

EVER LAVÉN  
Master of Arts/Fashion/  
The Royal College of Art/  
2020-2022

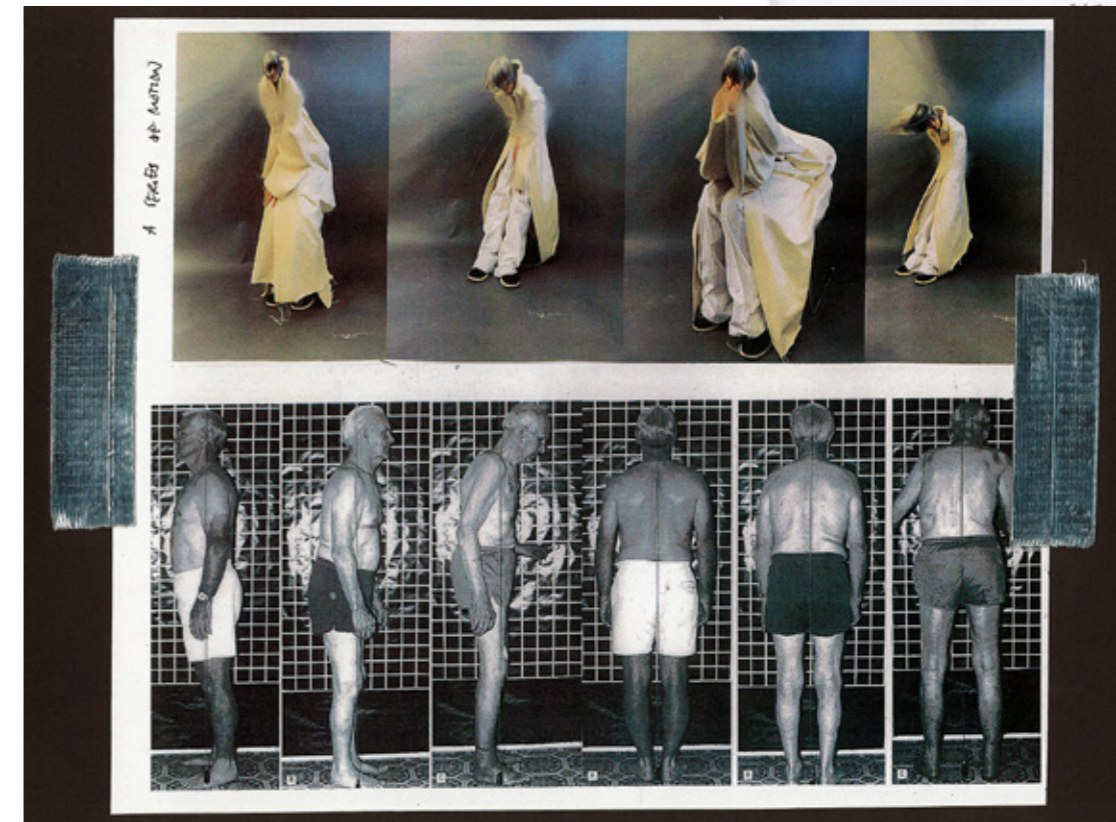
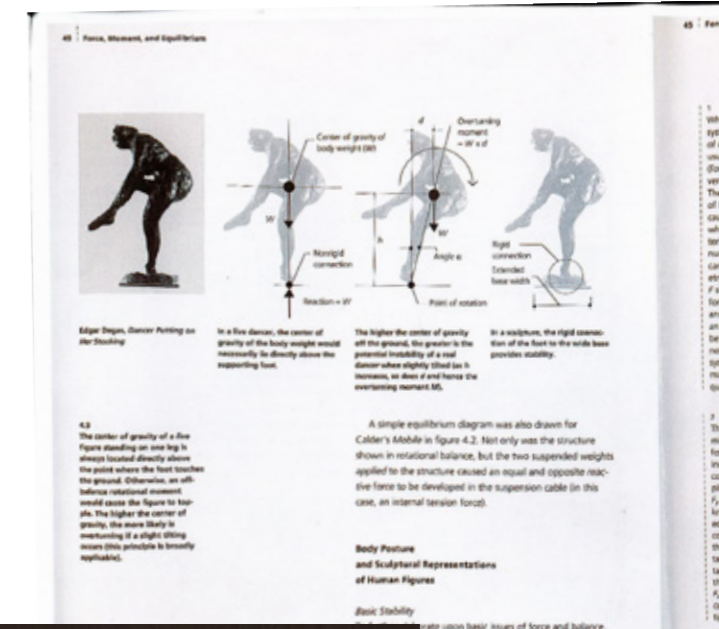
# *RENDERINGS OF A HEARTBEAT*



Cluster of physical and digital work and research/ autumn\_2021-spring\_2022.

Keywords: re-invention of identity, gender politics, renderings, post-human studies, quantum physics, agential realism, autoethnography, phenomenology, material empathy, 3d-design, Clo3d, avatars, Daz studio, cultural gerontology, diversity, representation, agency, inclusivity, diversity, fashion, life, eternity, death/

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ever\_laven/garments/avatar reva is wearing gloves, top and trousers, she is made in daz, clothes are patterned in Clo3d, fitted in the real, image is rendered and edited in PS.  
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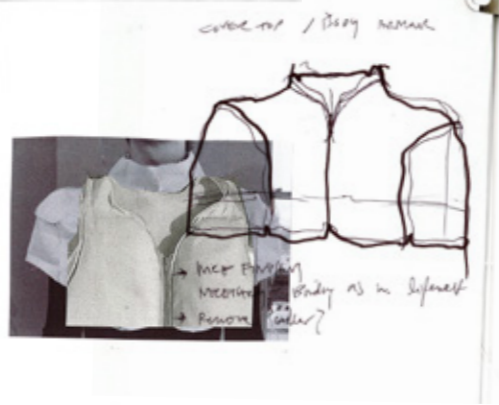
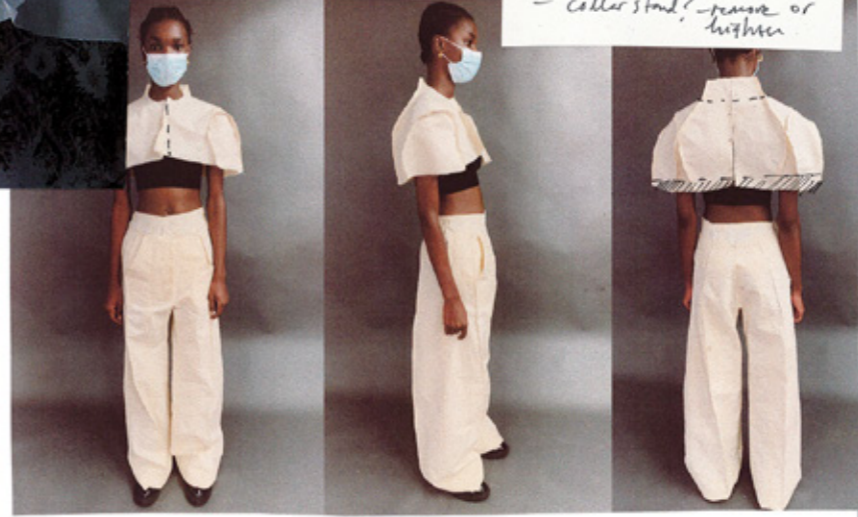


ever\_laven/research/body posture giving ideas of shape, toiling in series\_avatar studies in Daz Studio\_sketching.

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220301  
Fittings with Nicole  
- Closing: zipper or buttons?  
- Length - shorten  
- together!  
- collar stand? - remove or  
- higher





ever\_laven/garments/avatar Barla is wearing armour in jacquard painted with glaze.  
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ever\_laven/research/coat\_pattern made in Clo3d, fittings in the real, next to inspiration ideas\_final images of renderings in Clo3d of physical pattern for coat and hat.  
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ever\_laven/garments/avatar reva is wearing gloves, top and trousers, she is made in daz, clothes are patterned in Clo3d, fitted in the real, image is rendered and edited in PS.  
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ever\_laven/research/avatar Teddy is wearing trousers with exaggerated hips, toiling and fittings, inspiration from cars and seats  
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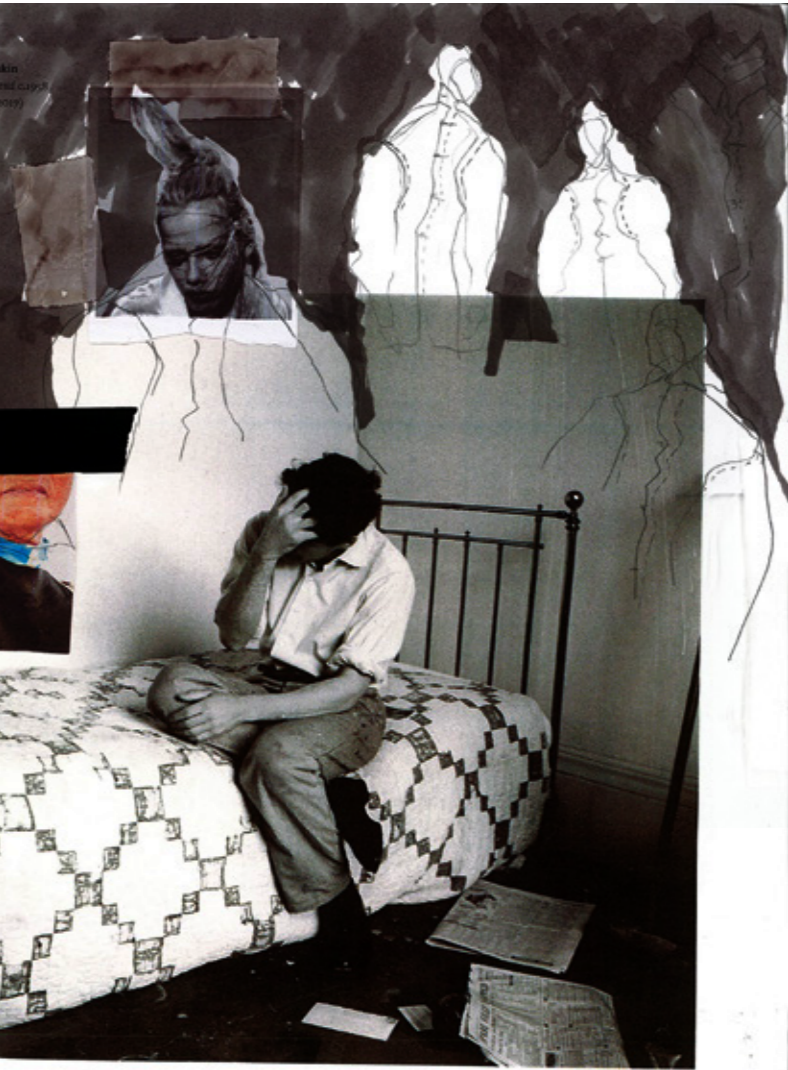




ever\_laven/research/trousers with exaggerated hip, images of inspiration and sketches from sitting posture, feminization of trousers!



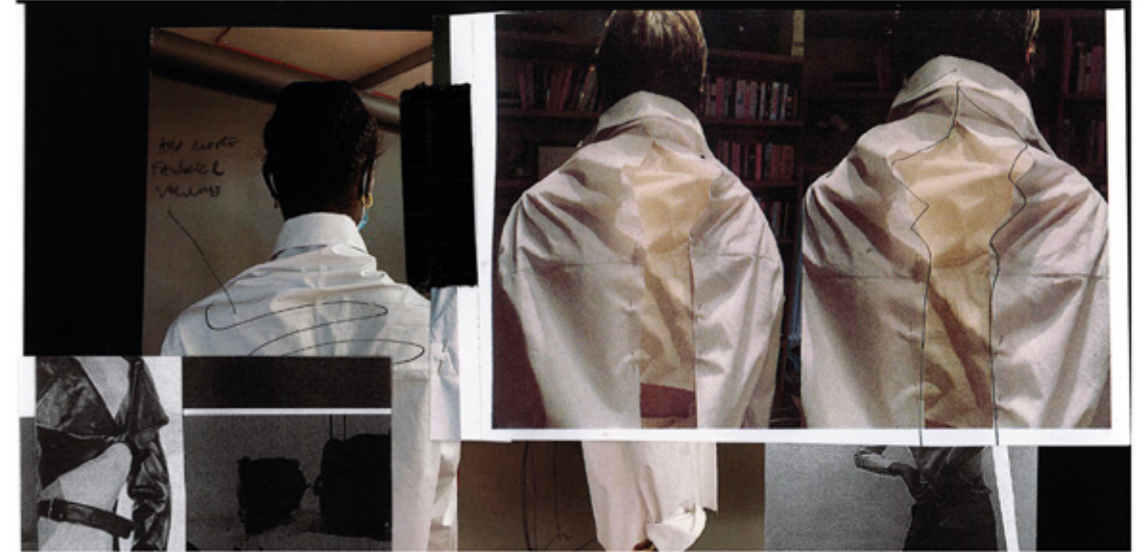
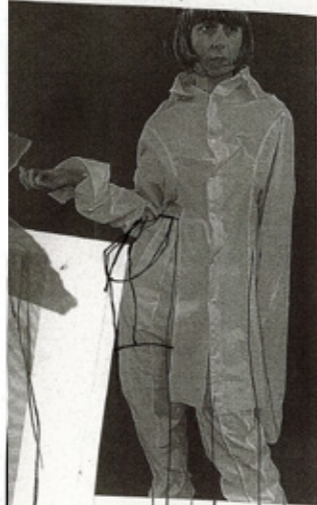
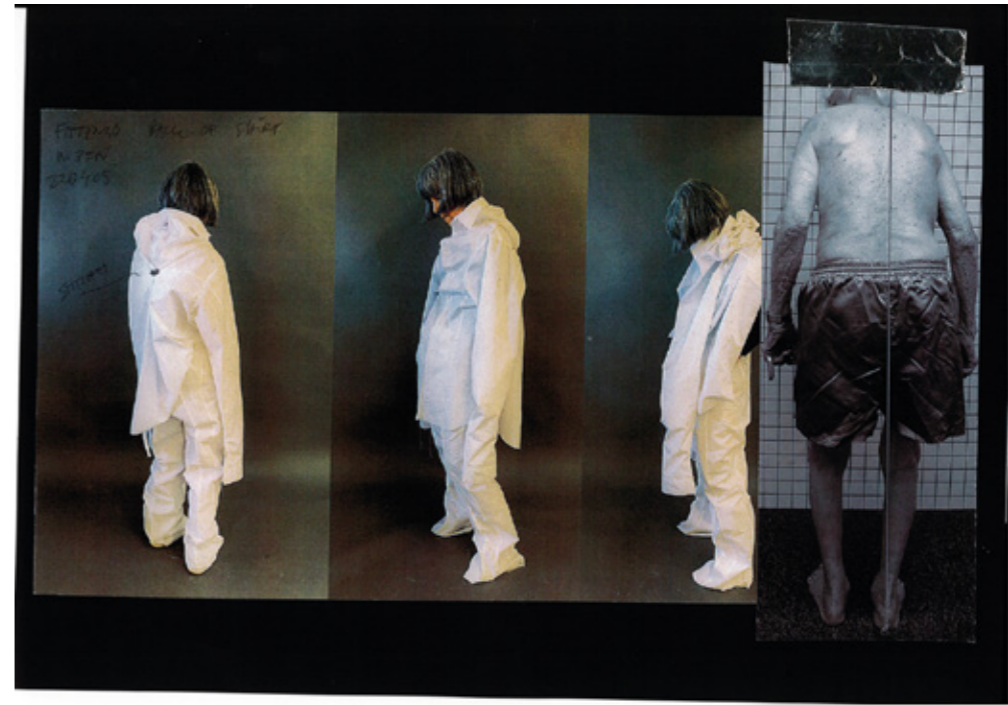
ever\_laven/research/gloves and cakes, dying of fabrics in shades of grey and black, testing of glaze on fabric  
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Francis Bacon and John Deakin 173



Increase point of cuff?



ever\_laven/research/shirt studies and hunched back of yoke, fitting in the real of pattern made in Clo3d, adjusted and refitted for avatar.

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ever\_laven/garment/blouse developments, fittings and collar studies, Barla is wearing blouse and skirt, renderings on avatar in studio and in garage  
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why fashion and its practice is meaningful and how it can be understood, studied and nurtured.

Fashion provides an understanding of the human condition, a traction between ontology and epistemology, as a system of being and knowing. A conversation between the body, one another, in space of time and the form.

It is a social glue.

Fashion designers need to infuse symbolic meaning to clothes and to evoke empathy and emotional response. If fashion exhibits a demand of curiosity for knowledge of art and history, humans should grow an apprehension of what we consume and why and recognize "discovering" a vital aspect of human life.

Capitalistic systems where fashion is constructed as spiritless commodities depending on tendencies it is only awaiting to be replaced by the new, therefore the designer needs to be revered by the task and accountable for what we leave behind. A well designed garment requires the intention of a long life commitment to a buyer as buildings are built to last, and we as designers are responsible to communicate these matters. Today, in current systems, we run the risk of creating a warped image of our traditions and heritage, as we curate and edit the timeline for future generations. Clothes as buildings that were telling for our time, the ones that became subject of demolition and refuse will not be representative of our history.

Fashion should be a site where culture and perception is exercised, where the storytelling and the process is a crucial aspect of the product. A seducing symbolism that makes the consumer aware about it's longevity. The designer's ambition should be about constructing a world that excites and responds to our imagination and not about wedging into a capitalistic system of supply and demand.

We need to understand that the meaning continuously expands independently, without us as makers and not only as a product of culture. The possibility of a flux of past and present, the relationship between the maker and wearer and what happens in between the designers work, the cloth becoming something out of nothing. This tension between ontology and epistemology resonated with my approach and inspired a methodology for my research practice during my master's degree.

Because of the seemingly unmethodical practice, designers should choose to reflect on the process of the practice and the knowledge we produce. To give a lustrous discourse of scientific meaning to material and fashion design. Theoretical physicist Karen Barad is questioning the frameworks of research that are manifested through representationalism, where language hegemony and philosophical tradition give agency and meaning to material by the encounter with humans. Agency, intra-action and matter are core concepts of Barad's theory of agential realism; a proposition of knowing and being in the world. Barad explains that conditions are established for how objects should be read and interpreted as metaphysical questions of the self in the world, as clothes are an existential experience, and not isolated from the world of being. Agency is not something one has or is assigned, it emerges within the relationship of human and non human sources in intra-actions. This inter-activity relates to the indivisible between the phenomenon and its measuring agencies. The researcher has to be aware of their

conduct and performance. All decision making is based upon structures and systems and ethics refers to our knowledge-making and what has been allowed to be a representative outcome. What has been left out unintentionally and what has been communicated. Agential realism can help us locate a path for the industry, education systems, students, emerging designers and users to reflect on how fashion is studied and accepted. A methodology and concept to bounce back to for improving performance within an artistic and moralized field.

The boundaries given to the educational system should be problematized and understood as institutionalized knowledge that needs to be reworked and challenged on a daily basis. The design studio as reference is an ambivalent place for the birth of design. With regards to the structural and influential forces of the fashion industry from sizing and methods of labour. The sample size mannequins in the design studio, pattern making from block patterns, units of measuring. The terminology of traditional sewing, darts and stitches puts limits and offers easy solutions for the maker. It automatically refers to a certain process of putting together in order should be made, refraining from originality by the possibility of agency and reinvention in design. We fashion, must engage in educating our consumers beyond of commercial value, conventional use and societal significance by remembering that fashion will always be

As designers we have to construct meaning we want fashion to be only just being clothes of visual seductive mediates and project meanings beyond the form. The clothes are a membrane on top of your body, an extension of our body. The fully embodied of fashion demands an envision of all our senses for its materiality. Fashion can be understood as solely a product and a visual effect of the artist, the desire of the eye is reducing the meaning and we as designers are responsible for that.

its significance is debated. Consequently, it can be interpreted that the research in the field of fashion studies has mainly been concerned with identity, morality, social politics and consumer culture. Modern times have brought focus on eliminating the material rather than bringing it forward. In the environmental crisis of the last decades, we found fashion and material at the height of the problem which made it presumably difficult for us to understand the meaning of it. It could be argued that the neglect for examining and understanding the materiality of fashion instead expresses its significance.

34 EVER LAVÉN With new materialism, we need to identify that emotion towards material is a valuable mechanism in the meaning of life. These new materialisms require new ways of understanding fashion. Our understanding of material generated in coding and technology changes how we perceive its force and its complexity. The digital revolution is constantly challenging us about our references to what material is. A substance that is neither natural nor artificial, but dependent on its context, conditions and relationships. Material can be organic but silent, fluid not flexible, mutable but rigid, sometimes immaterial. Researchers should explore materiality as its own matter with its own meaning, and not a passive part of fashion, but rather with its own agency. Influenced by Lauren Merkle's book...

### prologue

