

How important is research in your working process?

Research is key – I research history, ideas, materials, forms, conventions and use. My research is both traditional academic and more contemporary exploration through making.

What fuels your design ideas?

Curiosity.

Stella Lange

Do you have a team that is involved in the design process? If so, what do they do?

I work as an individual, but I have a Community of Practice whom I meet with regularly – we share images, connections, and discuss our works and process. This community is essential to help me see my work and developments as others see them.

How would you describe your design process?

Fluid, incremental, iterative and exploratory – progressive and open-ended. There is always more to try, to test, to do and to discover.

What is the most enjoyable part of designing for you?

The research, the exploration and play that come from reading, context mapping, discussion of possibilities and the sheer pure joy of making, when all goes well.

part of designing for you?

Stella is a pracademic, with a deep curiosity around textile making. Her creative practice is positioned amongst contemporary online maker communities, allowing for global asynchrony connections to other makers – and formation of communities of practice. Material culture provides a way to consider the practices and knowledge's embedded as part of making garments, slow fashion, and history-bounding opens up doors to reconsider how historic and contemporary making informs and creates value in ways commodification and commercialisation does not. Her practice is three fold, personal development of knowledge, sharing that in both traditional academic and maker spaces – and physically embodying maker knowledge in designs shared with gallery and online communities.

Does your design process involve photography, drawing or reading?

I draw to make sense of the world – and I read to make sense of the world – sometimes this means too many ideas. I use photography to document, but find it lacks the sensitivity that drawing, painting or writing provides. Photography is a blunt instrument in my hands.

Do you experience an 'eureka moment' when you know a design is working?

There are moments when I am sure of the next stage. Intuitively, I recognise a pathway or solution, and I have the confidence to progress my design – and yet as a designer I am cognisant of the reality that design without an audience is not design, and I worry that people may misinterpret my work.

Is there a routine to your design process?

No, not really. I try to establish some sense of order. I make a point of stopping and recording key stages and steps, but sometimes the process takes over and the design evolves as I work with the ideas and materials.

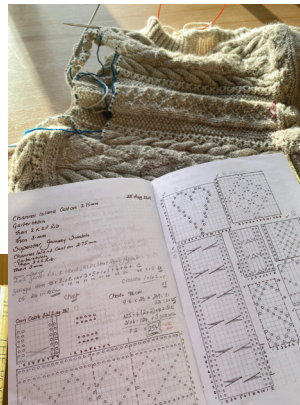
Is there a specific time of day when you are most creative?

Mornings, I am a morning person – ideally before others are around in my workspaces. I love the early morning light, the calm anticipation of a new day and opportunities to work uninterrupted before others arrive.

What is the best environment for you to work in?

Quiet, and warm. I love the separation from the world that windows or rooms provide. At times I work best alone, yet I also enjoy the company of those who work in a similar manner.

How does your research and design work evolve from 2D to 3D?



I am a maker. My development requires making and exploring 3D. Much of my work involves fabricating a textile – hand knitting or embroidering; by their nature these activities are 3D in form and must be tested as such. Besides, my drawing skills don't allow me to approximate my planned outcomes in the way that making allows.

How important is designing in your research process?

Very – designing is part of my research process, as I develop knowledge about 'how' or 'which' or 'what.' If I already knew the 'how' or 'which' or 'what,' it wouldn't be design.



What materials are essential to your working methods?

Very few. I am a bit of a stationery geek – fountain pens with oddly coloured inks (brown and olive green are firm favourites), journals with high-quality paper, neutral colour palettes of materials, calico with cream thread, mid-grey yarn to sample with, tonal threads to stitch with, warmth and lots of clear light. I add bright lights to every space I work in.



Do you have sources of inspiration that you always revisit?

My inspirations are colour, materials and sensory aspects. For me, fashion design should be related to 'the here and now' – as well as working with history and the future. As a designer, my aim is always to develop clothing that provides comfort – physical, social, emotional.