

English abstracts

Embodied Experience and Consumerism: Grounded Theory in Design Consumption Research

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This study examines the generalities and principles of the classical Glaserian Grounded Theory (GT) method to determine its suitability in the study of design consumption. Based on the viewpoint of a theory developed in a GT study examining the behaviour of consumers of design, this study supports the development of a design research paradigm and demonstrates a research gap in the interdisciplinary research field between consumption research and design research. The empirical data required for the method is divided into sections and encoded according to the steps of open, selective and theoretical coding (theoretical modelling). The theory explaining the consumption of design promotes consideration of the consumption of products and services as embodied user experiences and processes. In the study of design consumption, theories explaining human behaviour and action are highly topical. The use of the GT method in the study of design consumption introduces a process-oriented nature inherent to the study of design to examine behaviour, which emphasises the reflexive—through error and understanding—and thus self-correcting nature of action that could be useful in global efforts to develop more sustainable consumption. This article shows how the application of the GT method can contribute to the study of design, particularly the study of design products and design consumption at the phenomenal level and in the production of theory.

The co-agency between the consumer and the garment – dancing towards sustainability?

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Consumers' thinking and attitudes have been in the focus of studies regarding the sustainable acquisition and use of clothing. However, the understanding how a garment as a material works sustainably with the consumer has received less scholarly interest. We study the co-agency between consumers and clothes by analysing consumers' wardrobe writings where they reflect their relationship with their clothing. As a theoretical framework, we use a new materialism theory with views on matters as an active force, concentrating on bodily and affective encounters between the consumer and the garment as a "dance of agency". According to the study, the parties to the "dance" mutually determine each other's agency and can change unpredictably. The stages of the dance, from the invitation to the dance to its end, embody the diversity and temporal cycle of clothing consumption from acquiring clothes to disposing of them, which brings out critical moments of sustainability in everyday life. Physical contact with the garment, emotions aroused by the interaction and the situations of use shape the forms of interaction, whereby, for example, attachment to the garment increases or the garment is abandoned when it wears out. In the promotion of sustainable clothing consumption, dance breaks, such as clothes forgotten in "passive storage", should be examined more closely.