person, and even he got a limited knowledge of what this is and how it is produced, anyway… and I think that he's got "a" pitch, that he's got something from their tech guys and then pitching it at us. And he's put his own spin on it. I want to find out how it is produced, what the limits are, how big they can go, how small they can go, what the range of colours are, whether it is a challenge to buy a limited, you know, all those kind of questions technically because if I can understand the process, I'm quite used to thinking about how and what I can do with that process… how far I can push it, where I can take it, what other things we can do with it, what can we combine to it to make it even more interesting… Again, back to this idea of personalities, is to different materials that together to get a different aspect… it could be one sportive and one aggressive, or sinister or luxurious or whatever we're going to approach with it. So, I absolutely want to know everything about it in terms of its processes, I don't want to know about [international standards] or the accreditations the company has, I'll fall asleep…
LC2: No…

LC1: I want to know what are the limits of this new thing or technology.

LC2: And can we spend some time in your lab? With the guy who mixes it and makes it.

LC1: Yes.

LC2: Because often that's what… You know… We look at it… We've had had the opportunity to do that…

LC1: Yes, we've had.

LC2: …but often there's an agent that's standing between us, and they don't really want us to have that contact.

LC1: … bringing down the neck and then looking at us… Those who work for you, plus materials, plus sandwiches, and that kind of thing… It's quite rare to get that, but it's great when we do.

LC2: And it's also great for them to have us to do a brain dump with them, and just give them all of our ideas and thoughts and things.

LC1: It's a reciprocal process because we know very well that it doesn't go anywhere without us, which often it doesn't. Some 10% of 100% that we will get. Then we take all our ideas and dump then at someone else. So, that's fine. Sometimes it's quite a hard game… you come up with an idea and you might see it on a product… in fact… there was an idea of contextually lighting lights up, so instead of having all this visual noise, just graphics everywhere… which I think its random, is just disgusting. So in fact its all blanked out unless you need it, or unless it is required, in which case you have just a few bulbs lit up or if you get near the bulbs will light. So it's just a way of softening the environment, making it a lot simpler. When LC2 and I first worked together, just a few years ago, I was checking that idea around and seeing guys from this company and they went "Wow, that's a great idea, but we couldn't take it… Fifteen years later we may possibly get it". So it takes a while, takes a long time…

LC2: And nothing is wasted, I mean, this is the thing… even if we go through lots of ideas to generate a new product or a new finish or something like that and then at the end of the day, it just falls of the table, for whatever reason – time, money…

LC1: It can be heart breaking…

LC2: It can be, however, for me it's… I had a really good time on that journey doing that. And I've had the luxury of being able to do that research and to go out of the factory and to visit people to explore materials that I wouldn't normally have explored. And that for me is the best bit. If gets into the car in the end of the day, fantastic! Great! I'm really not that precious about that, what I am precious about is that I've been able to do that research and development, because that is what I was trained to do. And I am not setting at a desk just pushing a computer all the time. I have the opportunity to go out and do that research, and if that bit inspires me, and keeps me interested in the job, then that in itself is a value to [luxury car company] really.

LC4: Because we pick things up as well, it may not get into the car now, but it could happen in maybe two years or longer. For example, sometimes we've developed something for a show car or something and then we go back and think, "Oh, we have something here which we've already done years ago", and we know it worked, and we know we can refresh that idea again. And technology has moved on, so we can make it even better than what we've had at that time.
Researcher: Great. Ok. So last one is just about if there were something that could help you in the material selection process, what would it be like? What would you want it to be like? Or do you reckon you wouldn't need that for the type of job that you do? Because I have the impression that from the last thing that you were saying about enjoying the research process, that is quite a…
LC2: That is the integral part of what we do. I think the tool depends on time you have, or the designer has, to produce something. If you are working to very tight deadlines and tight budget constraints, then there's a lot of research that you want to have done for you. But our role is the research that is our role, the research and the development of something. So we won't necessarily trust something that somebody is saying anyway. We have to prove it out ourselves, and we have to understand that in their application that material, that textile might be perfect, but in our application we've got to understand that as well, so we still need to do that research ourselves. But I imagine there are some design organisations or companies where the turn around is very quick. Very quick they've got to produce something, very efficiently and very accurate, in which case a tool that has researched the tactile element, the visual element, and then had all the testing requirements, if that's all been done then they can just take that material of the shelf and utilise it straight away. And I can imagine that maybe in the fashion industry or even maybe some soft furnishing industry… I don't know… I'm probably sounding quite ignorant now, but… wearing a garment the restrictions aren't as severe as they are for us. Although, I have to say I think a lot of the textiles in the market place now are completely unsuitable for the use in which they are worn. And they are so cheap and they are so thin… They snag, they wear out, they just… I'm so disappointed at the moment with the textiles that are around for clothing. It's just dreadful.

LC3: I wonder about sort of the forth question as well, links a little bit because… I think that…
Researcher: Question 4 is: Do you measure somehow the response from consumers? Would you be interested?
LC2: That would be really useful!
LC3: Something that gives us very quick market feedback. And as we just discussed earlier, about what is diverse, in different markets we deal with, in different cultures and things that are right… In terms of supporting a design proposal there's nothing better than having some data

that says the costumer likes it, well just likes it. If we had a virtual costumer that represented everybody and you could ask them instantly "do you like that?" Yes, no and why.

LC2: That would be really useful. Well, there's an element of it anyway like, for example, in China we know that there are colours that you just can't have. For example, they don't have green cars, because the theory behind the green car is that a man driving a green car his wife has had an affair. It's urban myth.

LC3: Certainly there are myths.

LC2: There are so many things like that, which are just completely bonkers, but it does influence. Like, if we are going to do a motor show over there, we would avoid certain colours, because of the connotations around… whatever of a myth there is.

LC3: But some of them are actual real cultural issues, which are unknown.

LC2: Yes… They are important. People get offended very easily. I think if you've got information about the use of materials and how people perceive them, what it means to them... that could be useful in the sense of introducing the materials into a tactile environment where people are going to be seating. That really could be useful. Because we've got a classic with the curtains, the curtains that we've had in the car years ago. They were a slope silk, because the slope silk material is used in gowns and dresses and is known as an expensive material… but in a curtain they just snagged from the jewellery, the rings of the ladies seating in the back of the car snagged the curtains… so to get a material that actually looks luxurious and does the job is almost impossible. And so having some materials that are hard, man-made and withstands all of these technical requirements, understanding what a costumer thinks, what's their perception of that as to whether that's luxurious enough to go into that car would be really useful. Because we are doing loads of research at the moment trying to find a material that would work in that car and it's unlikely going to be a natural fabric, because it's unlikely to perform so is having a man-made fabrics that gives the perception of a natural or what is perceived to be a luxurious fabric. That would be really useful.

LC3: I think this was what [LC1] called the attributes… If can understand the attributes of the material, and what the material is, and you can then check the solution against those attributes.

Researcher: And how people perceive those attributes then…

LC3: Yes.

LC2: I think this is sometimes why we have to engineer things, because we think it's not going to be right, but actually some costumers wouldn't notice. So we go round and round in circles thinking that, but if we had that information about the perception that would be good.

LC3: Yes.

Appendix C2. Chapter 5 – Example of transcript of the contextual interview in the shoe customisation store

Interview run with Designer 2 (code CD2)

Researcher: Can you describe your experience of the process?

CD2: First I didn't know what was there, so I wanted an overview of what was available. So I looked for shoes that I recognised, and then I wanted to see what I haven't seen before. And I did this from a distance. Once that was out of the way, and then I had a look at the examples. The main thing I was looking for was just the number of options ant the materials, because if you know that, then you know what you can play with, and you have a better chance that you will make something more unique. So I had a look through and I was trying to find a mix between the shoe design that I liked, and one that had enough customisable options. This was done with the physical trainers. So I started on one side where the shoes were, made a mental note, went to the other side, made a mental note… and once I made my mind up, I went back to the shoe which I think would be best for me to work on. Then I was ready to use the computer and designed the shoe.

Researcher: Did you manage to create the trainer you wanted to?

CD2: Yes.

Researcher: How did you engage with the space?

CD2: Yes. Used a lot the walls where the models are displayed.

Researcher: Did you engage with the design consultants? And with other people?

CD2: The process is very intuitive, and easy enough. You can figure the several models and patterns you can have. The only reason I can see is asking them about materials themselves. Or if you just have questions about the delivery, or the fit of the shoe. Otherwise, it was all quite easy to figure out for yourself.

Researcher: What did you think of the digital tool?

CD2: It was very easy to use. I think the best bit is that you can customise every different part of the shoe. Like the outsole, midsole, etc. Because I think that is more intuitive, and is easier way to picture what you want. I didn't realise until the end the rotate tool, which is good. I think the only thing about it is that it could have been a more free form, and have a drag option, so you could really get a full 360 rotation, instead of just an angled inclination. Some of the angles that they had were not the most interesting, so it can kind of distract you from the process. But if they had a tool that were a smooth drag, that would be better.

Researcher: Did you use swatches or sample trainers? When did you use them? What did you use them for? What kind of info did you want to know about them? How did you get that info?

CD2: For the trainer that I chose pretty much all the options that were on the computer, you had them displayed. Which is good, because you want to make sure that the ideas you had work, even if it is just a small snippet. I didn't pay much attention to the swatches. So seeing on the trainer was more helpful. Maybe if it had been more conveniently displayed… If I think about it now, it was kind of tucked away, and once I get to the computer, I'm just looking at the computer. So maybe if it was in display along with the shoes, like maybe if for each style you had a swatch, a colour palette of what was there, then I think people may pay more attention. But just having it there, it just seems like an accessory rather then a tool to help.

Researcher: How important is the combination of physical space, samples, design consultants advice and digital tool for this experience? Would it have been the same if you'd done it online at home?

CD2: I would say it is better to have a physical representation there as well, mainly because again this is probably to do with the interface and the graphics. But I found that the rendering of the materials on the screen was almost a bit too stylized, so you don't quite get a real sense. I mean, if you compare what's on the screen, and then look behind and see what it actually looks, that's great because you can kind of see how it is actually going to look. Whereas I think if you didn't have that physical reference when you're designing it, the render is too sleek, and I think you can have a wrong sense of what is actually going to look like. I mean, for instance on the upper I designed, I design on the white mesh, but it was very bright, and I know that it is not going to look like that at all. But it is making sure that either the colour representation and the render itself is good. I mean, they could have a drop down list with the different models running on the side, so you can have and idea of what it looks like on a photo. Obviously they are not going to do it in regular light, but something just to show what it looks like in real life, rather then just a render. I think the bright colours are too bright on the screen, and they don't have detail enough. Maybe just a toning down of the sleekness of the rendering.

Researcher: Would it help if there was an application in which you can organise references to make your trainer (e.g. Pinterest)? Share with friends?

CD2: I think it would be good if they had something like you can upload a picture of your design and then share the idea around a community. And then you can take different elements from other people or discuss. To communicate and develop ideas that would be good. In some sort of sense you could almost monetise it, by having your signature, and people actually download that for making their physical representation of that shoe, and you could get store credits for that, or some sort of percentage or even recognition of the fact that someone else used your design. For the materials, since you have a limited range of options, then it is not really needed.

Researcher: What if there were colour palettes or texture combination suggestions by the brand?

CD2: I would like to have seen a palette available for every element of the shoe. I found that when I was trying to match certain elements up, and I was trying to match some linings there was not such colour. It can be quite frustrating if you can't have a continuation, and it was hard to do that, because all the colours were not available in every single element. The main components of the shoe at least, should have the same colour palette available for each one.

Researcher: And how about if materials were organized, maybe with a code that relate to the digital, to avoid mistaken "translation"?

CD2: I think that would become a bit too much. For me its best to just see the physical thing. Because even if you have a list of Pantone colours, and stuff like that, once you see it on the screen, there is very little context to how it works in real world.

Researcher: Would you like if further information about materials was provided (e.g. composition, care instructions, sustainability, etc.)?

CD2: For me, because this is the work I do, I'm quite aware. However, I think some information on the sourcing, just general information like stretch, or etc., especially for the performance sports shoes that is quite important. But it all depends on what people are using these shoes for as well. If they are indeed using them for performance, then they will want to know about fit, ventilation, waterproof, etc.

Researcher: Would it help if there were more physical support such as disassembled trainer's parts, or a "Velcro" trainer?

CD2: I guess it depends on how much time they have. I think for something like that, sort of DIY, you could perhaps have a larger model of a shoe and have something to pin on and lay it over.

Appendix C3. Chapter 6 – Example of transcript of the interview in FFE'14

Transcripts from interview with P7

[0:00:00]

Researcher: So do you think that if you had the opportunity to have a description of the fabric – "Well, this is a soft fabric, and this is what it looks like when people touch it" – together with something like the video, would you, would you think that this is useful or not really?

P7: Very useful.

Researcher: Very useful?

P7: Yeah, very useful.

Researcher: Okay.

P7: I think the more information, the better. Yeah, because when you feel a fabric, you're not just using your hand, are you? You're using your eye, and then you – like, you're right, you're listening, especially with some fabrics. They can be very loud, and then that, even if it feels soft, if it's loud, it tells you that it's not, uh – no, sorry. It might be smooth and loud, and that doesn't mean it's soft, so the noise will tell you.

Researcher: Yes.

P7: So I think everything is, yeah, the more, the better.

Researcher: Okay, good. Um, right, so now, we're going to do the sound ones.

P7: Okay.

[0:01:00]

Researcher: So you – this is just the sound of stroking, so I really want you to be very critical about if you think this is useful, or if not, what other kind of sounds you would expect to –

P7: Okay.

Researcher: – find.

[0:02:00]

P7: So is that the sound of someone touching all these different fabrics? Um, I'm definitely not an expert in fabrics at all, but I am like a designer, and some others would be interested in fabrics and would find a tool like this useful, but for me, not knowing everything, maybe those sounds aren't that useful because they sound so similar.

Researcher: Similar, yeah.

P7: I figured you'd say that, um, but there're, like I said, there're some fabrics where I've been so, um, almost shocked at how noisy they are or what they sound like, because I know from a design perspective – say, say you're looking at some sort of polyester.

[0:03:00]

If something's too loud, like… that would be a reason to put you off that fabric – so you might not use that fabric.

Researcher: Right.

P7: Um, in terms of these soft cottons and linens and silks, I don't really think the sound informs the texture in this case – but maybe across the board, in other different types –

[Crosstalk]

Researcher: Okay, all right. Yeah, because these ones, actually, were really hard to – I think the only way I could really get different sounds out of them was scrunching and rubbing.

P7: Mm-hmm.

Researcher: But then it was so noisy that it's like –

P7: Noise.

Researcher: – getting your nails in a chalkboard, so it's just quite irritating.

P7: Yeah.

Researcher: So okay, so that's a good – because I think that one point with using sounds would require really designing the sounds that we're –

P7: Yeah.

Researcher: – putting there.

P7: Yeah.

Researcher: Okay, so that's, that's a good thing.

[0:04:00]

Right, so the other bit is about, yeah, about using these images, and I just really want your opinion about do you think that maybe building mood boards, uh, from sensory-tagged images would be something that would give you an extra bit of information about the feel of a fabric?

P7: Mm. Shall I – do you want me to do anything with these, or am I just answering the question?

Researcher: Yeah, just answering the question, but if you want to look for images to represent any of the fabrics, just to try how it works, that's fine as well.

P7: Um…

Researcher: Yeah, I just brought them as examples, because these were picked by other people previously.

P7: Sure. Um, in my opinion, which might not be accurate for everybody, I think the mood board thing might be more useful for someone that has even less knowledge than me, you know? Because if you say something's going to be 100 percent brushed cotton, I know enough about fabrics to know what that would feel like.

[0:05:00]

Researcher: Yeah.

P7: And if you say something is 60 percent Tencel and 40 percent linen, I also know what that would probably feel like.

Researcher: Mm-hmm.

P7: And, uh, if you had the weight there as well –

Researcher: Yeah.

P7: – I'd have even a better idea, so I've built up the image in my head. So for me, I don't think that I would need images, because the information would already create a visual picture that's being pieced together for me.

Researcher: Okay, for you.

P7: Um, maybe as just something for people that don't know, maybe it's useful but I don't think it's as useful as sound or as useful as the visual that you showed me before.

Researcher: Okay.

P7: Yeah.

Researcher: Right. Oh, brilliant.

P7: Personally.

Researcher: And yeah, so and what do you think about – do you think that if, for example, in the virtual expo, they would start incorporating some bits of what is being explored here, do you think you would find it – would you use it? Would you find it valuable?

P7: I think it's, I think it's almost essential, because I feel like, um, when I was learning, um, about fabrics and, uh, manufacture and the supply chain –

[0:06:00]

I learned the importance of being able to describe a fabric to somebody else, or even communicating its properties to someone in your team, or maybe communicating to someone over the phone. You need to know how to describe fabric, so I feel like digitalizing that is so important, because as everything else is becoming more digitalized, you have – you're doing something which, it seems so, um, necessary. *[Laughter]* So I feel like, yeah, I mean, 100 percent, it would be so useful, and I, I just, I don't see how we can really do without it, to be honest. It seems so crucial, you know? So yeah, I definitely find it really useful, and I, like I said, I think the more information, the better, though maybe for me, not the images as such, but the information and the, the visualization of the movement of the fabric is like so important – I think, yeah.

Researcher: Okay.

P7: Yeah.

Researcher: Brilliant. Thank you.

[End of Audio]

Appendix C4. Chapter 7 – Examples of transcripts of the Elicitation Interview

Fashion 2 – Elicitation Interview

Part 1 – Tactile experience with textiles

Researcher: The exercise is the following: I'm going to ask you to close your eyes, and then I will give you a piece of fabric. Then I will ask you to experience the fabric, until you have finished to explore it. And I will give you 20 seconds for this. So, by the end of the 20 seconds, if you have not finished, I will take the fabric back. And all the exploration will be without looking. Ok?

['Fashion 2' nodding to agree]

So, can you please close your eyes?

['Fashion 2' closes her eyes. Researcher approaches her and hands the piece of fabric. 'Fashion 2' had her hands curled/closed, but as soon as the fabric touches her, she opens the hand and immediately starts to manipulate it. First she quickly touches the edges of the fabric. Touching the whole piece. Then she starts to touch more slowly and covering the whole fabric, as if she was exploring the surface]

Fashion 2: Can I start speaking?

Researcher: Yes. Did you finish exploring it?

['Fashion 2' touches on the same sequence again, but this time more rapidly. First the contour and then the surface]

Fashion 2: Yes.

Researcher: Ok, so you can give it back to me.

['Fashion 2' gives the fabric back]

Researcher: And you can open your eyes now. So, now I'm going to ask you some things about this experience. Is that okay?

Fashion 2: Aham.

Researcher: First thing, I would like you to, if you can, go back to the beginning of the experience when I asked you to close your eyes, and tell me what happened. What was your experience, if you could give me a brief overview?

Fashion 2: You handed me the textile. So I grabbed it… and then I tried to unfold it and see what size it was. *[Looking up]* And then… *[6 sec silent]* I tried to understand how it felt in the hand. Ahm…*[8 sec silent]* And then I just touched it and going through the edges, or what I thought were the edges. And that was kind of the process.

Researcher: Ok. So, I could say that your experience has at least 4 or 5 parts to it. Where first you are given the fabric, then you start unfolding it, and then you try to first understand the size and then the feel, and then you touch the edges, and that is it.

Fashion 2: Hum hum.

Researcher: Ok. So I would like to agree with you in one of these experiences, and then we can see if we explore more phases of this experience, or how we go.

Fashion 2: Hum hum.

Researcher: Is it okay if we explore first what happened when the fabric encounters you, when you grab it, as you said.

Fashion 2: Yes.

Researcher: So what did you feel first?

Fashion 2: Ahm… I felt it was a light fabric, but it was also a little bit rough. And I guess I had something in my head that it was not exactly what I was expecting…. And that was it.

Researcher: And when you feel the lightness of the fabric, how do you do that?

Fashion 2: Ah because you threw the fabric in my hands, and it was a very light fall.

Researcher: So you felt the fabric falling in your hands?

Fashion 2: Yes.

Researcher: And when you started feeling the lightness and the roughness, was it a feeling just in your hands?

Fashion 2: Yes. I tried to feel the… *[Closed her yes and moving hand in the same gesture as when she had the fabric in her hands / rubbing in small circular movements with finger and thumb – 8 sec]* weft.

Researcher: A-ham.

Fashion 2: Yes. I tried to feel that, and to see how it was constructed. *[Looking upwards]*. And that is kind of why I went to the edges, to see if there was an edge ripped off that I could *[again the same hand gesture - rubbing in small circular movements with finger and thumb]*.

Researcher: And then you said the next part was to do with the size of the fabric.

Fashion 2: Hum hum.

Researcher: And how did you explore the size of the fabric?

Fashion 2: I hold it in my hand, and then I just try to broaden it, from the centre to the edges, and turning it, until I had a feeling of what I had in my hands.

Researcher: And how do you know that you know what you had in your hands?

Fashion 2: When I think I touched everything.

Researcher: And how do you think you touched everything?

Fashion 2: I try to open it a bit and turn it around until I feel like I repeated.

Researcher: Ok. So when you repeat something and you know that you know the whole size.

Fashion 2: Yes.

Researcher: And then there is the part when you understand the feel. How do you go about understanding the feel?

Fashion 2: There was the thing about understanding how it was constructed and trying to guess what I had in my hands… *[Looking up all the time and moving her hands]* and trying to touch not just the fingers, but also with the other parts of the hand.

Researcher: And when you try to guess what you have in your hands, how do you do that?

Fashion 2: Ahm… just through touch. But then I have a question in mind and try to find it out. And then you kind of ruin the experience… so I try not to think about it.

Researcher: Ok. So you try to focus on the feel.

Fashion 2: A-ham.

Researcher: So when you feel with other parts of the hand, what does it feel like? How do you do that?

Fashion 2: Just by putting it on the top of my hand and moving it.

Researcher: And then what happens next?

Fashion 2: It is very fast. You just rub it very fast in your skin, and then you feel how it moves, and how it falls.

Researcher: And how does it relate to touching with the other parts of the hand… Like, you were showing this part [top of the hand] and…?

Fashion 2: Because when you touch with the fingers you get pressure, and then you get pressure from feeling the fingers again… and when you put the fabric on top of your hand, then is just the fabric.

Researcher: So you get different information?

Fashion 2: Yes.

Researcher: Ok. So it is more like different ways of exploring?

Fashion 2: A-ham.

Researcher: And then you are touching the edges… how do you do that? What do you do?

Fashion 2: Yes. I just wanted to see the size of it. And then I go through it and then I found the ripped part.

Researcher: And how did you find it? How do you feel it?

Fashion 2: [movement with the hands] Well, it was ripped, so it was easy to feel it, because I could feel the lines.

Researcher: Hum-hum.

And then, when you felt the size… when you realised you knew what the size was, because it was repeating, was this when you knew that you had experienced the fabric?

Fashion 2: Yes. That was when I realised that I finished.

Researcher: So was it like 'I know the fabric because I know the size?'

Fashion 2: A-ham.

Researcher: Ok. Thank you. So this is more or less the process. This is what I will be doing. But now I would like to interview you about the experiences you go through when you are selecting. So for example, if I was not worried about time, I could ask you a lot more about, for example, how do you know that you know the construction, or trying to understand if you associate with memories… Or even when you said 'I was expecting something else', that could be another interview on its own. But the idea is that I'll get parts of your experience and ask questions about it, until I know more about it. For example, in this experience that we did now, I learned that your main strategy in this experience was 'I need to know the size', so once you've done that you felt like you had finished. So your experience was more related to the physicality of the material.

Part 2 – Experience of selecting textiles

Researcher: So for the second part now, would you prefer to agree on a previous project that you have selected a textile for, or would you prefer to go through one selection now, and then I interview on that?

Fashion 2: Prefer to do one now.

Researcher: Ok. So now I'll give you these fabrics, and then you can choose one fabric to make a shirt, for a fast-fashion company that have their stores in London, and this piece is going to be part of the basic wear. They want a piece that they can repeat in several collections, and it will be commercialised during spring season, but they would like to keep it as a basic item. So then when you finish, just tell me.

['Fashion 2' is touching the fabrics and organised them in the floor in front of her]

Fashion 2: Ok.

[1:08 – 2:28]

I choose this one.

Researcher: Ok. So now we go basically through the same process of the first interview, but in a longer version. So if you could go back to the beginning of the experience and tell me what happens since I gave you the instruction to what you were supposed to do, and give me a brief overview of what you have experienced.

Fashion 2: I was handed out the fabrics, and then I touched them quickly and put them all next to each other. And then I touch each one individually. And then first I discarded the ones I didn't like, and then I had the three that I most liked, and then two and then one.

Researcher: when you received the fabrics and you start touching them quickly, how do you start? What do you do first?

Fashion 2: I first touch just with the fingers, and then I try to see how they would fold, how they would deform.

Researcher: And how do you do that?

['Fashion 2' squeezes the fabric and through it back on the floor]

Fashion 2: Like that.

Researcher: And then you put them next to each other…?

Fashion 2: Hum-hum.

Researcher: And what do you do when you put them next to each other?

Fashion 2: Then I can compare how they look. And I can compare the transparency and the texture… the colours.

Researcher: And what do you do when you compare the transparency?

Fashion 2: First I look if I can see the floor, and if I can, then it is very transparent. Or if I can see the fabric behind it.

Researcher: A-ham. And so you do this comparison between all the fabrics, and then you touch them individually.

Fashion 2: Hum-hum.

Researcher: And what are you doing when you touch them individually?

Fashion 2: Just squeezing and stretching... So I can see. Trying to imagine how it would stretch and deform in draping or sewing or wearing it.

Researcher: How do you imagine how it would be like wearing it?

Fashion 2: Oh it is very similar to when I imagine how I would drape it. And then I just stretch to see how it deforms and see where the pattern can go.

Researcher: And when you imagine that you are sewing it, how do you do that?

Fashion 2: Ah it is also the same… also by stretching it and seeing how consistent is the fabric and how it will slide *[moving hand as if she was inserting the fabric]* through the machine.

Researcher: Hum-hum. And when you do that sliding through the machine, do you do that just by touching with your hands or do you have any images?

Fashion 2: Oh yeah… I do it with my hands but I also have images. I think I project it in the machine and puff puff *[she is showing with both hands how she feeds the fabric into the machine]*.

Researcher: And how do you do that? How do you project the machine?

Fashion 2: I remember… *[she touches the back of the head]* how it is to sew and how different fabrics feel in the machine. How easy some are, and how tricky some others can be.

Researcher: And when you do that, is it a specific situation that you remember?

Fashion 2: No, I think it is more general.

Researcher: And for these fabrics did you to that? *[Referring to the selection used in the interview]*

Fashion 2: Yes.

Researcher: Ok… So I'd like to, if you could go back to the moment when you imagine that you are wearing… Can I ask you to please think about how do you imagine that you are wearing?

Fashion 2: Yes. First, it is very much about taste. So there are some things that I would want on my skin, and there are things that I wouldn't want on my skin. And how they deform is important as well.

Researcher: Hum-hum. And how does it feel when feels like you would like it on your skin?

Fashion 2: It feels natural.

Researcher: Natural?

Fashion 2: Yes.

Researcher: And if it is something that you wouldn't like on your skin…?

Fashion 2: Then it's uncomfortable.

Researcher: Hum-hum. So when you imagine that you are wearing, do you see yourself wearing the fabric that you are touching or is it just… how do you do that?

Fashion 2: Ahm… It is also like I know… I really like this one *[showing one of the samples]*… Because it reminds me of paper… But then… As a shirt… I'm not sure, so then I imagine something else made with it. So this other one that I chose *[showing another sample]* I can picture it more as a shirt. So I imagine that I'm wearing a shirt that is made of this.

Researcher: So the ones that you eliminate, you don't see like a shirt?

Fashion 2: A-ham.

Researcher: So when you are touching them individually, are you doing this with all of the fabrics? Are you imagining them and how would you make them, or how would you wear them?

Fashion 2: Yes.

Researcher: With all of them?

Fashion 2: A-ham.

Researcher: Ok. And then you said that the next step is to discard the ones you don't like.

Fashion 2: Yes.

Researcher: Ok. And how do you do that?

Fashion 2: Oh that's really fast… Because I just don't like them… I just know that either I don't connect with the texture, or the feel of it. And then it's easy.

Researcher: And how do you know that you don't like?

Fashion 2: Because either I don't think… Like this one I really like, but it wont make a good shirt. And this one is too transparent and too shiny. And this one is too… I'm not really sure about how it folds.

Researcher: So then you have 3 that you liked the most?

Fashion 2: Yes.

Researcher: And what do you do then? What happens next?

Fashion 2: Then I discarded another one.

Researcher: How did you do that?

Fashion 2: Ahm… It was that putting the shirt in context, and I couldn't see it as a shirt.

Researcher: And what do you do when you don't see it as a shirt? How do you know that?

Fashion 2: I kind of project it as a shirt.

Researcher: And how do you project it as a shirt?

Fashion 2: I see a picture of it.

Researcher: Where do you see this picture?

Fashion 2: It's inside my head.

Researcher: And what size do you see the shirt?

Fashion 2: Medium size.

Researcher: Can you show me the size?

Fashion 2: [She shows with her hands which are about the size of her own torso]

Researcher: Do you see it in colours? And is it in a body or just the shirt?

Fashion 2: Just the shirt and it is in this colour *[white]*.

Researcher: And is it still or is it like a movie?

Fashion 2: I see it more like… like a… like in a studio. Like the final product is here.

Researcher: And is it a still image or do you see it like…?

Fashion 2: No, I see a kind of movement.

Researcher: And is this studio your studio?

Fashion 2: No. It is just an abstract studio.

Researcher: And are there any sounds?

Fashion 2: No.

Researcher: So you are just seeing.

Fashion 2: Yes.

Researcher: Is it 3 dimensional or flat?

Fashion 2: It is 3 dimensional.

Researcher: Ok. And are you there or are you just seeing the shirt.

Fashion 2: I'm just seeing the shirt.

Researcher: Ok. And then you see the shirt and you don't like it?

Fashion 2: Yes.

Researcher: And that is how you eliminate it?

Fashion 2: Yes.

Researcher: Ok. So then you are left with the two you like the most…

Fashion 2: A-ham.

Researcher: And what do you do next?

Fashion 2: Ah, then the decision is quite simple… because in the end I know that I was just keeping this one [showing fabric] because I like it [laugher]... so I knew that at some point I'd have to discard it.

Researcher: A-ham. Ok. And then you're left with this one [pointing to the selected fabric]?

Fashion 2: Yes.

Researcher: And how do you know that you have selected?

Fashion 2: Because, first it is the best option from what I was given, and I'm quite happy with it.

Researcher: And how do you know that it's the best option?

Fashion 2: Because I'm pretty sure the others are not a good option.

Researcher: And do you also do the image for this one?

Fashion 2: Oh yeah yeah.

Researcher: Ok.

Fashion 2: And the comparing.

Researcher: Ok. Do you see them individually…?

Fashion 2: Yes. Individually.

Researcher: Hum-hum. Ok. SO then you have the one that you could imagine as a shirt and you are happy. And then you're finished…?

Fashion 2: Yes.

Researcher: Is that it?

Fashion 2: That is it.

Researcher: And is there anything else about this experience?

Fashion 2: Ahm. No, I don't think so.

Researcher: Ok. So mostly the process would be like you receive the fabrics and the brief, and then you start touching them quickly. Then you put the fabrics next to each other. And then you start touching them individually. You discard the ones you didn't like in relation to the image that you had from them. So you discard 3, then you discard the 4th, and then the other.

Fashion 2: Yes. That's it.

Researcher: So now if you agree I'd like to ask you a few questions about the fabric you've selected.

Fashion 2: Yes.

Researcher: When you touch this fabric, what do you feel?

Fashion 2: It's an opaque fabric. It's strong. And it's also light. It doesn't feel cheap. I think it feels fresh.

Researcher: So it feels light and strong, fresh and not cheap.

Fashion 2: Yes.

Researcher: And how does it feel when it feels light?

Fashion 2: Ahhh it feels airy like [movement of flow/ wind the hands]… like it can fly a bit and go…

Researcher: Hum-hum. And what do you do to feel that it is light?

Fashion 2: Also just by squeezing and dropping.

Researcher: Hum-hum. Ok. And when it feels fresh…

Fashion 2: Then it is very similar.

Researcher: Ok. And when it feels not cheap?

Fashion 2: I feel like it's very strong like [movement pulling the fabric with both hands]… like it won't break.

Researcher: And what do you do to know that it is strong?

Fashion 2: Through the movement. And also through the look.

Researcher: Through the look?

Fashion 2: Yes.

Researcher: Ok. And is there anything else related to these characteristics of being strong, not cheap…?

Fashion 2: I think the sound too. Specially now that I did it again, it was a very strong sound.

Researcher: Hum-hum. And is there anything else that you feel about this fabric?

Fashion 2: [10 sec]… No I think it is a very good, solid base fabric.

B: Hum-hum. So if you could tell me how this fabric feels, what would you tell me?

Fashion 2: Hum… I don't know.

Researcher: So if you could tell me about the sensations? If you could teach me how to feel this fabric…

Fashion 2: Teach you the gesture or just explain how it feels?

Researcher: It's up to you.

Fashion 2: I think to experience this fabric is very important to stretch it and to fold it, and to keep this information. It is a fabric you have to take care. I think that's it.

Researcher: Hum-hum. And is there anything else about this fabric that you'd like to say?

Fashion 2: No.

Researcher: And if you could tell me what this fabric feels like, what would you say?

Fashion 2: It feels like if you have it on you're covered.

Researcher: A-ham. And what does it feel like when it feels like covered?

Fashion 2: Feels like you have a good layer of air between the body and the fabric. It doesn't feel like sticky. I imagine like there's some air between the body and the fabric, and some air out also.

Researcher: And is there anything else about that layer?

Fashion 2: I think it's just a light but strong layer.

Researcher: Ok. That's good. Thank you.

Appendix C5. Chapter 8 – Example of transcripts of the validation workshop

Day 2 – Validation Workshop at an arts university in Germany – 10th June 2015

Researcher: So I'm just going to raise some questions and then we see how the discussion goes. To start with, do you think that this kind of exploration that we have been doing throughout the 2 days helps you to get more information on the fabrics? What do you think?

B1: I would say it does help me a lot to get more information, because what I usually do is in an informal way, and to bring some form into exploring materials already helps to structure my mind so much. That is why I would totally agree.

Researcher: Okay. Hum-hum…

B2: I think one other thing this helps me with is that I actually now looking at some fabrics, I will actually think more of it like "Oh, I can now explore this more, and maybe get lots out of it", whereas sometimes I would have just seen a fabric and think "Oh that's nice!" and take it, or "it feels really nice" and take it, but not like really getting into the fabric and maybe have a different decision. That would maybe also help to, like when you have a collection and you sew all the stuff and then you finish, and then you see some stuff just doesn't work… it's too heavy, or the fabric doesn't make the things I thought it would do, or the colour suddenly is really different. And, this just because you didn't look into the fabric deep enough. So this is something that I actually think that this really helps me with, that I first made the right decision… and then I go and make stuff.

Researcher: So you think that it would help to make decisions?

B2: I think so… better decisions.

Researcher: Better decisions?

B3: Better decisions and more concrete I think. I think that she (B2) was totally right in saying, "oh I like this colour" or "I like the touch of the fabric" and that is why I am combining stuff. But I think that when you are able to look further, and just like… maybe with the examples of the metaphors from yesterday, I think it helps you to have another view on this fabric and to create new images by combining them, and I really like this idea, especially with the sound, as well. In my mind, it was new to be so concentrated. I always heard "ok, maybe listen to some music", and "listen to the sound the fabric makes", but when you are very concentrated on this and working, I think, speaking about this…. Talking is very important. And sharing this experience, so you can create a new thing by just talking and showing stuff to each other.

B1: A-ham, yes.

Researcher: A-ham. And do you think that now that you already know most of the tasks, if you were going to do a new project, or you found a new and you want to explore it in other ways… do you think you would still go back and use this if you had it?

B4: I would say that the experience I had here was changing the viewpoint and me viewing stuff. So like, before I maybe just look at this point, and this was a key moment for me to see I never did that. And this was really interesting, and maybe changes how I look and maybe thinking a little bit more on how to choose materials, or fabrics, or anything… it is like having a different process and other ways to choose, and other ways to differentiate between things. So, yes, I would say.

B2: I think it is really that for me, with most of the stuff, I have to have it written down. I have to have the stuff, and know the task again, and check that again. And then there are those things that I already used so many times, that are deep, and then I could… I always take them out.

Researcher: Oh yes, that is what I meant. If you had the cards for yourself, do you think you would use them?

B2: Yes. Not all of them, as I explained before, some touch me and some don't, but yes, definitely.

B4: I think that is also true that some are more appealing to me than others.

B2: But I don't think the same are appealing to each of us…

B1: Definitely!

B2: That is why we need all the different ones. But I would definitely use them.

B1: But for me it is different, but I think this is just a difference of working method. Because I don't think it would help me if I had the cards at home. I think that working now with the cards changed my spectrum of what I can do to explore stuff. So I also think that I am now more capable to think of ways how I can get to know the fabrics, because always when I write things down… I also always like to write things down, but never ever looking at it again.

B2: I do when I am stuck. Then I have two books that would like, make suggestions how to get off this. Just to do something. A bit like doing blind sketches, or something that you just stop thinking and start doing… so this is.

B1: Yes.

Researcher: So you mentioned now that you think you've changed… maybe this changed your way of looking into fabrics. Do you think that if this were part of how you have been trained earlier, it would have been a good idea? To have had this contact with materials in this way from an earlier phase maybe?

B1: I would say yes. Yesterday in the evening I talked about all of this and I thought that… you always in a piece, or in a garment you are always trying to find a balance of the ingredients that are inside. And I think this, and looking back to things I did, I wouldn't say I always found the balance. Like, there were these things happening that I chose a fabric to be pants, and then in the moment that the pants were done, I recognised that "wow, this is not a fabric for pants".

[All participants laughing]

Yes, and for this reason, I think it would have helped me earlier already.

B2: Definitely true that it also changes the way that you search for fabrics.

B1: Yes.

B2: And the whole view on fashion also, that you give the fabric more importance, not only the shape, not only the colour, but also that the fabric is not only a feeling, but also has a main influence on how it will look. That sometimes, for me, I have the feeling I push and try to manage the fabric in the way I want it to be… and not listening to the fabric really.

B1: Yes. Totally.

Researcher: And do you think that also is a way of listening that comes more from using your body as a tool to help you to understand? Do you think that is also related to that?

B2: To use the sense of tactile experience? Yes, definitely.

B1: Yes.

B3: A-ham.

Researcher: And do you think that maybe using the other senses as well, like you said liking, or …

B2: … smelling …

Researcher: … and even the sound, in doing these associations, is good as well?

B1: Yes. Totally.

Researcher: Ok.

B2: Because later they will be, like… as a wearer, like the person that will wear this garment, all these experiences come from the clothing. So, when I touch it myself, just by putting on a backpack, I touch it, I smell it… When I put the pullover over my head, I listen to it… when I scratch something… so all these experiences, the person who wears it will have, so I think it is good to think of all these.

B1: Yes.

Researcher: And what did you think about the process of trying to create your own instructions afterwards?

B1: I liked it, because it actually emphasises what I just said that it helped me to change my attitude towards exploring fabrics. Because in the first place I thought, "wow, there is everything inside… I can't think of new instructions". Although I didn't even read all of them… *[All participants laughing]*

I really had the impression… but still, to me it is really interesting, because it is such a subjective matter, but you are actually doing science about it. Like, science is always numbers. And that help me to recognise that I could still be super subjective when I want to find out the qualities of a fabric. So, that I can have any approach.

B4: For me doing both was really different. Because yesterday I wasn't really… I mean, I found the cards interesting, I read everything, but I was not that interested in doing them. I thought, "Oh that is interesting, maybe one day I will do that". And today during all the time I thought it

was way more exciting and thought about doing cards. And it made me more interested, and actually doing them, and understanding them… and maybe it could be the other way, maybe you write your own, and then you feel like you are part of the game, and that every other card is more like of your own, and maybe not something different.

Researcher: Oh that is good. And I noticed that during, especially today, you were doing things more together, and you said that sharing and talking is super important. Do you think that also, maybe, is something that emerges when we introduce something that is more playful? And do you think that is helpful? Do you think it is helpful to share, to talk about this? Because sometimes we chose fabrics and we don't really discuss wit anyone… so do you think that this facilitates this type of interaction?

B1: Playfulness?

Researcher: Yes.

B2: I think it helps when you don't know each other. Because I think with friends, or more friendly colleagues, like here… the friends you have you talk about your work, and you talk about all your problems with them and all the different decisions… and for me it almost never feels like I take their ideas, or they take mine. Is more like a process where things combine. But in a big group, then sometimes if I say something and somebody else uses that idea later, than I don't feel that comfortable. Because I feel like, "That was my idea. Why are you using it?". But I think that in a play it doesn't feel like "Alright, now we are giving away our ideas", is more…

Researcher: … experimenting?

B2: Yes.

B3: Yes.

B2: So, this I think helps when the group is not that familiar with each other.

B4: I think it is really different. I can imagine doing cards at home and doing more of them, and being more focused. While when I am here I am actually more looking what the others do, and come to other conclusions, and other ways of thinking, then when I would do them alone.

B3: And I think that it is very good that we didn't talk about our work at the moment. So we have this 'Bag of Desires', but you don't have the something you are working right now. So it is more like, it is far away, but now you can go back to your work and just have this experience. And it is not that emotional, so not into this process anymore… so now you are a bit more free, and you can talk about "oh this colour, ok…" and it's not so personal. And this is what I really liked. So it was very good.

B4: Totally.

Researcher: Oh right… ok, that is interesting. And then I have one more question about this communication. If you at work, or even with tutors, in terms of communication about your work… did you think it is easy? Or sometimes do you find barriers when you have to explain your work? Especially, in terms of how you have been making choices about materials.

B3: No.

Researcher: Do you think you are able to fully express your decisions?

B2: I think it is hard to actually… like, if the professor says, "I don't see why this fabric is the best fabric" and you say, "Well, the colour is what I want" or "The feeling is what I want". Then for me is sometimes hard to actually explain that feeling. But this is I think something that everybody knows that sometimes you just don't know how to express your feelings, so… But maybe it is also because you didn't think about it so much, it was more intuitive that you made that choice, and then when you are questioned about it, then you have to make something up… whereas when you thought about it a lot before, it is easier to give the answer, because you can say, "I like the colour. I think the texture represents this. And my collection is this. The smell of it is this". And I don't know…

Researcher: And do you think that this type of exploration may be some way…

B2: A way of getting it! Yes!

Researcher: Ah, ok.

B1: It is getting to communicate things. Yes.

B2: For me is.

Researcher: Even generating more metaphors, like you were. Things that help you to really…

B3: But sometimes even metaphors don't work. So when you have a complete garment and you are thinking about the lining, for example, and you want to have this feeling of leather on your skin. And you are doing your lining with fake leather. Actually is a good metaphor, for example, but in the whole garment doesn't work. Because you know of the complications that you will have. But now I think, "ok, so… this could work as well". Even if it doesn't work in the garment, it is not about the garment anymore. It is about combining materials.

B1: But so far, I think I never had a problem in here, with explaining my choice of fabric. Only happened that I had a fabric chosen, and then, especially Kai… I think he is really precise to describe why he doesn't see something. And I always have the impression, like, when he didn't like anything I chose, I totally understand. And I was more irritated by the fact that I couldn't see the things he saw, before we were talking.

B3: A-ham.

Researcher: Good. And do you have any other comments about all the work we have been doing over these two days? Or do you think we covered everything in this talk now? Because I have no more questions, so if you have any other comments that you want to make.

B2: It was a pleasure!

[All laughing]

Researcher: Oh, my pleasure!

B2: It was really nice, never pushy or anything. Really just, I think, comfortable to do all the stuff that you wanna do.

B3: A-ham.

B1: But very productive at the same time.

B3: Yes. Exactly.

B1: Although it was like, with sometimes dropped to private stuff, but I didn't feel like it meant a loss of content…

B3: A-ham.

B1: It really felt like free, explorative working.

Researcher: Oh, good.

B4: Exactly.

Researcher: Well, you created the atmosphere, so thank you! It was a very good atmosphere for working. And thank you for coming today again, was really nice,

B1: It was great!

Researcher: I think… I'll keep you on the loop when this comes out, like I said yesterday. I'm probably going to do something about the cards. So when it is available, I'll let you know. And thank you so much. And if you have any questions… I don't know if you got my email.

B4: Are the cards online or something?

Researcher: No. Not yet, because they are in-progress, but soon. Probably until the end of the year I'll have done something about it.

B4: Good.

Researcher: So I'll let you know.

Appendix D - Courses

D1. Supplementary Courses Attended

Type	Date
Elicitation interview training – Part 1: interview method (by Professor Claire Petitmengin)	08-12/07/2013
Elicitation interview training – Part 2: interview method (by Professor Claire Petitmengin)	15-18/04/2014
Summer School Design Research Methodology (DRM)	Week 1: 16-20/06/2014 Week 2: 21-25/07/2014
Elicitation interview training – Part 3: method of analysis (by Professor Claire Petitmengin)	24-28/11/2014
Introduction to Clean Language (by Rupert Meese)	14/12/2014
Elicitation interview training – Part 4: method of analysis (by Professor Claire Petitmengin)	12-16/10/2015

Appendix E – Additional material

E1. Deck of Cards from the ‘sCrIPT Toolkit’

The cards are available at the box that accompanies the thesis and appendix.