Textile Design Utilisation of Archive Resources and the Creative Process Journal Method

Design Principles & Practices
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Overview

Project Contextualisation
Research Methodology
Archive Artefact Selection and Rationale
Design Process Utilisation
Creative Process Journals
Conclusions & Future Research
Design process and design thinking studies examples:

Automotive and Industrial Design (Cross 2011)
Architecture (Lawson 2006, Schon 1985)

'A generalised map of the design process'

(Lawson 2006: 38)
'...exploration and understanding of design process...to advance the use of such processes in the field of textiles and clothing.'

(Labat & Sokolowski 1999:11)
Utilisation of inspirational sources and '...drawing ideas from previous designs...' is recognised as '...a universal part of human designing...'

(Eckert & Stacey 2003)

In textiles, images are collected for inspiration and idea development, these can be personal or intuitive, trend based, from trade fair visits, press, suppliers, consultants, customers and agents.

(Studd 2002)

Textile and fashion designers often use historical and archive resources as inspiration for the creation of new artefacts.

(Davies 2010)
Project Aim

To examine the conceptual possibilities of re-interpreting archive material, using the Archives and Collections Centre at The Glasgow School of Art.
Research Questions

To what extent will the ideas produced be derivative or unoriginal?

Will we be re-interpreting, reproducing, initiating, appropriating, parodying or deliberately abstracting? Or will archive material simply act as a prompt, trigger, or 'fodder'?

How will working from archive material differ from our normal working practice?

Will we be collaborating with the originator of the archive piece?

To what extent will we make sense of the original artefact by working from it?
Archives & Collections Centre, The Glasgow School of Art
Awaken Archive Induction Sessions, 2008
Creative Process Journals (CPJs)

Research log is intended to record creative practice as it happens and can contain '...detailed written descriptions based on direct observation' and '...a range of approaches to documentation such as photographs, rough sketches, drawings, diagrams and videos....'

(McGIlp & Stephen-Cran 2007)

This log is interrogated, reflected upon, sifted through and edited to produce the CPJ that integrates '...text and visuals or other media to detail the creative journey.'

(McGIlp & Stephen-Cran 2007)

The intention of the CPJ is to represent to external viewers the key components involved in the creative process.

(Gillham & McGIlp 2007)

The CPJ comprises '...text and visuals or other media to detail the 'creative journey'.'

(McGIlp & Stephen-Cran 2007)
Awaken Exhibition, Mackintosh Gallery, The Glasgow School of Art, 24 January - 28 February 2009
Apples, by Mary Gibble, textile sample, mid-1970s.

Fabric poster, 1981.

The Glasgow School of Art Fashion Show photograph, 1982.


Travel Journal (detail) by John Walter Lindsay, 1940.

Detail of architectural drawing, Colbert, Reid and Co., c.1958.
Apples, by Mary Gribble, textile sample, mid 1970s.
YOU CAN TAKE THE STIGMA OUT OF PUNK BUT SAFETY PINS STAY - OK?

Zandra Rhodes will be giving a lecture on WEDNESDAY 6 MAY 1981 in the MACKINTOSH LECTURE THEATRE at 4 p.m.

Zandra Rhodes

Fabric poster, 1981.
The Glasgow School of Art Fashion Show photograph, 1952.
Painting studios, The Glasgow School of Art, c1960s.
Travel Journal (detail) by John Walter Lindsay, 1950.
Detail of architectural drawing, Gillespie, Kidd and Coia, c.1958.
Artefact Selection Rationale

- Personal connections with aesthetic content
- Reflection on previous practice
- Technique used and potential material exploration
- Ethos behind certain items
- Memories triggered related to prior experience
Archive Utilisation Approaches
Reference to owned personal archive

Exhibition case showing Joanna Kinnersly-Taylor inspiration, ‘external artefacts’ and development work.
Collection of additional material

‘Vitrine of Research’ for My Glasgow Girls, exhibition detail, Beca Lipscombe.
Brief within a brief

GC&K Digital Textiles Collection. Elaine Bremner and Helena Britt.
Product focused

Awaken upholstered chairs, Alan Shaw
Image development

Lampshade design development from archive imagery.
Alan Gallacher.

Printed lampshade, Alan Gallacher.
Collaboration

Resulting artefacts included textile lengths, garments, interior products, artworks and a site specific installation.
Creative Process Journals (CPJs)

Enables creative practitioners to record, analyse, evidence and explicate their own creative process.

(McGilp & Stephen-Cran 2007)
CPJ extract, concept development mapping, Joanna Kinnersly-Taylor.

CPJ extract, diagrams showing archive image imagery to knit structure development, Leigh Bagley.

CPJ extract, connecting past practice to inform idea development, Ibeca Lipscombe.

CPJ extract, digital concept development map, Alan Gallagher.
map series - sound add - an overlay - may absorb reader beneath it...

structure of piece, like a map, held together with tape. emphasis on reverse structure as vintage map.

National Grid, gridded materials, layers, crisp, grainy, creasable canvas. tape - put on it. used in constitution of piece. size: large wall map, fuse mixture.

labels, actual design element. repeatable. very small scale. engravings. pens, engravers, landscape communication over miles.

what phase does poetic journey take? easily identifiable. numbers, destinations, inks, scales.

symbols - graphic, combined with interpretation of what mapping keys - footpath, bridge, dots, dashes, of different colours.

embroidery, stitched, painted. understanding of what icons mean.

Joanna Kinnersly-Taylor.
John Byrne, artist, playwright, film maker
- from Paisley, worked @ Elderslie carpet factory
Digitally printed on corduroy
Paisley from Paisley Museum archive, for A/W 2008/9 collection 'Black Velvet'
Paisley Museum, Paisley
CPJ extract, digital concept development map, Alan Gallacher.
The shapes I’ve chosen had to be re-drawn in Photoshop and straightened up because the camera I was using slightly curved the images. Once re-drawn I was then able to re-scale the shapes and select the black outline which could then be manipulated - rotate, flip, mirror, etc...

I decided to set up my Photoshop pages with the dimensions of the knitting machine, in Poole. This would enable me to assess the scale which I was working at.

At this stage of the design process I had produced 15 component pieces / shapes which I could design with. Although for me this was the enjoyable stage, I was struggling to cohesively merge together the shapes into a design I was happy with. I took the decision to keep the components separate, and started the whole process from the start, deleting all the previous attempts at design pattern making.

Once re-drawn, I was able to manipulate this shape and place in a staggered repeat initially and then a rotated staggered repeat. When I decided to use the pattern as a final knitting design I discovered that because of the staggered repeat I was unable to create a repeat tile.

The meant copy and pasting each shape into place by hand - making sure the tile matched up to the next one.

CPJ extract, diagrams showing archive image imagery to knit structure development, Leigh Bagley.
CPJ front cover, Alan Gallacher.

CPJ extract, Joanna Kinnersly-Taylor.
Conclusions and Future Research

• Creative process journals (CPJs) as method of data collection

• Considerations when working with archives

• Further projects with creative practitioners and students

• Nature of creative practice undertaken due to HEI context
References


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