

SLOW DESIGNING AN INTERNATIONAL LAW & GOVERNANCE TUTU

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SLOW DESIGNING AN INTERNATIONAL LAW AND GOVERNANCE CONFERENCE LANYARD TUTU

- To design and complete this work I followed Strauss & Fuad-Luke's Slow design principles: A new interrogative and reflexive tool for design research and practice, at 8-9:
- Reveal
- Expand
- Reflect
- Engage
- Participate
- Evolve
- Idea of time



GREAT JOB - WICKED CARBON FOOTPRINT – LIMITS OF INTERNATIONAL LAW AND GOVERNANCE



- My last job, as Director of the International Law Research Program at the Centre for International Governance Innovation, involved extensive travel: attending international meetings, building research networks on a wide range of international law topics: climate change, biodiversity, sovereign debt, financial stability, trade, intellectual property, Indigenous law, human rights.
- Over 6 years I accumulated friends, photos, memories, and a bag full of tangled conference lanyards. One year later, the design project starts to take shape.

REVEAL

“Pause, interval, awareness”

What is the sensual potential of waste?

Disentangling, sorting by colour

What could I make out of this heap of conference lanyards?

I wanted to make a human sculpture – a head, or a body.
Instead, the body is invisible, only the attire is revealed.

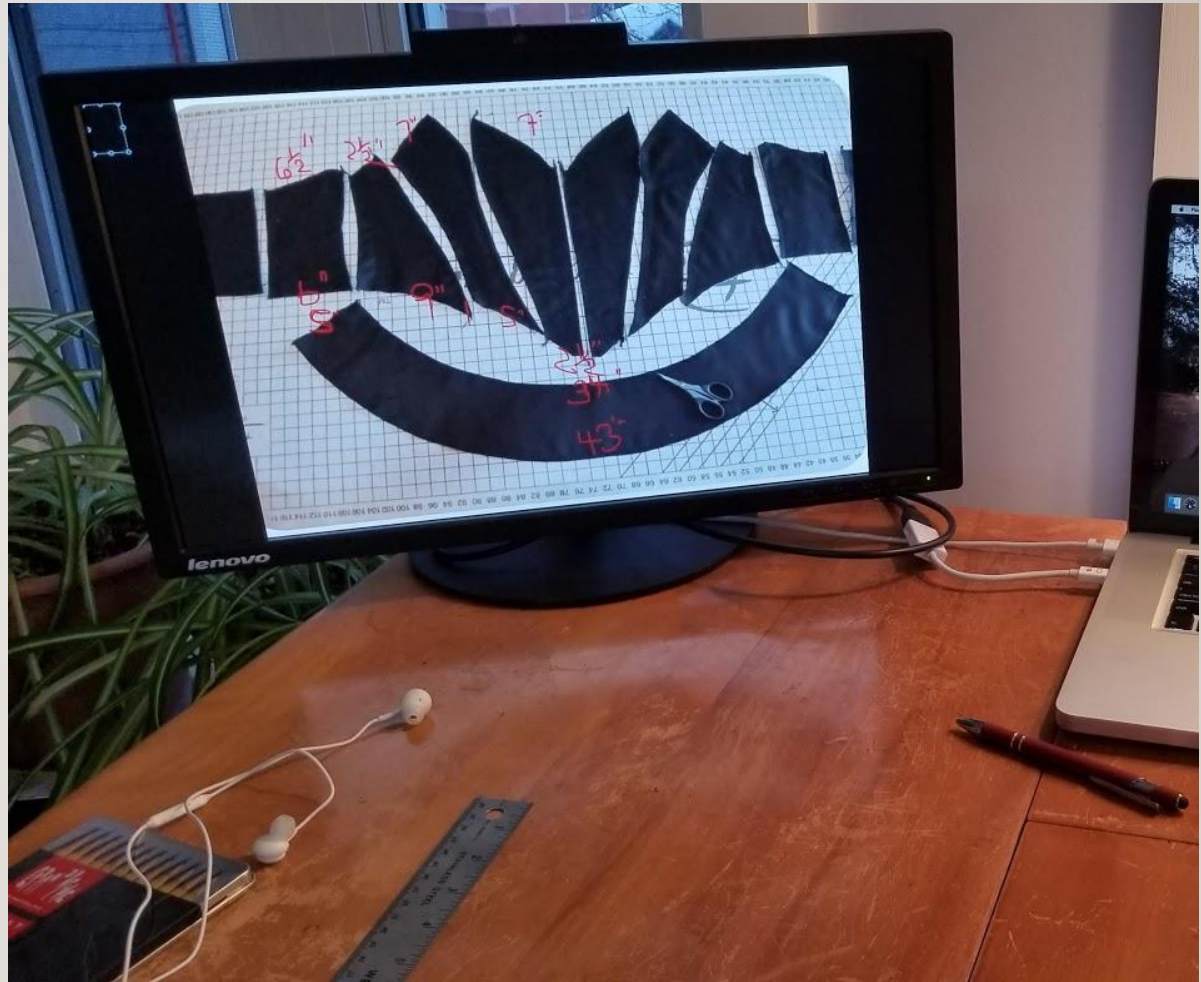


ENGAGE

“Listening, rhythm, communicating”

Open-source pattern ideas from the internet

I took a screenshot of a tutu pattern from Pinterest. Measurements were calculated and adjusted in inches.



REFLECT

“Understanding, natural, calm, contemplate”

Reflective consumption of plastic, paper and fabric waste\remnants

Leftover architectural paper helps draw pattern to scale

Pink raw silk leftover curtain fabric evokes childhood memories of the magic of ballet

A combination of hand and machine sewing



EXPAND

“Elastic, being”

Expanding the potential expression of artifacts

Could these artifacts tell a story beyond their existence as waste remains from past events?

What would that story be?



PARTICIPATE – “LOVE, FLOURISHING”

MAKING ALONGSIDE K.VAUGHAN (2005)’S PARKA



Using leftover cotton curtain liner, I replicated the pattern of the tutu, connecting it to the silk outer layer, lining the panty, and covering all the raw and fraying edges, to create a smooth cool surface against the imaginary dancer's body.



PARTICIPATE – MAKING ALONGSIDE COMMUNAL PLASTIC BAG PROJECT

To make the tulle ruffles that make the short ballet skirt stick out:

- I used clear plastic bags with their length folded in four, sewed a double thread across the width and down the centre of the folded bag, pulled the thread tight and knotted it and
- I sewed the plastic florets onto the electric blue silk panty of the tutu.



EVOLVE

- “Journey, growth, process”
- Planning ahead, step by step but quickly finding the material construction had its own organically determined plan.





FINISHED TUTU

- Waste, when worked contemplatively and deliberately, can be made quite extraordinary.
- Here is the finished International Law & Governance conference lanyard tutu.

TIME AS LONG TERM EVEN INFINITE

I found:

- a pair of ballet slippers from half a century ago in a drawer of my old desk
- a plaster bandage mask I made last year,
- both of which I incorporated into the tutu installation.



BODY, ATTIRE, BEING

Hood & Kraehe (2017) at 35: “In thinking again about the constructed divide between human and non-human things, it is important to note that we are all things. For humans in general, understanding that everything and everybody is made up of dynamic materials is an important political point for consciousness raising, with implications for long-term sustainability and care with the world. For the artists in particular, it sets up a more ethical way of thinking about how matter participates in the artmaking process.”

Edgar Degas, *Little dancer, Aged 14*, <https://www.boatinternational.com/luxury-yacht-life/lifestyle/sothebys-to-auction-iconic-degas-sculpture--26479>



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Sticker page from crafting package. L. Blair