

The Spectacle

the real world is transformed into mere images, mere images
the real beings – dynamic figments that provide the direct

motivations for a hypnotic behaviour.'

(Debord 1992)

ABSTRACTS FROM 'EMERGING RESEARCH' PRESENTATIONS

KEVIN ALMOND, CLAIRE EVANS
UNIVERSITY OF HUDDERSFIELD

TITLE OF PAPER:

**INSPIRING CREATIVE AND
INNOVATIVE PATTERN CUTTING**

ABSTRACT

It is always a challenge for the tutor to bridge the gap between design and pattern cutting so that the student perceives it as an exciting part of the design process. The research describes an exhibition of creative pattern cutting in calico curated from a student project at University of Huddersfield. This project was devised to inspire students prior to developing final collections and to emphasise cut as a creative force. The exhibition encouraged not only investigation of the pattern but emphasised each student designer's philosophy towards cut and an examination of the three dimensional form in its calico stage.

DAVID BACKHOUSE, LYNNE WEBSTER
UNIVERSITY OF LEEDS

TITLE OF PAPER:

**'FASHION: A FUTURE IN
NONWOVENS?'**

ABSTRACT

Fashion garments are historically and intrinsically linked with woven and knitted fabrics composed of natural and man-made fibers. These structures have dominated the world of apparel for decades and prescribed methods of garment design and assembly. This research challenges the accepted industrial 'norm' of how garments are designed and created with the use of nonwoven fabrics and innovative manufacturing methods. The fashion industry is a complex and highly differentiated force, we want to at least open up the possibility of nonwovens being used routinely by the fashion industry alongside other fabrics such as linen, polyester mixes, viscose, cotton and wool. The research question is:

'Can nonwoven fabrics make major roads into the apparel markets in the coming years?'

JENNIFER BALLIE
UNIVERSITY OF THE ARTS LONDON:
CHELSEA COLLEGE OF ART & DESIGN

TITLE OF PAPER:
**CONSIDERATION CLOTHING:
CO-CREATION COMMUNITIES**

ABSTRACT
This paper will explore the potential of using co-design methods through digital media to support the co-creation of clothing. There has been a radical break in what was considered as the “passive consumer” as passionate amateurs, using new tools, are creating new products, which companies can’t, suggesting that participants are integral to the design process, and we can learn from reviewing their practice. The Internet presents a platform for social networking and similar to a patchwork quilt it can connect what was once fractionalised. Allowing amateurs and professionals to collaborate will promote sustainable relationships through considerately designed clothing.

CAROL BANKS
HERIOT WATT UNIVERSITY

TITLE OF PAPER:
**ACHIEVING VISUAL NARRATION
USING PHOTOCHROMIC DYES ON
A TEXTILE SUBSTRATE, BY
CAPTURING EMOTIONS RANGING
FROM EXHILARATION TO SADNESS,
IN THE STYLE OF FRENCH
IMPRESSIONIST FILM**

ABSTRACT
This presentation reflects upon my experiences of researching at the design/ technology interface, whilst exploring the application of photochromic dyes (reversible colour-changing dyes developed by ultraviolet light) to textiles. The stylistic techniques of French Impressionist films have been used as the means by which to explore the parameters of the abilities of the dyes and the suitability of this new technology for use in printed and woven textiles. The powerpoint presentation will give an overview of the context in which the use of the dyes has been researched, as well as strategies developed for working at the design/technology interface.

KATE GOLDSWORTHY
UNIVERSITY OF THE ARTS LONDON:
CHELSEA COLLEGE OF ART & DESIGN

TITLE OF PAPER:
UPCYCLING AND NEW TECHNOLOGY

ABSTRACT
This research explores technologies that could potentially change the way we recycle our textile waste, placing the designer at the centre of a process of multidisciplinary design thinking and enterprise. Many established textile recycling processes involve downcycling or contaminating the material in such a way that it is difficult to recycle further. By focusing on the concept of ‘life-cycle design’, the aim is to ‘upcycle’, while preserving textiles as monomaterials, suitable for future recycling.

LUCY GUNDRY
UNIVERSITY FOR THE CREATIVE ARTS

TITLE OF PAPER:
MAPPING THE MANNEQUIN

ABSTRACT
In this paper, I will be looking at the rise of the ‘digital’ mannequin in contemporary fashion exhibitions and in the un-chartered space of the gallery website. Two key factors influence this rise: the relationship between fashion and technology and the need to animate dress in the exhibition space. The pertinent issue of animating dress in the gallery coupled with the evolution of digital technology has enabled the mannequin to enter a new role and challenge the ‘live’ model as ‘woman of fashion’ by bringing a sense of liveliness back into the gallery: uniting body and dress in motion.

KAREN HARRIGAN AND TINA DOWNES
NOTTINGHAM TRENT UNIVERSITY

TITLE OF PAPER:
**LINES OF RESISTANCE: A
COLLABORATIVE APPROACH TO
INTEGRATING STRETCH SENSOR
TECHNOLOGY INTO GARMENT FORM**

ABSTRACT
This research project demonstrates a collaborative mode of practice which explores synergies and crosses boundaries between fashion, textiles, technology and science. With the aesthetics of the male back structure and lines of muscular resistance as the focus for creative exploration, the work is a consideration of the conceptual design possibilities that arise from the integration of creative pattern cutting and embroidery with new integration of stretch sensor technology. The emerging research has a strong practice led methodology focused on exploring stretch, static and resistance, in prototype forms, when controlled or released by the movements of the body.



KAREN MARIE HEARD
TVU (THAMES VALLEY UNIVERSITY)

TITLE OF PAPER:
**‘LEFTOVERS’ – ALTERNATIVE
DESIGN OPPORTUNITIES?**

ABSTRACT
‘Leftovers’ is research focusing on alternative approaches to design methodologies. Routine approaches to design are challenged when ingredients are unavailable or removed. Discarded manufacturing materials have been transformed into fashion ideas – utilising draping, jigsawing, laminating, bonding and juxtaposition.

With worldwide focus on the environment the industry has particularly come under scrutiny. This concept reaches deeper into our consciousness as it also explores the joy of uniqueness in contrast to mass production: It allows craft to be elevated and extracted from its homespun housewife associations. Research influences include constructivism, smart textiles and 1930-40’s design.

The potential of waste is endless but key questions are of viability, manufacturing and application by industry?

TONI HICKS
UNIVERSITY OF BRIGHTON

TITLE OF PAPER:
UNRAVELLING KNIT

ABSTRACT
This research examines the significance of knit in design and beyond. The author seeks to differentiate contexts for knitted textiles, drawing on considerable experience of the UK fashion industry, architectural structuring research with CITA, Denmark, and Trading for Development in South America.

Knit knowledge and the complexity of knitted construction is often underestimated in terms of potential in material science and for integrated multi-scale construction of geo-textiles, fashioned apparel, micro-medical components etc. Recently there has been increased interest in knit from perspectives including those of architects, anthropologists, scientists, sociologists, textile/fashion designers, artists, celebrities, historians, and hobbyists.

Is Knit now credible?

SARAH KETTLEY, AMANDA BRIGGS-
GOODE & PHILIP BREEDON
NOTTINGHAM TRENT UNIVERSITY

TITLE OF PAPER:
**WALKING WHILE MARCHING –
REFLECTIONS ON SUPPORTING
EMERGENT POST-DISCIPLINARY
RESEARCH**

ABSTRACT
In an introduction to a presentation last year, the Director of the Waag Institute described the experience of a certain kind of practice that finds itself outside of established disciplines, and which yet tries to be in some way authentic. In seeking to describe its permanent state of becoming, he referred to Walter Benjamin’s emergent walking/marching analogy and asked what it is we might do to maintain this rich creative tension. As part of an interdisciplinary technical textiles project at Nottingham Trent University, we are trying to create an environment in which just such a tension may be nurtured and further understood. Drawing on the textiles samples produced so far, this short text reflects on the roles being collectively formed as the project enters a new phase of intensive production and presents some early observations to inform the future of a proposed physically shared research space.



NICOLA PERREN & PENNY MACBETH
UNIVERSITY OF HUDDERSFIELD

TITLE OF PAPER:
SAMPLE

ABSTRACT
SAMPLE is a publishing group and branding exercise established by Nicola Perren Course Leader BA (Hons) Textile Crafts at the University of Huddersfield. SAMPLE, currently includes five academic staff, three support staff and approximately 80 students who design, produce and fund a catalogue on a yearly basis which, promotes graduates and establishes a clear brand identity for Textile Crafts.

The catalogue has gained high profile recognition through it's nomination for the 'McNorton' Review publishing award, and is recognized as a show case for new talent in the field of design/crafts.

The paper aims to explore two areas of activity:

Entrepreneurship: Income generation from public and small business and corporate sponsorship, catalogue sales and the generation of SAMPLE branded craft products sold through a range of outlets.

Learning: SAMPLE has allowed staff to extend and innovate business and promotional activities within the curriculum. Students are encouraged to put marketing strategies into practice that promote the context of their practice within a formal publication. The graduates have a supported transition into the workplace and a space to engage with business

'The importance of forming effective partnerships for entrepreneurship education that will depend not on the collaboration but the nature of the relationship between stakeholders in the collaborative enterprise'

The paper will conclude by assessing the future for SAMPLE as a sustainable publishing group and explore its potential to extend its remit as a cross school/ university activity.

KIRSTY MCDUGALL
UNIVERSITY OF BRIGHTON

TITLE OF PAPER:
HERITAGE AND INNOVATION

ABSTRACT
The intention of this research is to explore the relationship between technology and traditional production techniques within woven textiles. Of particular interest is how design ideas related to that relationship can be successfully applied within the textile industry, and how they might contribute to the growth in sustainable textiles.

A current collaboration with Harris Tweed provides a case study for this enquiry, in which Harris Tweed is used as a 'carrier' for technical and functional yarns. This work also explores the notion of the memory and perception of 'heritage fabric aesthetics' and how these are altered by the application of technology to traditional woven fabrics.

DEV PARAMANIK
NOTTINGHAM TRENT UNIVERSITY

TITLE OF PAPER:
**NEW RHYTHMIC PATTERNS:
GENERATING TEXTILE PRINT
PATTERNS THROUGH OPEN SOURCE
PROGRAMMING LANGUAGES AND
HAND MOVEMENTS**

ABSTRACT
In the context of "hybrid practice" in printed textile design "Code Writing as a Design Practice" explores PROCESSING, to develop textile print patterns from hand movements used in operating a mouse.

The focus of the explorations concerns how movements such as; gestures in Non-verbal Communication (NVC) can be captured and expressed visually as print patterns. What kind of patterns can be generated out of these body movements?

Can the patterns be transformed as printed textile patterns?

The current context explores a futuristic textile print development by digitally translating invisible body movement data into a visible form. It also lays foundations for a "real-time print process" where a performance could be translated and printed simultaneously although they are based in different geographical locations.

YVONNE TREW
NOTTINGHAM TRENT UNIVERSITY

TITLE OF PAPER:
REFLECTING ON STYLING PROJECT 1

ABSTRACT
The inspiration for this project was developed out of a collaboration between the masters programmes in the School of Art & Design at Nottingham Trent University, Nottingham Castle and MoMu ModeMuseum Antwerp.

Styling Project 1 draws inspiration from portrait paintings in the collection of Nottingham City Museum and Galleries. Drawing upon the 'drama and dressing up' themes of the Laura Knight at the Theatre exhibition, international fashion designers, marketers and photographers studying for their Masters in Nottingham have created a series of new, directional fashion images.

REBEKAH WOOD
NOTTINGHAM TRENT UNIVERSITY

TITLE OF PAPER:
**MUSEUM VALUES: QUESTIONING
THE CONTEXT OF HISTORICAL
RELEVANCE IN TEXTILE ARTEFACTS**

ABSTRACT
Within specialised textile collections, the 'perfect' artefact is often aesthetically desirable. Whilst items that have rarely or never been used such as wedding dresses provide an idyllic version of history, lower value items such as 'work wear' or mass produced items still hold important historical contextual information that can highlight significant cultural or social practices.

This paper presents a view of the innovation process relating to the design and production of weft knitted lace on the Lee hand frame and aims to define the values and resources necessary to establish ongoing epistemological support for historic creative practice in this field.