

# The Gleaning Guide: Venturing in Redirective Fashion

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## Abstract

Gleaning, when adopted as an attitude and an action, is useful in seeing and utilising the value in what has been cast aside. This is gleaning through the physical collection of what is left behind, alongside gleaning that is slow, incremental and epistemological. These actions reveal the lore embedded within an existing fashion design practice; a body of knowledge and wisdom connected to the traditions of persons and place.

This project-based research explores a propositional model where fashion design and gardening join to form a redirective practice (Fry, 2009), aiming to develop systems that support a self-sustaining future. The design propositions that emanate from this site are inherently ontological. There is an awareness and appreciation of the time, life and associated living that ushers in the stuff that design is made from, alongside a perception of the life and living that might project outwards after the juncture point of design.

Both gardening and fashion design are craft practices. They require tacit knowledge and intuitive leaps, and cultivate what Richard Sennett (2009) understands through Polanyi as “focal awareness”. This is a situation where the craftsperson becomes what they work on; the gardener merges with their tended plants, the fashion designer fuses with their processes and materials of design and make.

This paper presents ideas for how the craft based knowledge embedded in both the practices of gardening and fashion might amalgamate through the gleaning activities playing out within the studio. A series of generative investigations grouped under the categories of wholeness, waste and use give an overview of the findings to date.

In developing a framework for re-use, this series of fashion relatable objects and constructs incite provocations. When am I usable? When am I used? When am I used up?

KEYWORDS: Fashion Design, Sustainability, Redirective Practice, Craft Practice, Design Research, Gleaning

## How to use this paper

This is an abridged wander through a practice-based, doctoral research that aims to cultivate a model for future appropriate fashion design praxis. It is interlaced with a particular way of being, and activity that aims to cultivate this way of being, through both the performance of practice, and what this practice designs. The basis for this attitude is the recognition that design designs (Fry, 2009), and furthermore, that design is ontological; it pervades our lives, creates our worlds, and imparts a tangible sense of our own being (Willis, 2006).

The basis for this work is the implementation of Fry's (2007, 2009) strategy of redirective practice within the fashion design discipline. Redirective practice entails the remaking of design thinking, processes and structure, with a view towards developing systems that support a self-sustaining future. A key action within redirective practice is "...making new forms, knowledge and values from the old" (Fry, 2009, p. 102). It is proposed that the answers to today's problems may well be embedded within the practices of the past; what exists has potential. This has informed the core proposition within the research; gleaning - the physical collection of what is left behind, and/or collection that is both incremental and epistemological.

Gleaning takes on various guises that bear influence over my striving towards redirection. This opens into insights and possible approaches towards redirective practice, that I aim to convey here through the unpacking and reflection upon various experimental project phases. It is a series of vignettes; an overview of my own explorations and provocations, with the intention to provoke.

These explorations have been corralled within this paper by titled classifications and colour coding. These however, are inherently slippery. The ideas living under each heading could easily shift (and often do) to another location. Some things can always be another according to context, or through my progression, potential shifts. To elucidate this slipperiness, an analogy is currently being proffered by my over-wintered carrots that are rapidly going to seed under the springtime sunshine. At this time, they are food and potential seed, a possibility that was not arousing action (or inaction), until I began to observe the developing flower heads.

When encapsulating the project work, the data is not arranged chronologically. Rather, the grouping is in accordance with identified concerns, implying flexibility in relation to timing or the possibility to transcend time. All these areas have the potential to co-exist at once, and form enriched connections as cyclical repetition within the research unfolds. Consequently, following the introductory phase of this paper, the sections titled: Wholeness, Waste, and Use may be read in any order. I encourage you to venture towards whichever section most appeals. May the gleaning begin!

## Gleaning: Meaning and sites

My initial working definition of gleaning has been cobbled together from various dictionary definitions and research. It is: ‘...the gathering of the leftovers of production or society, commonly rejected due to non-conformity to mainstream standards. The act of gleaning is traditionally part of the agricultural system, where the poor were given the right to gather the leftovers from harvest.’ Here I see gleaning predominantly as the use of leftovers. The typical form that leftovers will take are physical materials, you might call them remnants, scrap or waste. However, the leftovers can also be seen as knowledge, and particularly knowledge-how (Downton, 2003, p. 62), from a former mode of practice. These are skills that no longer have perceivable use that I will reinterpret for future practice. It is my knowing as a practitioner, leftover from a former operational mode, that I am seeing as potential gleanings.

Beyond the notion of knowing as non-material gleaning, Varda (2003) offers an expanded view of gleaning, of which Stoekl (2007) offers an insightful account:

*Metaphorical gleaning is the taking and reusing of “bits” for purposes for which they may not have been intended. That may include concepts, but also potatoes. Here potato is not just food, but a heart; a gleaner points out to Varda that many of the rejected spuds are heart shaped, and indeed she picks one up and lovingly films it with her small video camera. The gleaned object suggests by its shape a concept that in turn suggests the restaurant of the heart, but also, of course, love in a more general sense: for the poor who have to glean, for those who take the trouble to find food for the Resto du Cœur, and, in a more general sense, for all others. (Stoeckl, 2007, p. 146)*

This demonstrates that non-physical things and ideas can be gleaned alongside the palpable gleaning of the potatoes. The potatoes are food as well as being heart shaped objects that speak something of the heartache of the gleaners, the pulling of heartstrings and the effectuation of heartfelt actions. These are evocative objects such that Turkle (2007) describes: they “...help us make our minds, reaching out to us to form active partnerships”. One of the heart shaped potatoes makes its way into Varda's house; through her gleaning it is changed into another kind of object. A house plant? Or a representative of change in value and the passing of time? The concept of living is expanded to encircle what are inert objects as well as what is physically alive and breathing. In Heideggerian (Heidegger & Hofstadter, 2001) terms, the object, as thing, opens up into a “presencing”<sup>1</sup>; the thing has the ability to presence itself beyond what is tangibly apparent.

A key idea that requires further consideration is the patient effort that gleaning entails. Agnès Varda (The European Graduate School, 2004) illustrates that gleaning is set apart by the required application of effort, notably during a lecture at the European Graduate School where she recalls the imagery of an elderly gleaner at a market: “thin woman, old, and it took her a long time to bend, and she came up with one orange, and I could see the orange going up her black coat...all that pain for one orange.” (The European Graduate School, 2004). This example paints a striking

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<sup>1</sup> Presencing is a thing's essential nature, its being, in a particular context. In the example of Heidegger's jug, its gathering action in holding and outpouring is its presencing (Heidegger & Hofstadter, 2001, p. 171-172)

visual of how Varda sees and captures the value and charm in the stoic actions required for gleaning.

The gesture of picking the orange is what gives it value. The gesture of gleaning is a transformative action that takes the value beyond that of the object itself. The worth of gleaning is not just in the recovery of things, but also in the attitude of those who glean. A gleaner is ontologically changed. The flow that emanates from an attitude of gleaning permeates life and all associated relationships with other living things, encompassing both inert and alive, as discussed.

Gleaning as the collection of knowledge or information is another interpretation of the term. The online Oxford English Dictionary's account of this aspect of gleaning is helpful in solidifying this meaning:

*glean, v. 3.a. transf. and fig. To gather or pick up in small quantities; to scrape together. Now chiefly with immaterial object, esp. to glean information, to glean experience, etc. (Oxford University Press, 2011)*

This definition is fundamental to the utilisation of gleaning as a metaphorical tool. The focus shifts from the gathering of abandoned leavings, to the incremental gathering of fragments, alternatively giving the sense of an entire concept, a suite of skills or a way of seeing a situation.

## Knowledge

Whilst I have established that gleaning can relate to the tangible and intangible, encompass leftovers and stuffs gathered incrementally, and has ontological implications; what of knowledge? How might gleaning be relevant for understanding my knowledge base and ultimately my practice, relating to both its activities and its place?

I was previously employed as a designer for a small fetish-wear business, where I designed and hand-made leather garments and accessories, mostly within the realm of underwear, corsetry and biker style apparel. This was a very unique and fertile learning ground for developing making and design skills, particularly through the intensive focus on specific types of materials and their application to very form fitting garments. What I know from this professional training is the type of knowing that “is *in* the doing of the designer” (Downton, 2003, p. 96). This is knowledge-how, “practical knowledge of ‘how to’ to do something” (Downton, 2003, p. 62). I am only able to prove my claim to these abilities through a demonstration of doing and in my situation; this is largely through making. This knowing, like gleaning, resides in or depends upon an object. It is through interaction with the physical world that this embedded knowledge becomes apparent.<sup>2</sup> Alongside this professional mode of practice, I have developed and maintained an active interest in the domestic arts; craft activities that have their place in the home setting, typified by knitting and crochet. While I value my knowing gained as a fetish wear designer, the knowing from the domestic crafts domain is also significant.

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<sup>2</sup> For a discussion of the differences between knowing and knowledge see *Design Research* (Downton, 2003), chapter 6. Knowing may be channeled through a design work that in turn becomes a repository for knowledge

Around the time of embarking on this research, I dispensed with any intentions to continue making and designing fetish wear. There is however such a rich knowing and basis for practice here, that it is critical that this knowing is unpacked and examined to see what can be taken into a future mode of practice. How can I glean myself? What would this look like? The explorations beyond here begin to tease out how materials, techniques and forms from both the professional and domestic domains, might be gleaned. This is “reflective research” (Schön, 1983, p. 309), where “the familiar situation functions as a precedent” (Schön, 1983, p. 138) when faced with a unfamiliar design situations. Certainly, working towards a redirective practice is an unfamiliar situation, befitting of this approach.

The gleaning of my knowing has been tested within the project work, some representative examples of which will be outlined below. These explorations don’t look like fetish wear, nor do they seem home crafted, but still cannot avoid retaining at least a hint of both these worlds. Before moving on however, some further analysis of the knowledge and the sites of the knowing of which I speak is required. These areas of materials, techniques and forms, along with my studio space, afford a toolbox for a redirective design approach.

## Material

Early on in the research, I focused particularly on the material I am most familiar with in practice, leather. Leather is a natural product, and has unique properties, an irregular shape and markings, linked to the life of the animal from which it came. Each piece of leather must be individually handled and cut, and this consistent handling has given me an intimate knowledge of its “expressive states” (Lloyd & RMIT University, 2009, p. 31). It has firmness, resilience, thickness and warmth, and course many other properties and ways of describing these properties. Generally a material can be understood through the appropriateness of its use, for example “impermeable for a jug, sufficiently hard for an ax, firm yet flexible for shoes” (Heidegger & Hofstadter, 2001, p. 28), however constant working with a material in practice imparts richer appreciations other than what it might be used to make.

Leather seems to inspire the sense of value that other natural materials such as brick do when described as “honest” (Sennett, 2009, p. 136-137). An honest approach is forced when making with leather due to its properties of pliancy coupled with resistance. However, honesty is most clearly imparted by leather’s overtness as skin; undeniably, it is part of the life form of another. This effect is very real; many practitioners that have used leather, and I have spoken to regarding this, admit to stashing away bags of leather scraps. There is a gravity of responsibility felt towards leather.

So what of other materials that I happen upon when gleaning? I can say that generally, the material beliefs that leather has given me impart an awareness and appreciation of the time, life, and associated living that leads to the material being in my hand. Furthermore, these beliefs extend into a perception of the life that might project outwards from that point.

## Technique

My technique relates to methods for manipulating materials and encompasses both the arrangement and transformation of form. I have a suite of techniques from both professional and domestic modes of practice, the description of which is beyond the scope of this paper. However, what is essential to address here is the ability that is imparted, that can be taken forward in a future redirective practice. What can be gleaned from the knowing within my techniques that is of use?

Leather has natural resistances; difficult properties, but as Sennet (2009, p. 215) suggests, it is the resistance in situations that develop skill. When making with leather, it cannot be pinned in the way that textiles commonly can. Thus, when machine sewing, the pieces can be glued or taped in place, otherwise they must be held in place. I most often simply hold the pieces, which has developed skill in responding to and manipulating the material whilst within the action of machining. This situation generates a consciousness of the material through an intensified need to understand and respond to it within this specific situation. This is an at oneness with the material that Sennet understands after Polanyi as “focal awareness” (as cited in Sennett, 2009, p. 174). This skill in connecting with leather can be called upon in other situations, and this experience has granted me excellent making techniques that I can adapt easily when working with other materials.

Besides the heightened adaptability that the practice of technique imparts, the techniques themselves can of course be applied in other contexts. Cutting, sewing, attachment of hardware through various techniques such as riveting, alongside knitting and crochet can be practiced with other than the usual materials, and be utilised to create other than the usual forms.

## Forms

My palette of familiar forms has an obvious link with the garment genres within fetish wear, but also originates in garments found in a domestic environment. The two garment types that I have been utilising for inquiry for the most part are the straight jacket and the apron. These are both visually coded - their use value is generally decipherable through their appearance. The performativity of these garments is thereby also implied. The proportionally distorted long sleeves of the straight jacket suggest wrapping, while the fastening mechanism at the bottom of the sleeves suggest connection. The skirt of the apron suggests an ability to cover and protect. I have been gleaning these garments, recognising that their embedded performativity helps in constructing meaning when context is shifted. As a result, gleaning becomes a tool for creating “context crossings” (Loschek, 2009, p. 105), where it aids in the construction of “relations between unconnected ideas or structures.” (Loschek, 2009, p. 105).

Known forms also play a part in the making process. Making is inherently about breaking down into known forms and building up into known forms. For example if I am making leather underpants, firstly the full piece of leather is cut according to a set of patterns, it is broken down into the known forms, represented by the shapes of the pattern pieces. These pieces are then sewn together by machine to build up into the known form of the underpants. Form, in this sense

becomes a useful tool for grappling with the manipulation of physically gleaned material. Familiarity can be found if likeness to a known form is recognised, or if the possibility to break down, or build up to this likeness is apparent. This is an exemplification of a method for reflection-in-action whereby “seeing *this* situation as *that* one, one may also *do* in this situation *as* in that one (Schön, 1983, p. 139).

## Garden and

A case study within *Design Futuring* tells of the establishment of an urban farm as a redirective strategy (Fry, 2009, p. 230). Early on in my research, inspired by this example, I developed an expanded studio space, inclusive of an existing vegetable garden that adjoins my workroom (a converted garage at my home). I aim to inhabit and operate in this place in an ethical way, with nurture and the importance of food growing as fundamental values. What does this situation demand of the developing redirective practice, and what influence will it impart? What can be gleaned from this expanded space?

If you want to be a gardener, you can turn to guidance from gardening books, manuals and television programs. These sources offer “*knowledge-that*...factual or propositional knowledge” (Downton, 2003, p. 62), which like in the example of car driving offered by Downton (2003), will tell you a lot about techniques of gardening, but lack in giving the actual know how to garden. Gardening, and specifically food growing, is a practice, and one that can only be learnt by doing.

The knowing of retired market gardener Joe Garita, is demonstrated not only through his expert vegetable growing practice, but also in regard to the knowing specific to his own local situation. In a segment from the Gardening Australia television program (Gardening Australia, 2012) the garden’s new manager notes Joe’s wisdom specific to the market garden site. It is the kind of knowing that can seemingly defy logic, but is based on a life-time of reflective practice, as she recounts how Joe suggested to “plant the broad beans over there, the soil looks good for that” (Gardening Australia, 2012).

When Jackie French (2009, p. 4) explains her “value added theory” that she associates with her growing of potatoes, she demonstrates an instinctively ontological approach. She describes that there is a “...whole season of memories everytime you taste them, a whole season of pleasure and expectation” (French, 2009, p. 4) and goes to outline the concentric connections with family and other community members. Here the growing of potatoes has a similar outreach to the gleaning of potatoes. In this way, growing can be likened to gleaning; it has the ability to ontologically change us.

Through various design explorations (outlined below), I am gaining some insight into the contribution that the garden makes within the expanded studio. I’m developing knowledge specific to my locale, the methods and attitude required for successful growing, and how this might be demonstrated through the lens of fashion. However there is still some way to go to truly understand how gardening practice and fashion design practice can truly mesh, particularly in relation to the use of this newly founded knowledge.

## Wholeness

The idea of wholeness encompasses a positive attitude towards existing states. The purpose of this approach is to foster an appreciation for the inherent properties of both materials and states within practice. The aim is to first recognise wholeness and when it is present, and then to find value in what wholeness can afford. It is a type of “resistance” (Sennet, 2009, p. 215), one that has been self-imposed by seeing the value in keeping something close to unchanged.

In relation to materials, it is recognised that wholeness can only ever relate to the state at which you find it. For example, is a hide of leather “whole” when you buy it from the leather merchant after it has already been through many manufacturing processes? Gleaned materials therefore can be seen to be whole even if they are now only part of what was. The state of wholeness, that has potential, is the existing condition at the initial point of interaction.

Wholeness can also become apparent when piecing together parts through incremental gleaning, to gain an overall view. The photographs that I take to document processes as the practice develops can be seen in this regard.

A state of wholeness is essential when performing “*move-testing experiments*” (Schön, 1983, p. 146). To understand the influence and effectiveness of moves in a design situation, the knowledge of the unaltered state is critical.

## Waste

What does waste go on to design? Willis’s (2006) juicebox, an object that designs sole, on the run consumption, also designs a throw away attitude. Waste can be tackled by design, if designers take responsibility for the waste embedded within designed objects. Potential strategies are elimination, reduction or use of waste.

When cutting leather, the required pieces are marked and cut from the good parts of the leather, and the negative spaces in between become waste. This waste, the bad parts, includes the grainy, stretchy belly parts of the leather, along with scars, brands and any other undesirable marks. Could these bad parts be considered good? Do these rejects have any desirable properties?

More broadly, can other types of waste have desirable properties? If the practitioner can get access to them, there are many potential sites for gleaning waste along the chain of material production. When sheer polyester voile was digitally printed for one of my research projects, the cloth was backed with another fabric to protect the machinery from ink strike through. This backing cloth has become a valuable resource in its own right and has been utilised for another iterative project.

If I don’t use my knowledge, is it wasted? This is a broader concern, that spans across all of my project work to date. It is important to utilise and build upon what I have.

## Use

“Design and craft are not just something you do *to* things, they are something that happens in a cultural and economic context...” (Frayling, 2011, p. 135). This is a significant insight, particularly when faced with the consideration of what can be responsibly designed and made, in other words; what should be brought into existence? What should I be designing and making?

Criteria for what is worthy to be designed can be developed through use values. When Willis (2006) speaks of the horizons of use, this opens into the understanding that use depends on the interpretation that a user brings (their frame of reference), and also that the horizon of use originates from the design of the thing itself.

Usefulness within the fashion discipline could be seen through the acceptance that the work/object/thing is in fact fashion. As Loschek (2009) states “Fashion is something about which a community or a group within society has reached agreement” (Loschek, 2009, p. 154). However, is this agreement an acceptable criterion for deciding the worthiness of a design action?

Use is a concern that resides naturally alongside gleaning. All types of things that are gleaned and then reinterpreted for use could ask these questions:

When am I usable? When am I used? When am I used-up?





### Hide

The exemplar for this experiment is traditional American Indian clothing, specifically, the “deer leg shirt” from the publication *Robes of white shell and sunrise* (Conn & Denver Art Museum, 1974). Objectives are the use of the entire hide of leather and the making of objects from one piece of leather.

This is a binary garment, whereby it is made in two sections. It is created via the strategic cutting of two hides of leather and reconfiguration of the resulting parts to create the body and sleeves of a loose poncho like garment. I’m using 2 hides of appropriately sized calfskin, so this could be called a “calf leg shirt”.

I differentiate between this and an approach of zero waste, often seen in other design approaches to waste minimisation, as epitomised by the work of Timo Rissanen (2005). When this traditional American Indian method of creating garments was conceived, the concept of waste didn’t exist. Here, to think in zero waste terms would be anachronistic. Being in a headspace where waste doesn’t exist or have meaning offers a very different way of looking at the problem.



### Tessellations

This iteration was a result of explorations using my hoarded supply of leather remnants. The leather is generally in the form of small particles in which the typical qualities of resilience and flexibility cannot be expressed. The reactivity of the leather particles has been lessened by their smallness. The quality of these pieces also varies in firmness, weight, lustre, and graininess.

Drawing on the exemplars of the Miyake bilbao bag (observed in person), and an origami model by Tomoko Fuse (2000), a model for using small leather particles was developed. The triangular system for arranging the particles gives the leather pieces space and expression, alongside a sense of order over the whole. This framing is a mechanism that allows the variations in the material to work harmoniously together.

The model is created by adhering the triangles of leather onto a lycra fabric remnant. The voids left between the triangles are bridged by the fabric backing. This allows the reactivity of the particles, resulting in collapsibility and articulation. The flexibility that was lost in the small pieces has been restored.



### Broad bean apron

The apron for gathering broad beans is my response when I initially asked: what kind of garment might be of use within the space of the garden?

The apron is influenced by the gleaning aprons observed in *The Gleaners and I* (Varda et al., 2003), and their essential function; to gather. An apron for gleaning has a commonality with Heidegger’s (Heidegger & Hofstadter, 2001) thinging jug. They both act as vessels that presence themselves through their ability to gather, hold, then release their contents as a gift or something for others to use.

I examined the essence of a broad bean with this in mind. I realised that the pod of the broad bean acts as a vessel for the bean or the seed inside. It gathers and holds the bean as it grows, but also performs an act of nurturing and protection, until the bean, like the liquid in the jug, is gifted outwards as something to be consumed.

Every bean pod is made of the same stuff, but the shaping unique to each individual pod is reliant on the beans that are gathered and grow inside it. What is held within both the pod and the apron alters and create their shapes, acting as a maker of the ultimate shape they become.



### Summer Gleaning

*Summer Gleaning* was an immersive exhibition that took shape as a digitally printed cloth canopy, sewn into the form of a house. Visitors were invited to step under to view and engage with the canopy in order to glean their own experience. The source of my incremental gleaning for the design of the cloth was the photographed images emanating from my experimental studio over the summer months, giving a visual summary of whole situation and space. The subject matter included the growing, preparation, preserving and eating of food; engagement with other living creatures sharing the space; and various domestic and garden scenes.

The cloth explicitly reveals the life that led into it, and when designed was embedded with the intention for what would lead out of it. The print of the house is comprised of tiled brick-like and weather board shapes, with each tile depicting a specific activity or narrative originating from summertime in the garden. On the final day of the exhibition a 'gleaning workshop' took place where a team of gleaners cut the tiled shapes, revealing the two-fold intention behind their design. They become panels and waistbands, the pattern pieces cut and in readiness for making aprons.



### Gleaned garments

These are a series made using the waste cloth from the digital printing process. As the required cloth was sheer voile, the strike through that has imprinted the backing cloth is considerably vibrant and clear.

The waste cloth is embedded with the intentions of the original print; a sense of the domestic setting and the garden. Being that the original cloth is designed as panels to be cut to make aprons, there is an inherent "aproness" within this material. What could "aproness" offer when used to make a different type of form?

This first line approach uses the panels with as little alteration. The shape and proportions were related to another part of the body and useful garment type, a basic top. Two apron panels, and the waistband pieces are utilised. The panels are strategically cut in two places to let in small gusset pieces to create sleeve shapes. Waistband pieces join the front and the back panels to cover the shoulders, with a void left open to create the neck hole. This is faced with the remainder of the waistbands. Other iterations are two lengths of dress, created through the addition of two or four extra apron panels.



### Garden worn

This exploration is in its preliminary stages and seeks to find out whether fashion can be created within the space of the garden and what this might be like. The mindset presiding here is one where nurture and the growing of food are predominant values. What would the fashion be like that embodied these values?

The experiment *Garden for one*, uses a printed cloth canopy in which the images from a previous summer season are embedded. It is mounted and left to hang so that only one person at a time can be within the canopy to glean this experience. What use is a garden, (a real physical garden or a garden of ideas), if it is only for one person? How can this be expanded to create a fashion relatable object?

Earlier experiments staged a fashion style event in the domestic setting of the garden, and covered part of the garden in fabric to see if the garden could be clothed, and whether I could then wear this clothing. These are explorations yet to be expanded on to realise a fuller comprehension of how the garden can be worn, and therefore becomes fashion.

## Concluding remarks

In essence, the framework that gleaning affords, develops systems for re-use through revealing the value in what exists. Re-use cannot be considered in isolation. The opportunity to glean and re-use only occurs where there has been use before, and this gleaning is only worthwhile if there is the potential for use again.

As the research progresses I will aim to be more explicit in how this striving toward use might also encompass deeper concerns related to the ongoing agency of what is made and used. The understanding of use is commonly tied its equipmental nature; “it is made as a piece of equipment for something” (Heidegger & Hofstadter, 2001, p. 28). Commonly the approaches in sustainable, or eco design do not move far enough from existing frameworks that support these current use-values. As observed by Willis (2006), they get “nowhere near the deeply ontological character of design, barely grasping the ‘designing of the design’.” (Willis, 2006, para. 57).

A garden for growing food has an equipmental character, it is useful, however, it is so much more. The garden that forms part of my practice is:

The blurring of fence line,  
The softening of inner suburban noise,  
A holder of history within today’s evidence,  
An unnatural nature retreat, part man-made, part man-made wildness.

A thrifty but unbiased collector,  
An alchemic remodeller of partial ingestion or depletion,  
A harbourer of victors and victims on their life pathways,  
Entangled threads of growth, subsistence and decay.

A learner, an adaptor, a teacher,  
A fecund reimbursement,  
A place for the living,  
A place for living.

Overall, this research explores the proposition that outputs stemming from this practice will shelter, provide a place to dwell, contain history, be responsive, recycle, be cyclical, give, and be a site for learning and living. I am generating objects and systems that create a “*world*”, fashion that creates a future world.

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