

Fashion, Style & Popular Culture

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& Popular Culture



Call for
Papers

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Call for Papers for a Special Issue

Sense of Time and Place

Guest Editors:

Noël Palomo-Lovinski, Associate Professor, Kent State University, The Fashion School, United States

Jennifer Whitty, Design Researcher and Senior Lecturer, College of Creative Arts, School of Design, Massey University, New Zealand

'Another example of our intellectual difficulty in thinking simultaneously about continuity and discontinuity, local and global, place and non-place, emerges in art and artistic creation in general.' Marc Augé, 2008, XVII.

The Internet has become a ubiquitous window into simultaneous worlds of the global and the intimate, redefining how we negotiate a sense of place and the sequence of time. Place is anywhere and everywhere, and time is both contemporaneous and historical, redefining all aspects of the culture we live in. In terms of fashion, our understandings of time and place affects both conceptions of selling seasons and the rate by which we seek to consume. Our understanding of fashion is itself in flux. Never at a time has there been so many aesthetic forms simultaneously in fashion at one time. Global brands seek to uniformly accommodate consumers regardless of the cultural or physical environment affecting a homogenous mentality. These new demands of simultaneous time and place require designers to develop excessive quantities seeking to keep up with aesthetic demands, but with little chance for innovation and a reliance on obsolescence. The dominant speed of industry and consumption is fast and short as the average garment is only worn seven times before disposal. It is locked into a linear progression of temporality exemplified in the take, make and waste model of production and one in which the majority of clothing is produced far from its place of origin, sale or use. We live in a world where we are simultaneously reminded of the urgency of responding to the immanent dangers such as climate change and human labour rights violations yet we continue to produce damaging products at an alarming rate in unsafe conditions that damage the place and people in which they are made.

This special issue seeks to redefine how we might use these new conceptions of time and place to answer the needs of the future of the fashion industry and the resulting product. Potential topics may include but are not limited to:

- What are potential fashion business or retail ideas that take advantage of place and time as a concept rather than a literal idea?
- What are curricular initiatives, ideas, or projects that help fashion students negotiate alternative understanding of time and place within the fashion industry?
- How does time and place affect concepts of human connection and communal affirmation within dress identity?

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- How does a sense of place affect the relationship of the fashion designer to the customer?
- What is the relationship of time and place to the constructs of sustainable practice, technology applications, global fair trade, or indigenous craft practice?
- What is the relationship of culture or a sense of place in a world that is so interdependent and open in the exchange of images and goods?
- In a global economy and/or community what does it mean to be local?
- What are the correlations of food and clothing as consumables in a locality?
- Examples of designers or apparel manufacturers that take advantage of a sense of place or alternative conceptions of time.
- How does technology enable a greater sense of time and place?
- Why does the fashion industry have fashion capitals if there is no necessary limitation to sources of inspiration, labor or cultural energy?
- Why do we categorize selling seasons or have biannual fashion weeks when all fashion is for any environment at any location?
- In an age of extreme simulacra what meanings are held in homages of the past? What are the meanings that designers use to convey abstracted meanings using the past as a reference point?
- How do we define 'the other' in terms of proximity of time and place?
- How will fashion designers assume a deeper responsibility for the impacts of their work in terms of time and place?
- What are the new modes of temporality and methods of becoming active catalysts of this transition for fashion designers?
- Can fashion designers design for transition or the 'long now'?
- Where the speed of 'fast' seems to dominate discussion, what are the other modes of temporality
- What is the true expiry date of 'fashion' – when do we no longer need trend and constant change?

Submission deadline: **1 November 2019**: Please send your manuscripts in Intellect House Style to the Guest Editors:

Noel Palomo-Lovinski npalomo@kent.edu or Jennifer Whitty J.Whitty@massey.ac.nz

All other questions about this issue should be emailed to the Principal Editor, Dr. Joseph H. Hancock, II at joseph.hancockii@gmail.com.

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