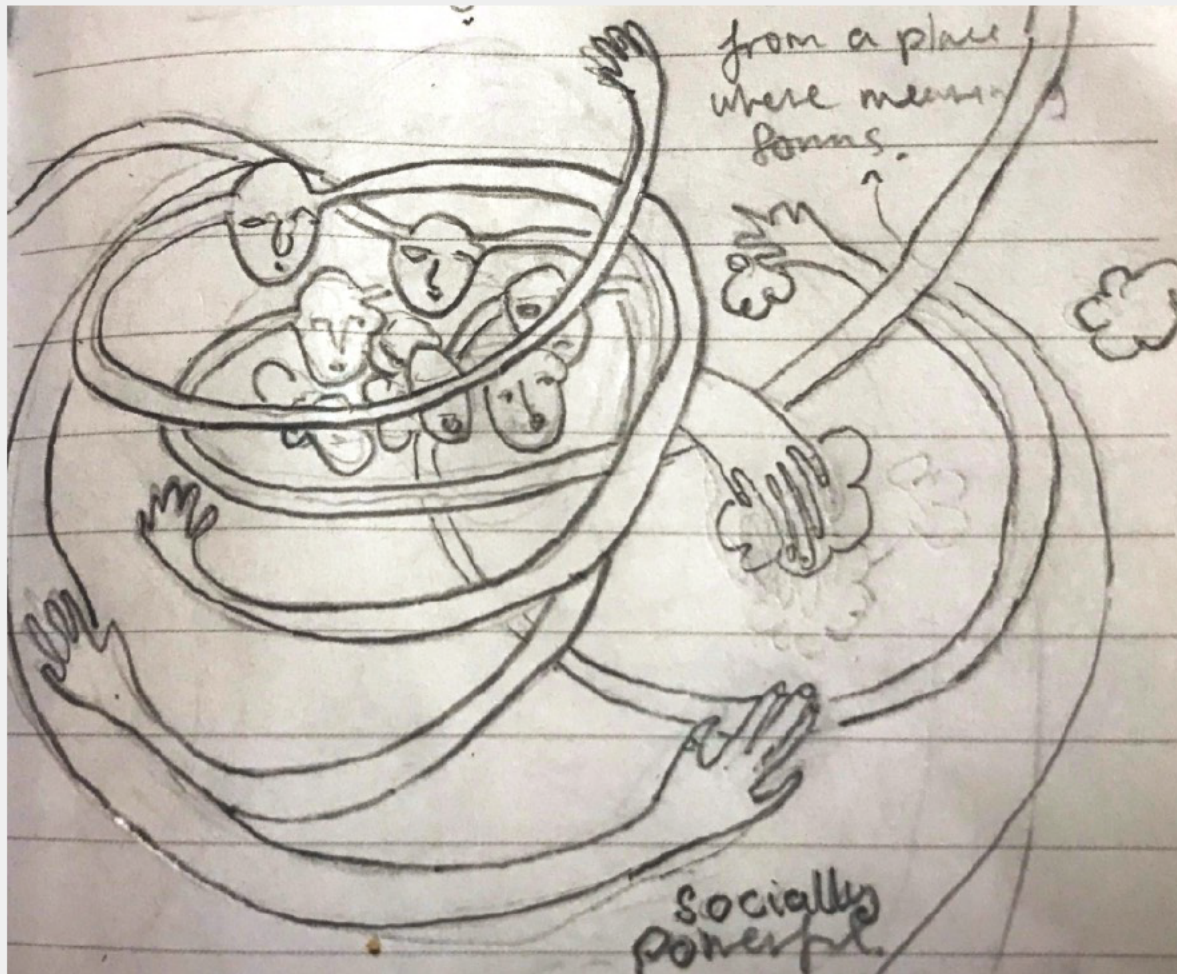


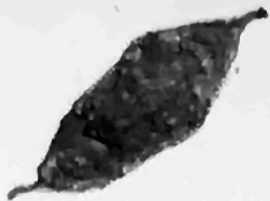
Clouture: Collective 'conjurings' towards re-localised future material resources

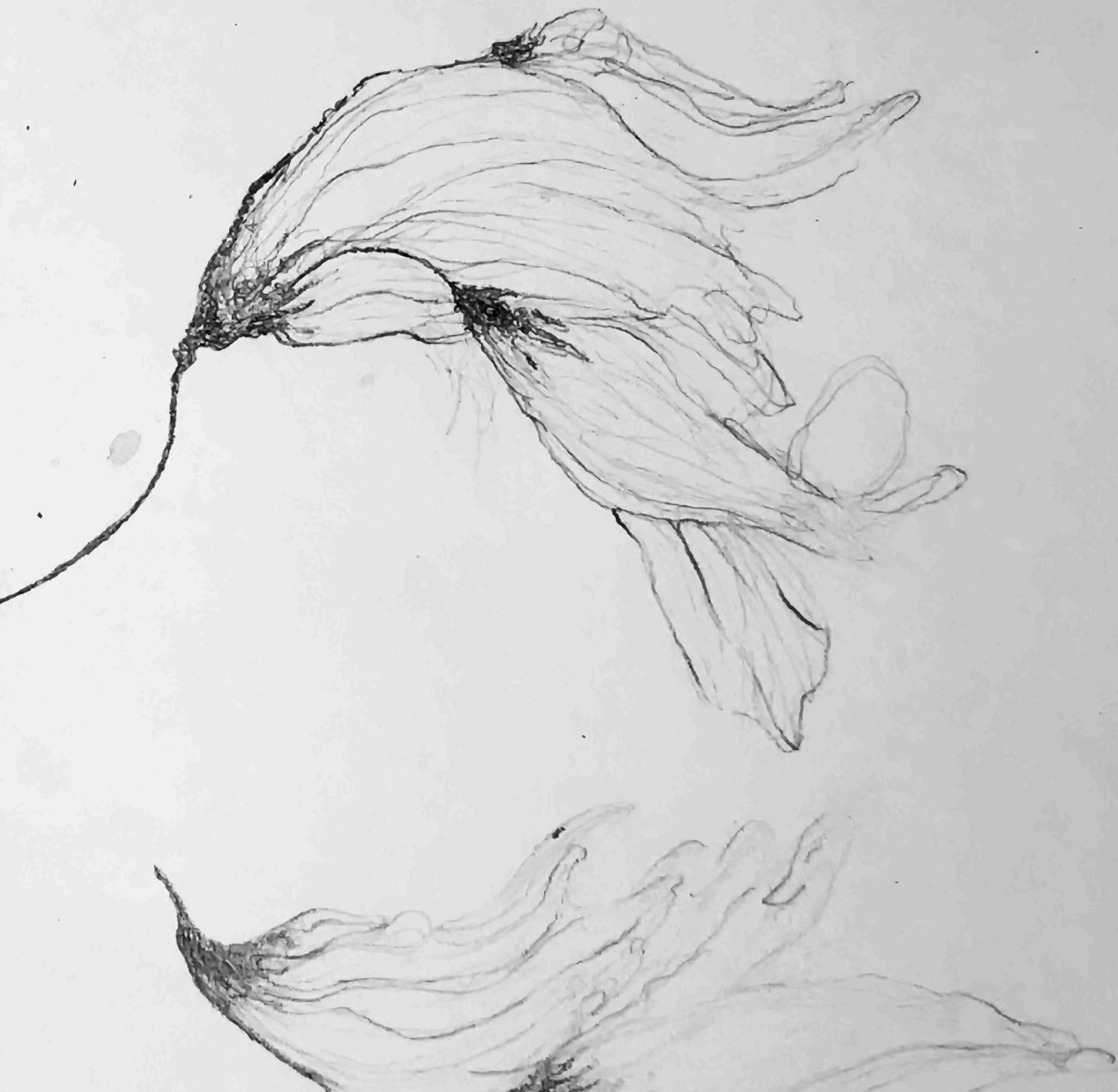


Gillian Steel / Master of Research

The Innovation School / The Glasgow School of Art

2023





Prelude

I am interested in processes – how things come to be and their material qualities – fabrics, film, video tape, light, colour. Living beings too. Driven by the sensory processes of making, a vocation within the sphere of craft and design was assumed. Through my first degree in textiles, I built an ability to respond to the sensory connection I felt towards my environment and materials. After graduating, I became formative in Transmission Gallery a then uncommon model for an artists' collective where I moved into filmmaking. My sensory drives found peace here where the making converged with developing ideas and opening narratives. As a creative practice it 'free-wheeled' outside of utilitarian spaces yet served a purpose in terms of sensory and poetic fulfilment. This re-configuration of usefulness is important to me, and through it I have arrived at a triangulation of focus around materials, processes, and the human condition.

I realised an opportunity to explore this during eleven years as a Cultural Coordinator. Insights from this time pointed to the powerful relationship between creative climates in learning contexts and levels of imaginative collective problem solving among learners. Often a community's crisis was evident in its stress levels and in/ability to focus. Stepping through the door of a low tin-roofed school in an area of deprivation – felt like an inversion of that moment in the 1939 film *The Wizard of Oz* when Dorothy steps out from the monochrome interior of the house into the glorious technicolour exterior of Oz. The school's interior popped with colour.

Its every space utilised to demonstrate the power of collective creativity in challenging the social disruption evidenced in the streets outside. The creative energies of the teachers made the difference between a monochrome and a technicoloured school. One that demonstrated - that while poverty must be challenged via economics - it can also be challenged with imaginative ideas.

A practice-based Masters in Electronic Imaging allowed me space and time to explore ideas around collective knowledge and alternative schooling. By the time I left my Cultural Coordinator post I sensed the utopian ideals of Scotland's New Curriculum for Excellence (2004) coming unstuck within a system grounded in attainment values and out of sync with the new vision. Moving to an environmental organisation I devised a youth programme raising awareness of climate breakdown. It outgrew its six-month tenure, secured funds for another year and by 2017 had evolved into ReMode - a shop where visitors could buy remoded garments using tokens accrued by donating unwanted clothing, a workshop space and a hub for collective conversations around the resource of clothing as a human need. The organisation also delivers a programme of workshops in garment construction, zero-waste design, mending and adapting as well as those in campaign filmmaking, sound production and citizen journalism. As a business dead in the water but as a collective imagining of doing things differently it lived and breathed.

I wanted to expand on my learning with ReMode, to generate collective engagement and to contribute to other creative endeavours. To create outputs which might offer fluid interpretations of 'usefulness' through imaginative conjurings, philosophy, and poetry, as much as through utilitarian pragmatics. This is what this study sets out to do.

Abstract

The immediate global climate crisis is, potentially, an historic turning point prompting opportunities to re-evaluate future material resources. Situated accordingly, this study revolves around the axis of clothing as human-shaped shelter – for protection and aesthetic fulfilment – generating creative visioning that is cognisant of, and sensitive to, the cultural positioning and geographic situation of the two sites of the study in Paisley and on the Island of Tiree.

It does so in support of a resetting of narratives around the materials and infrastructures involved in the production of clothing by instigating and charting a creative social process that re-imagines dress, connecting it to the reality of evolving future material resources, collective motivations, and adaptability to change.

As a means of focusing on current societal change, the research approach utilises Alexander Mackendrick's film *The Man in The White Suit* (1951) and its handling of clothing as a provocative device to engage anxiety around change and the conflicting values of community, industry, and innovation. Specifically, to explore how globalised models of mass production and wealth accumulation might be challenged to nurture new levels of human sensory capacity and imagination in relation to the use of finite planetary material resources.

Acknowledgments.

Like any period of growth, the one that this study represents, was one of both deep fulfilment and discomfort. To have been given the opportunity to undertake it, has been a great privilege from which I emerge forever changed. I, therefore, have many people whose minds, imaginations, skills, and kindnesses have given vital support and encouragement throughout this.

I firstly extend my deep appreciation to Thea Stevens for those initial conversations and expressions of support for the notions swilling around my head at that time. Next, both Lynn Sayers-McHattie and Fiona Jardine for their guidance in sifting through the many ideas, perspectives, and fascinating distractions which I conjured for myself - and for constantly and patiently bringing me back to the task in hand.

One of the most valuable parts of the experience has been the opportunity to witness the evolution of the research themes of my co-students. I am sure the sharing of their progress - confusing, uncertain, and exhilarating by turn - was as much a time of vulnerability as it was for me, and so I thank them for the many insights they have given me. These gatherings were realised via the skills and enthusiasm of Marianne Mcara who coordinated, listened attentively, offered practical sign posting, support and advise and so, I thank her for her generous spirit as well as her organisational wizardry.

The very heart and reason for this study was the input of its participants and co-researchers. I would therefore like to thank the community on Tiree for welcoming me and sharing their experiences and knowledge - particularly at a time when the whole world was shutting down and focussed on defending themselves from the C-19 pandemic. Also, the community at ReMode in Paisley for their wholehearted approach to the dialogue including the negotiating of countless thorny thistles and stinging nettles!

There are many more: my lovely colleagues at ReMode for their clear show of support when things got a bit sticky; Rowena Murray for getting me back on track when the process had stalled; Leigh French for his careful proofreading and invaluable feedback; Dad also for feedback and for cheering me on; Paul Cameron for the layout of the ever-shifting thesis format (sorry) and finally Kevin for making dinner and flagging up regular reminders of other stuff in life that matters. I would like to dedicate this thesis to my mum whose greatly diminished sensory access to the auditory and visual goings on of the world has not dented her joy in a glass of whiskey, the scent of a bunch of roses or the warmth of a big hug.

Declaration.

I Gillian Steel, declare that this submission of part thesis and part portfolio for degree of Master of Research meets the regulations as stated in the course handbook.

I declare that this submission is my own work and has not been submitted for any other academic award,



Gillian Steel

The Glasgow School of Art, December 2022

Glossary of terms

Clouture – pronounced *cloot-ure* – a neologism that has emerged through the research and particularly refers to the fieldwork phase. Derived from the Scots word for clothing mashed with ‘couture’ with the intent of challenging the latter’s business of designing, making, and selling of fashionable and high-spec designer brand clothing, usually associated with exclusivity and limited access.

Conjure – a transitive verb meaning to summon something by or as if by invocation or incantation.

Thinking – a word coined by Michael Ondaatje (1992) in his novel *The English Patient* to describe the development of concepts in the mind while tinkering with the hands.

Stuff – matter, material, articles, or activities of a specified or indeterminate kind.

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1. Introduction

Thesis Navigation and Overview

The researcher's creative practice - an eclectic mix of handcrafted objects and garments, printing, drawing and filmmaking - has been drawn on in designing the fieldwork activities, generating the artefacts and modes of presenting the outcomes of this study. These include this text comprising six chapters, a film essay and handling box. While the latter two can be viewed or explored alone, they are not - as with a practice-based approach - the basis of new knowledge that "... can be transferred to other contexts, with little further explanation, elaboration or codification ..." (Dean and Smith 2009). The two artefacts in fact work best in combination with, and as an expansion of the text to



Fig. 1. A thesis A handling box A film

facilitate a deeper understanding of the themes explored and the research questions answered via collective processes across the two sites in Paisley and on Tiree.

It is the researcher's hope that the embodied and hands-on creative processes of the study may contribute to other practice-led research studies in the fields of future material resources and social movements. The intended audience for the outcomes include; design activists in the fields of speculation and sustainment: community groups drawn to exploring the

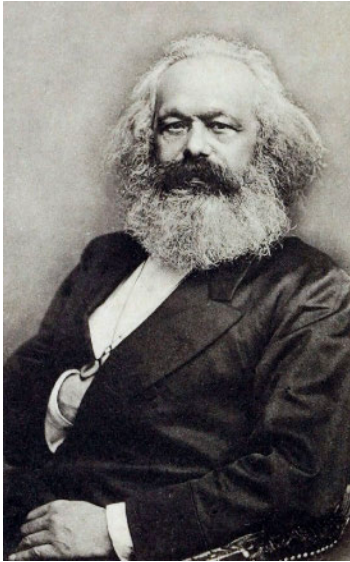


Fig. 2. *Marx's Great Coat*. Photograph of Karl Marx in London by John Mayall, 1875. At: Amsterdam: International Institute of Social History (IISG). BG A9/365.



Fig. 3. Still from *The Man in the White Suit* (1951) dir. Alexander Mackendrick. [Feature Film]. London: Ealing Studios.

potential of local resources and those with an interest in garment making and mending.

The film can be viewed at <https://vimeo.com/770429117> and presents the voices of co-researchers and participants, the interactive processes, and outcomes. There are two - almost identical - handling boxes which can be accessed via either The Glasgow School of Art Library collections or Belfast School of Art's permanent collection at bsoa@ulster.ac.uk. The researcher encourages readers/viewers, where possible, to interact with all three. Prompts to facilitate this are therefore provided throughout this text, in the film and boxes with the intention of engaging a diverse range of hands and minds, eliciting pragmatic perspectives, imaginative conjectures and sensory responses for community groups and design activists alike.

The connective thread throughout this study is of values: economic and environmental ones of cost and use; social values of plurality, equality, and justice; cultural sensory values and human ones of responsibility, cooperation, and compassion. Values as an aspect of human enmeshment with one another, the non-human and planetary resources. Values as integral to our collective 'response-ability' in times of crisis, to be more like ourselves as creatures of solution-making through mutual aid, storytelling, and makers and meddlers of 'stuff'.

Chapter two sets out the Scope of Context and the literature drawing on: Marx's (1887 [1976]) theory distinguishing exchange and use values and the emergence of cloth running parallel to that of civilization and human sensory values. This is followed by

emerging social values as explored by Haraway (2016) and Morton (2019). Alongside these discursive texts filmmaker Alexander Mackendrick's renowned social commentary *The Man in The White Suit* (1951) is utilised as a provocation through which themes of anxiety induced by innovation/innovators, socio-economic change and the conflicting values of community and industry are explored.

Chapter three details the methodological approach as realised through a 'Solidarity Research' model. It lays out the evolution of the field work methods, the material resources involved and the defining of roles of co-researchers and participants within the research enquiry. Chapter four describes the fieldwork activities and methods in four sequential phases: interviews: film screenings: walk and gathers: hands-on make workshops and sharing the work.

Chapter five presents the analysis, limitations that the research process encountered and the discussion aligned with the film provocation. Three key themes are identified: visibility, usefulness and re-localised resources. Finally, chapter six, gives an account of conclusions, how the research questions have been answered, impacts of the study, and areas for future research.

The Research Questions

The research questions evolved from 6 years of work at ReMode a Community Interest Company set up in 2017 and based in Paisley, Scotland. ReMode aimed to create a model which might challenge current narratives of globalisation and specialist knowledge beyond the reach of the everyday wearer of clothing. Within the scope of this study the research questions aimed to explore how this might be realised within the context of crisis and change - conditions that are known to have a significant effect on imagination and agency (Haiven & Khasnabish, 2014: p.2).

- 1. In what ways might the Scottish communities of ReMode in Paisley and on the Island of Tiree challenge the effects of predominate globalisation narratives through 'collective conjurings' towards alternative material futures?*
- 2. How might the emerging realities of the climate crisis catalyse a shift in how humans connect to nature and value material resources?*

Aims and Objectives

Through a synthesis of this practice and the involvement of groups in Paisley and on the Isle of Tiree, the study aimed to map localised naturally occurring resources alongside historical making and manufacturing. Using a solidarity research model of enquiry (Haiven & Khasnabish, 2014) it sought to consolidate and increase communal resilience and mutual self-reliance. This model was realised using hands-on and social processes arrived at through the

researcher's reflections of the geographic locations, economic, social, making and manufacturing histories of each of the two site communities. These reflections are expanded on in the following section.

The Sites

Paisley was selected as one site because of the researcher's relationship to it as the commuter town closest to her home in Renfrewshire's village of Lochwinnoch. It was also where ReMode was based. The shop and workshop space with its extended community of participants presented a familiar and ideal locus from which to identify participants for this study.

Looking beyond this single urban community the scope of the research project aspired to give account of a second site. The intention was not to generate a comparison but rather a different perspective due to

remote, rural, or geographical isolation. Of Scotland's diverse range of islands, each offered its own characteristics. Some like Harris or Shetland had manufacturing and/or textile production histories.

Tiree, with a population of 653 people, presented an interesting possibility. Its kelp factory based at Middleton from 1864 until 1901 was used in the production of linen, conjuring for the researcher the potential to connect this manufacturing past to experimental future fibres derived from the same resource. However through early conversations with islanders the story of its knitwear factory (1969 - 1984) emerged as a much more unusual enterprise for a small Scottish Island. Also, as a more recent occurrence, it was one from which not only factual accounts but personal recollections and experiences from the past may be drawn, alongside potential future narratives.



Fig 4. Knitwear Factory Workers on Tiree – circa 1970 – Robert Beck. Photograph of knitwear factory workers at Crossapol, Tiree. c1975. At: Scarinish, Tiree: An Iodhlann. 1997.181.2.

As administrative centre for the region of Renfrewshire, Paisley has a long and strong history of textile production at its many mills, a large population of ex-mill workers and generations of people deeply shaped and affected by this industry - particularly its demise in the 1980's as the active de-industrialisation of the UK unfolded. The centre of Paisley alongside the area of Ferguslie Park has long been considered the epicentre for the social deprivation that followed and its economic isolation an integral aspect of this. As an example, during this time simply presenting with a

residential postcode for one of these areas would preclude access to the kind of credit that many relied on elsewhere to eke out their stretched financial resources. The area however had something of a 'backbone' with its long history of trade union activity at the mills giving rise to on-going high levels of community activism. According to the Scottish Index (of Multiple deprivation (2020), 25% of Renfrewshire's local communities were still rated as being amongst the 20% most deprived in Scotland. (Scottish Government, 2020).

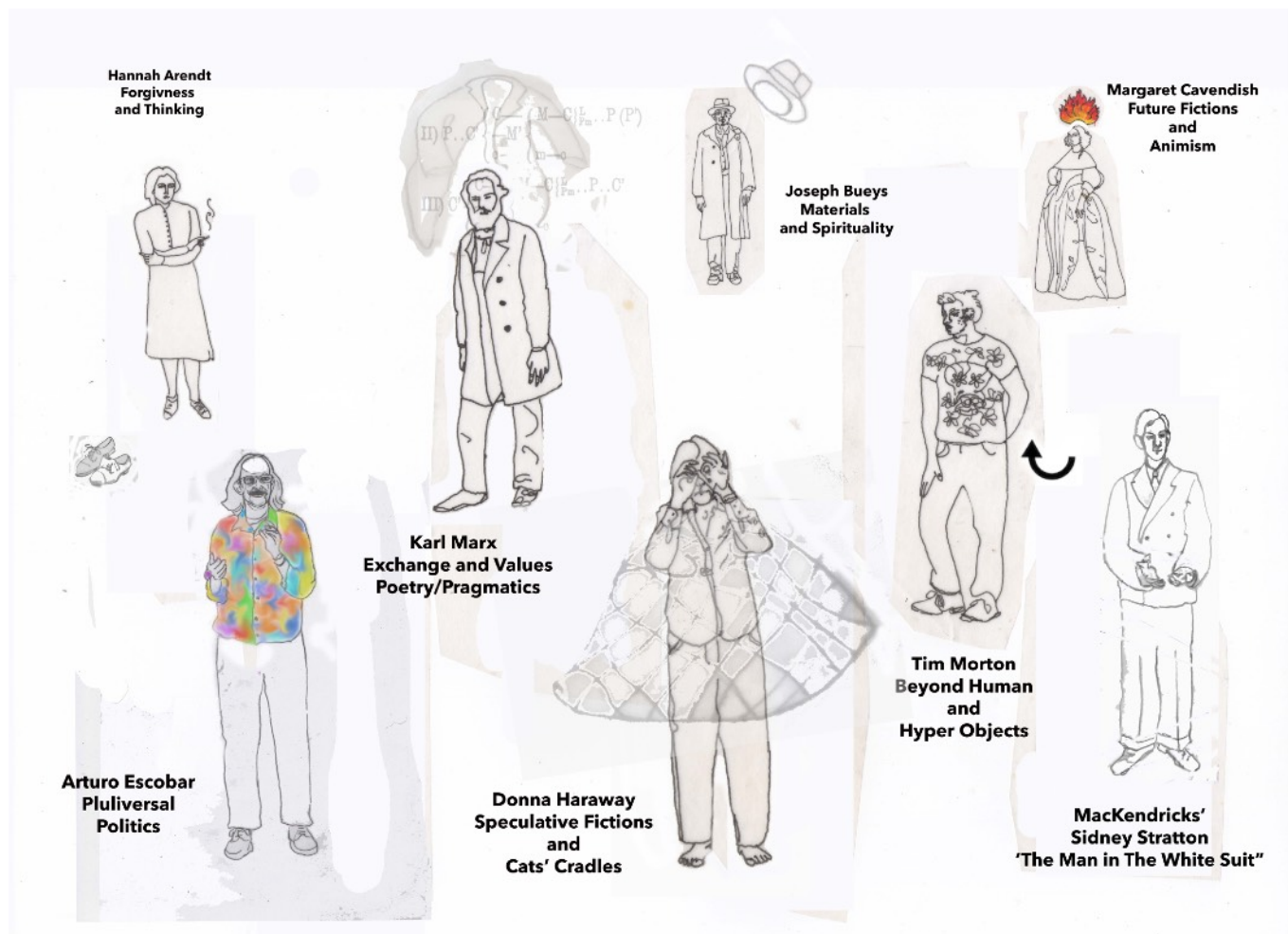


Fig. 5 Appropriately Dressed Players: Drawing by Gillian Steel (2022).

Outputs

The at both sites of enquiry, aspirations were for the (re)awaking of an awareness to the abundance of local natural resources, and a sense of agency in relation to these.

The outputs produced are presented as being integral to the processes at the principal research sites of Paisley and Tiree. The object of the study was not to offer practical models for production but to generate discreet insights and demonstrate methods of exploration that might inform the development and relocalisation of future material resources. The study's imaginative conjurings, collective 'thinkering' and revaluing of local narratives aspired to offer a set of fluid interpretations of 'usefulness'.

The Players

Several 'players' shaped the direction of the scope of context and their respective roles in a hands-on dialogue with the places, people and materials of the study were speculated on. All, a product of their time and with personal qualities which manifest in their thinking, visions and stories. In keeping with the clothing theme each was allocated a garment.

Beginning with **Sidney Stratton** the central character of Alexander Mackendrick's film *The Man in The White Suit*. Sidney wears the white suit at the centre of the film. As a device it stands for a mesmerising dynamic blank screen – not fixed and static - but one onto which a number of stories might be projected, by a number of 'actors'. Propositions might be tried out, viewed then reviewed as this highly mobile 'screen' zips

around and through the interior spaces of the unfolding narrative of the film. **Joseph Beuys** whose artistic practice around materiality and spirituality found resonance with the wider aspirations of this study - to conjure empathetic and social relations around and in relation to specific material resources. He is depicted with his famous felt hat. **Margaret Cavendish** who despite her privileged position in society could not overcome the prejudice of male domination in the realms of philosophy and science. She could however conjure – and did so with the Blazing World of her famous sci-fi novel. She is seen crowned with a roaring flame of a headdress.

Trapped in the think space of the enlightenment, **Karl Marx** is seen wearing his Great Coat. A garment as practical as his theoretical position. Despite his tendency to the philosophical and poetic Marx used the thinking of his time to create a rationale of material values that was mathematical but, arguably, insufficient in terms of non-human and non-metric factors. **Hannah Arendt** responded to the Holocaust with the notion of forgiveness as a way forward – much to the dismay of many who considered her approach insensitive. In fact her special skill was the ability to walk in the shoes of others and so she is seen with a good solid pair of shoes.

On the contemporary side **Tim Morton** wears his subsistence superhero undergarments like a second skin - fused to his own and integral to the post human philosophies he lives and walks. **Donna Haraway** playfully constructs speculative fictions from bits of string and so she sports a cat's cradle cape – not

entirely resolved as a garment, yet wearable just the same. **Arturo Escobar's** pluriversal politics is embodied in his endlessly adaptable pluri-shirt - pulsating a variety of colours some of which, as yet, beyond the perception of the human eye.

The theoretical positioning of these players' invariably chimed with the researcher's work of the last decade at ReMode, through which she endeavoured to summon a collective address to the callous ways in which humanity relates to planetary resources, living species

and/or material stuffs. For the strength of the enmeshed place held by materiality within their respective philosophical positioning five key players emerged. Ideally all would have been brought together under one roof to play with the materials and themes of the study. Naturally, not being of a single philosophical accord in matters of materiality, environment or species-centrism, disagreement may have arisen. Perhaps, however, the practical tasks of spinning 'impossible' fibres and constructing a garment without a pattern would have fused their efforts towards a collective goal.

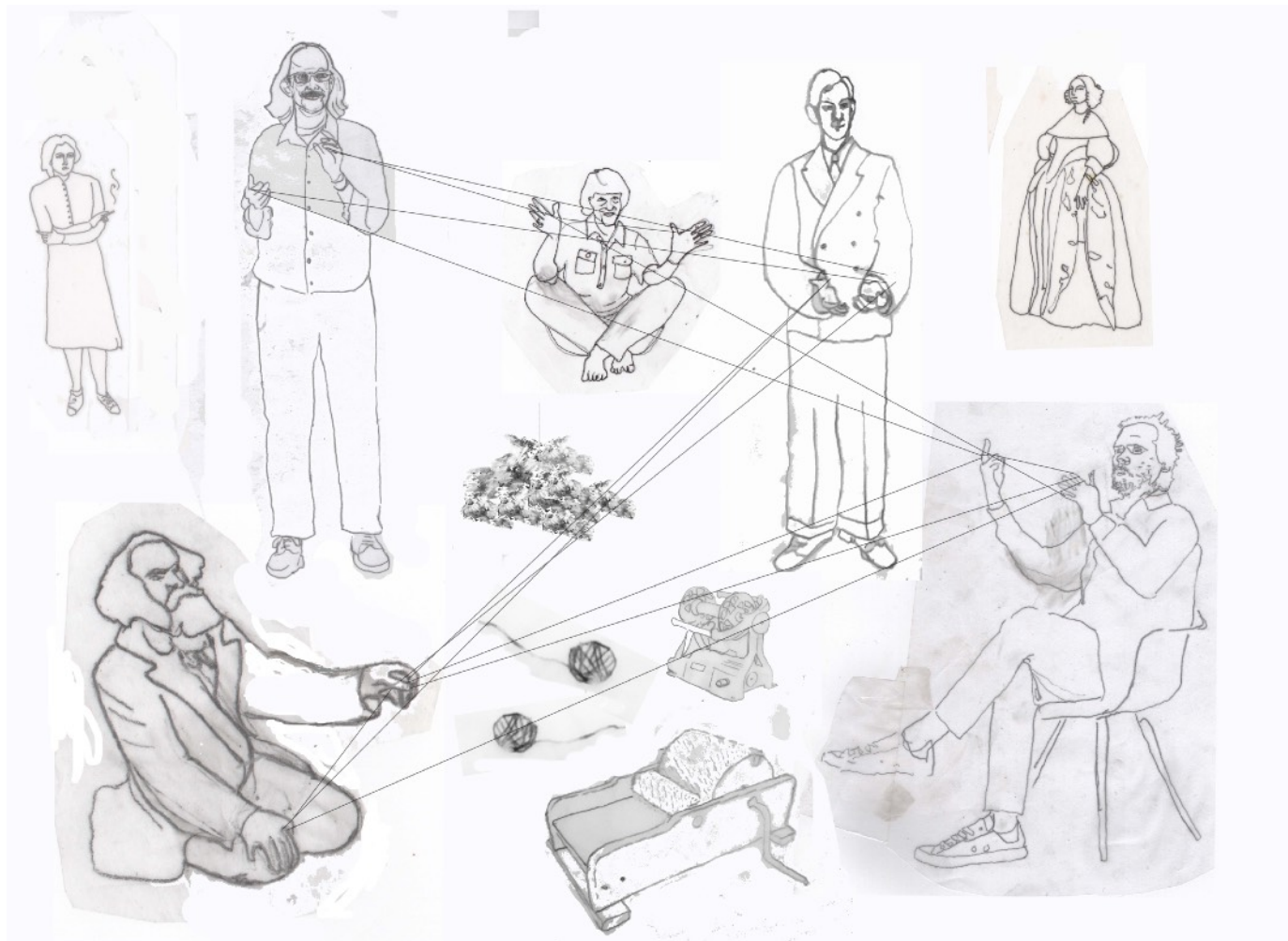


Fig. 6 All Heads and Hands in the Room: Drawing by Gillian Steel (2022).

2. Scope of Context

The story of consumer society and the capitalist system began, largely, with cloth trading (Postrel, 2020). Taking this as a departure point, this Scope of Context engages the place of clothing as bodily covering with a reading of Marx's theory of the development of capitalist economies – cloth as an expression of the values of labour, materials, and exchange (Marx, 1976 [1887]).

2.1 The Great Coat

A conceptual counter to Marx's theoretical position is provided by the works of Howes (2006) and Stallybrass (1998) who consider Marx to have not taken account of those more visceral and sensory values of sign, sight, and touch. Through the lens of *Marx's Coat*, Stallybrass infers Marx's own experiences of these sensory values from accounts in letters to Frederick Engels. The synthesis of these points is that for humans to develop a different sort of valuing of material resources and the broader phenomenon of nature – of which humanity is a part – we need to engage with materiality at a deeper sensory level.

If our sensory understanding of the material stuff of the world has been skewed through capitalism, its forces brutalising and rendering us insensible, we cannot begin to change this by using the same set of values to construct new infrastructures, new systems, and to forge new ideas: "It matters what stories we tell to tell other stories with" (Haraway, 2016, p.118).

Cloth has been a part of this story of conflict – as the need for and enacting of change – for as long as

humans have covered themselves: the drive to create bodily covering by killing animals and/or growing and adapting crops. The eventual creation of social hierarchies carried within them privilege of access – for example, sumptuary laws which governed types of bodily covering for all sections of society down to the use of specific fabrics, fibres, and colours (Riello & Rublack, 2020). This was pointedly concerned with preventing people from signalling inappropriately above their assigned social station. The details attended to in terms of fabric types and colours demonstrate that these rules also created enclosures around physical sensory experiences, the feel on the body of hemp cloth and velvet being quite different. By way of comparison to the wider access to luxury apparel permitted by the technological advancements and mass production of modern times, the pre-capitalist feudalist hierarchies would seem to have laid social inequalities quite bare for all to see (Reillo & Rublack, 2020, pp.12-16).

2.2 Disembodied and Senseless

Virginia Postrel (2020) delineates the evolution of cloth and bodily covering at a cellular level. Bound up with the emergence of human intellectual, technological, and cultural civilisation, Postrel reminds us that virtually all fibres on earth have been tinkered with by humans via modification processes towards greater productivity and the restructuring of work for humans. The intensity of labour involved in the production of cloth impelled divisions between those who bore the brunt of this work and those who ‘organised’ it. Divisions deepened with the emergence of more sedentary communities

and agricultural practices, owing to enclosure, displacement, and regulation. Marx (1976 [1887]) describes the industrial capitalist system of production that subsequently arose as one that alienated humans from the products of their labour. Compounding this further was the conjuring of illogical sensibilities through the mystifying of the commodity – as the table “emerges as a commodity, it changes into a thing which transcends sensuousness” (Marx, 1976 [1887], p.163).

Querying Marx’s explanatory frame as part of a century of theoretical development, Howes (2006) explores the absence of colour, texture, and smell in these formative mathematical formulations of the material in capitalism as an absencing of (equally material) sensory values. Howes maintains that Marx, “never challenged the sensory status quo whereas without sensory transformation there can be no social transformation” (ibid, 2006, pp.204-5). Zoning in on the development of sensory logic, particularly concerning late consumer - rather than industrial-capitalism, Howes advances a discussion around the mystical properties of the commodity as one where another set of concerns can emerge.

Both Howes (2006) and Stallybrass (1998) in their respective ways consider that in dismissing the sensory qualities of material commodities, Marx missed a vital trick in acknowledging the potential they hold to counter alienation rather than compound it and in doing so address inequality. This, according to Stallybrass, despite Marx’s own personal experiences. In letters to

Frederick Engels, Marx credits his own coat with the power of conjuring economic barriers of a visceral nature. Through these correspondences, Stallybrass explores a contradiction between Marx's overly reductive theory and his practical experiences of material values as the coat journeys to and from the pawnbrokers. Where upon, its exchange value gives access to food but leaves him bereft – not only of its warmth but of a respectable presentability allowing him to enter the British Library to complete *Capital* and earn fees to buy food. Through this, Stallybrass maintains, Marx found himself in a 'bind' between the coat's exchange value and another of which he was dismissive within his own theories – its sign value: "The reading room did not accept just anyone from off the streets, and a man without an overcoat was just anyone. Without his overcoat Marx was, in an expression whose force is hard to recapture 'not fit to be seen'" (ibid, 1998, p.187).

Other readings of Marx – beyond the scope and space available here to explore – revisit his texts and counter such *new* materialist views as "[i]nsofar as Marxism grants methodological or even ontological privilege to human beings or human social and economic structures above others, it remains incapable of dealing with one of the most important events of the twenty-first century: global climate change" (Nail, 2020, p.4).

2.3 Emerging Values

Creative outliers are often drivers of experimental social models – most effective where great imaginings meet with great organising (Hopkins, 2019). At this

intersection where idealism meets practicalities, Stern (2004, p.3) presents "dress design as a privileged field in which artists could over-step the limits of 'pure' art and act directly on daily life" so as to generate social transformation. Drawing on historical examples, Stern illustrates vital visioning by social/artistic movements who attempted to deploy clothing as common place cultural and civic emblems embodying emerging values and hoped-for reforms. The economics and points of access involved in these processes of social renewal, however, tended to remain in the hands of the wealthier, cultural elite of their times. The role of artists and designers has and continues to be key in realising change that is visible, tangible but also wearable (Stern, 2004). In the contemporary sphere of design activism, Fletcher (2019), McQuillan and Rissanen (2016) aim to reconfigure emotional relationships, practical methods of production, and values around social justice in relation to clothing production. Their approaches, however, do not aim to upend fashion as a phenomenon but to alter its operational modes (see Appendix 1).

Donna Haraway's tentacular philosophy of change goes much deeper than nudging at the edges of these pre-existing modes. Haraway (2016) argues for evolution as revolution and posits the necessary emergence of a hybrid humanity. Fellow philosopher, Timothy Morton, in embracing the fictional and inventive, presents a porous formation through which progressive socially ecological values can emerge. Both these thinkers facilitate a synthesis towards an argument that for humans to develop a different and full

sensory relationship with material resources we first need to develop new values. Countering Marx's uncovering of capitalism's commodity mystification, Morton proactively advocates for the sensuous mystery of all material things. He considers the nurturing of these sensory values and revering of objects to be a vital part of human re-enmeshment and de-alienation within the wider phenomenon of nature. Haraway joins with Morton in conjuring 'humanish' beings. Morton however posits a 'gentle-ist' approach, eschewing the shock of revolution in favour of sitting with the current malfunction and allowing eco-logic to emerge and resolve the issue – possibly through human extinction (Morton, 2019, p.132). Haraway (2016, p.101), therefore, contests this anthropocentric post-human quietude for its lack of potential "ongoingness"; for its inability to make space for co-species evolution, with humanity as part of or hybrid to other kinds. Rather, Haraway sees potential in humanity's route towards multi-varied evolutionary pathways of future beings through active revolution, and by finding kinship across broader familial species set-ups (Haraway, 2016, p.162). Where Morton and Haraway do meet is in an imagining of worlds where humans and/or hybrids hold agency alongside the non-human/inanimate, and human thought/action is no longer the central driver.

Aturo Escobar's (2018) anthropological work on plural and interdependent futures pushes these emerging philosophical values into the sphere of design and practical realisations. Humans, he states, exist within design spaces colonised by the human. Escobar (2018, p.2) therefore calls for a reintegration of "the

multiplicity of practices of social actors worldwide" – including non-human – towards multiple possible pasts and futures. Going beyond Haraway and Morton's ideations, Escobar explores the practical realisation of multitudes of re-localised prototype systems towards more equitable planetary distributions of life chances. For example, local organisations that are autonomous but not disconnected from global communities (Escobar, 2018, p.146). In this his aspirations chime with Morton's social and ecological values that are perforated and fuzzy but also offer a mutually empowering inter-connected-ness.

2.4 On What Comes Next

Like Escobar, Rob Hopkins' (2019) focus is on creating practical working models of future change, studying communities who have developed creative experiments, but laments the erosion of the collective imagination as a vital driver of evolving values, cultural, and social change. It is a problem whose roots he traces to formal western/westernised education and remote systems of governance. Hopkins (2019, p.106) argues that "the thing great movements have in common is the ability of participants to create and sustain visions of the world they want and to tell stories about it." By contrast, Morton (2019) spotlights a rise of interest in stories of the future which he characterises as unusually obsessed with ruination and the post-apocalyptic. Even so, this kind of future storytelling seems to have held sway for some considerable time, demonstrating the potency in creative utopian and dystopic visioning as a means of shaping values and human aspirations for the future. An example would be

Mary Shelly's (2008 [1826]) anti-Romantic novel *The Last Man*.

Alexander Mackendrick's vision of *The Man in the White Suit* (1951) brings into focus a local crisis more relevant to the frame of this study, with the film's scientist protagonist, Sidney, triggering a social dilemma around change and progress by way of inventing an indestructible fabric that never gets dirty or worn out. Released at around the same time polyester became widely available to the public, it is a story about the times in which it is set. Polyester is essentially a plastic made from fossil fuels that is pretty much indestructible, but it does not have the seemingly glowing and mythic qualities of Sidney's fabric. Importantly, the film offered parallels to contemporary attitudes and responses to situations of crisis and innovation for change. Sidney's invention unites those normally in opposition to one another (the trade unions and factory management/owners) who see it as a serious threat to the existing status quo – no matter how flawed that might be. Ultimately ousted from his community, and his progressive ideas suppressed, Sidney is none-the-less focussed on his marvel as something the world will welcome. He is oblivious to the concerns of those around him. While on the run he meets the local washerwoman who asks "What will your invention mean for my income?", whereupon he becomes aware for the first time of the conflicts involved. The scene closes with a shot of Sidney's face up close as this realisation dawns on him.

As a narrative the film is a rich resource in considering the questions of this study, both as space for creative

imaginings and to explore human anxieties around change.

3. Methodology

In contrast to the mathematical pragmatism of Marx's economic theories as the point of departure in the Scope of Context, visionary fictional narratives like *The Man in The White Suit (1951)* offers something less defined. As a provocative device this film allowed space for its viewers to potentially reconfigure individual inter-relationalities and values around its themes of material resources, industry, community, and socio-economic change.

Thus, the fieldwork for this study was designed with a view to creating this sort of space – one where its participants and co-researchers might conjure and play with the practical qualities of the material resources at hand. Following through on the values framed in the Scope of Context, the methodology employed for this study needed to be pluralistic and to value the interpretive positions of the communities, participants, and co-researchers involved.

The researcher aimed for a methodology that moved beyond the unsettled power differentials of Participatory Action Research models where participants take part in facilitated research activities (Hawkins, K. A. 2015). The aspiration was to move towards one that enabled communities to adopt co-research roles, and through this to challenge the enclosures of knowledge capital that can manifest in academic research institutions Haiven & Khasnabish (2014, pp.40-41)

Through the process of reading literature deeply concerned with social movement research, Solidarity Research emerged as a model that could offer this

progression. Solidarity Research is necessarily about inventing new strategies in response to each context (ibid, 2014, p.17) and therefore the critically reflexive early phase

of the research process required to be scaled appropriately to the scope of MRes study.

3.1 Solid and Sensory

In developing a methodological approach, the epistemological position taken came from the researcher's belief that knowledge is not only generated by institutions and academic researchers but by the collective experiences of communities out with those institutions.

As a methodological approach Solidarity Research was identified as being one that aspired to access the activities of social movements as a vital and valuable source of collective knowledge production.

This study therefore called on the social movement research of Haiven & Khasnabish (2014, p.1) and, specifically, their positioning of the “radical imagination in dark times” as a critical tool for engendering social change through their grounded research located in Halifax, Canada. Haiven & Khasnabish's particular approach calls on the voices and radical imagination of communities – their use of the word ‘radical’ is as an adjective for ‘root’, conjuring the legacy of social movements of the 1960s. Movements including, amongst others, feminist, queer and civil rights, anti-war, anti-colonial, and student, whose concerns were with

inequality and the logic of the dominant social order (2014, pp.42-45).

3.2 The Three Approaches

Embedded in Haiven & Khasnabish's (2014) model of Solidarity Research are three approaches: Invocation, Avocation, and Convocation. All three – evolved from the social movement of the 1960s and '70s – involve the researcher situating themselves within the community. However, each approach adopts a different strategy through the positionality of the researcher.

The first of these, Invocation, is one that “seeks to give voice to social movements, mobilising the privilege, esteem, and social location of the university to articulate and amplify movements” (ibid, 2014, p.57).

The second approach of Avocation, whereby the researcher adopts the role of observer, could be seen



Fig 7. Invocation: where the researcher gives voice to the social movement.
Drawing by Gillian Steel (2022)



Fig 8. Avocation: Where the Researcher puts their scholarly skills at the disposal of the social movements Drawing by Gillian Steel (2022).

as a retreat from the unjust privilege of the academic researcher. Their position here is one of a neutral conduit who places their privilege and power at the disposal of the movement and seeks direction from it.

According to Haiven & Khasnabish (2014, p.57) this gives rise to conflict in the researcher – in being simultaneously called-away-from and called-to their chosen vocation. In short, the difficulty of working between social movement solidarity and academic work.

Haiven & Kasnabish's (2014, p.56) third option breaks with those connotations of vocation as the benevolent calling of the researcher in favour of that of being called to a voice. One where the researcher's intent brings about inter/actions in the field by Convocation – a calling together, where their role is not simply to observe but to be a part of the activities.

The strategy proposes a rupturing of the research enclosures of academic institutions where knowledge is produced, while challenging hierarchies around knowledge and experience, and hence also the reproduction of predominant social orders enmeshed in these.

In terms of challenging existing sensory hierarchies, the relational framing of Escobar (2018) in creating pluriversal approaches to design also informed the methodological orientation as it evolved. The notion of “thinkering” (ibid 2018, p.35), for example, found currency in hands-on methods – transformative acts of walking, handling, making, and constructing. Also, Morton's (2019) countering of the numbing of human sensory connectivity via his theoretical exploding of all pervasive yet intangible hyper-objects like ‘nature’ and



Fig 9. Convocation: Calling something into being that is not yet fully present. Drawing by Gillian Steel (2022).

'climate change'. Haraway's (2016, p.96) extended kinships as a challenge to the problematic dualism of current (i.e. anthropocentric) worlding and her convictions to "stay with the trouble" provided a guiding principle towards developing valuable insights throughout the fieldwork where dissonance and discomfort was experienced by the researcher in positioning themselves within the site-specific communities as visitor and/or co-resident.

With the study for this thesis being framed within the unfolding climate crisis and the COVID-19 global pandemic, Haiven & Khasnabish's (2014, p.1) exploration of "insurgent knowledge production" has been highly relevant as a potential catalyst for changing social, economic, and environmental values. Their model of Solidarity Research is one that responds to – draws from – backs away from – the characteristics of two broad strategies in the current idiom of social movement research before arriving at a third option.

3.3 The Role of the Researcher

Having developed a participatory creative practice for many years it was important that some of the potential shortcomings – as experienced by the researcher – of Participatory Action Research (PAR) were pre-empted with a clear strategy. One of those shortcomings was the potential for participants to defer to the ‘leader’ of the process rather than digging into personal resources of knowledge and experience for an authentic contribution. At the opposite end of the scale – because it was often the case that the artist/‘leader’ was from out with the community in question – there was the potential for participants to overlook their role in evolving a dynamic dialogue. Perhaps as a (justifiable) response to being previously intimidated by the ‘specialist’ in the room, in this situation the artist/‘leader’ would be viewed simply as the bearer of the skills required to produce an outcome – possibly predetermined by those in community leadership roles.

Neither of these possible operational modes within a PAR approach give justice to the potential of individuals and communities or to the researcher as equally valid bearers of knowledge, stories, and experiences to bring to the process. The approaches of Solidarity Research presented as a progressive development that built on lessons of social movement research of the past.

The concept of convocation as an integral aspect of Haiven & Kashnabish’s Solidarity Research Model was the key model for the fieldwork in this study. The positionality of the researcher within this was to challenge enclosures of specialist knowledge and skills

by being reflexive and responsive to the interests, skills, and knowledge bases of the participants. Allowing this to shape the activities and approaches, particularly through the evolution of a responsive co-research model.

3.4 Evolution of Methods

The approaches to seeding the questions of the research and space for responses had to grow out of the different characteristics of the two communities. One on the island of Tiree which, from the perspective of the researcher, was geographically remote and to which they were a visitor. The other, a community in Paisley positioned within the central belt of Scotland, with parallel issues of isolation and remoteness but arguably more entrenched in economics than geography. The latter being a community within which the researcher has for some years been an actor and activist in collective conversations around climate and social justice and developing responses and response-ability through ReMode.

The process of methods adaptation began in March 2021 with on-line scoping conversations and initial interviews with prospective participants on Tiree. During these each participant talked about their backgrounds, areas of interest, and relationship with their island home. During a trip to the island in June and August 2021, individuals were reached out to via the Community Council’s recommendation, with meetings and interviews taking place at cafes or outdoors and under physically distanced conditions.

The collection at An Iodhlann was also scoped with the assistance of the museum archivist Janet Bowler.

From these early interactions it was established that the material resource to be explored on the island would be bog cotton. A fibre surrounded by folklore as well as conflicting stories about its usefulness/uselessness. The researcher aimed to generate the construction and reconstruction of personal and localised narratives around these unlikely fibres through workshops where participants could handle, play, and make items with them. All with a view to instilling a sense of intentionality, to demonstrate imaginative conjuring and practical possibilities. The idea of guided walks to view the former factory site and to gather bog cotton in the adjacent machair evolved as a means of engaging participants on a sensory level.

To establish the social nature of the fieldwork activities the researcher aimed to spark dialogue around the research themes with the collective viewing and discussion of the feature film *The Man in The White Suit*.

In Paisley, the methods that had been used on Tiree were adapted to the hybrid rural/urbanised environment, with the walks to gather materials taking place as a group and as individuals over several weeks in and around Paisley. The film provocation was screened as part of the hands-on workshops. Three interviews were recorded – one with Kerry Mackendrick, the son of the director of *The Man in The White Suit*, and two with participants of the hands-on workshops whose respective roles developed towards

co-research. While the phenomenon of the factory played a role in the identity of Paisley's residents, in relation to the study's focus on local innovation and future materials it was less significant. No interviews were therefore sought out specifically with ex-factory workers in Paisley.

3.5 The Participants and Co-researchers

At the time, the Scottish Isle of Tiree had a population of around 653 and this study set out to engage a small but diverse proportion in its fieldwork. Participants were engaged through direct conversations, via the Community Council, and by writing articles in the local newsletter – *An Tirisdeach*. A group of eight people emerged from this to take part in the film screening, the walks, and interviews. These included: ex-factory workers Rhona McGoogan and Effie MacKinnon; ex-factory Manager Neill McLean; Museum Archivist Janet Bowler; retired GP and local historian John Holliday; local crafters Ann MacDonald, Iona McGoogan and Rachel Wylie.

All potential participants were given a document overviewing the project's aims and objectives. Once participants had indicated willingness to take part, all were asked to read through and sign consent forms giving their permission to be included in the study with the understanding that they could withdraw their involvement and contribution(s) at any stage of the proceedings (see participant information document Appendix 2 and participant consent forms Appendix 5). All were offered the option of anonymity including the blurring of images in photo/video imaging of activities. Only one person asked to remain anonymous. Some fieldwork activities for this study took place under

COVID-19 lockdown conditions therefore all restrictions – including the use of masks, social distancing, and other rules – were adhered to ensure the safety of participants and researcher.

Participants who went on to be co-researchers in the material processes were Rhona McGoogan, Iona McGoogan, and Rachel Wylie. To allow Rachel to take part she requested that her three daughters – Sapphire, Magenta, and Harmony Arkless – also join the activities. In overcoming barriers to involvement this was accommodated, and their involvement as assistants was structured around and under the supervision of their mother.

In Paisley, six co-researchers emerged from ReMode's community of volunteers and workshop participants. The approach was to build on previous participation and potentially to engage beyond this to a co-research level. All six took part on a co-research level in terms of their explorations and enquiries of the resources of nettle and thistle and in developing practical prototype uses. The co-researchers in Paisley were: Wendy Gibson, Mary Patterson, Rachel Halliday, Sonia Herne, Marina Logan, and Carolyn Edmundson. Of these, five provided written responses to the fieldwork activities – the film provocation, the walks, and workshops – and two agreed to provide these responses as recorded interviews for the film essay.

Also, in Paisley an interview was sought with Kerry Mackendrick – the son of the director of *The Man in The White Suit*, Alexander Mackendrick – for his particular insights into some of his father's ideas in the film. This gave a total of eight participants/co-researchers on Tiree and seven in Paisley.

3.6 Defining the Roles of Participants and Co-researchers

At both sites the notion of co-research evolved as the enquiry progressed. Participants were not approached with a proposition to become 'co-researchers' at the outset as the researcher perceived this as potentially alienating for those who might simply enjoy exploring and responding to the materials. Generally a 'by stealth' approach was adopted. Only through a building of relationships across the participants and the 'thinkering' processes was the subject of research roles approached in a conversational manner. Some participants then naturally adopted this role and others didn't. To clarify the difference between these two roles it was necessary to complete the study then take a step back and identify defining qualities. Participants were those who took part in specific researcher-led processes only. Those who emerged as co-researchers, however, in addition to this took ownership of specific aspects and generated artefacts or findings independently.

3.7 The Material Resources

In Paisley, throughout the summer of 2020, scoping walks were undertaken to identify urban sites in the centre or on the outskirts where abandoned industrial sites, like Cowboy Valley in Ferguslie Park, bloomed to resemble their former rural states. Here, plots of land that might previously have nurtured crops of food were now overgrown with nettle and thistle – associated not with the bucolic but the marginal. The sites themselves are viewed by much of the community as dangerous



Fig. 10 Cowboy Valley – Ferguslie Park, Paisley. Photograph by Gillian Steel (2022).

and off limits. These somewhat alienated spaces along with their jaggy vegetation could only be occupied and utilised by equally alienated people and their off-limit activities – drug sellers, sex workers and their clientele. In this area of Paisley so beset by historic economic alienation, thistle, and nettle – perceived as useless and problematic – seemed an entirely appropriate material point from which to conjure future material uses, stories, and possibilities.

Nettle, grows wild and prolifically in Scotland and according to nettle pioneer Allan Brown, nettle “has been called the silk of the north” (<http://www.nettlesfortextiles.org.uk/wp/>). Spun and knit or

woven to a soft and versatile fabric that kept its wearers cool in summer and warm in winter by virtue of its hollow fibres. Researcher Gillian Edom however states that while “much has been written about the use of nettle fibre to produce textiles” - “Our knowledge is gleaned from rumours and whispers... very few examples have survived as evidence of this former practice”. Also, “for some the need to resort to [its] use ... due to poverty ... created a sense of shame.” (Edom, p. 88 2019). Perhaps this latter reason figured alongside other factors, including the difficulty of its production, in uprooting the nettle from common usage. Certainly colonisation and the development of

trade routes ultimately displaced nettle (and flax) establishing cotton in their place.

The Thistle forms the central national symbol of Scotland as a prickly foe with few to match its vicious spines. Historically its soft down was used as a stuffing for mattresses and pillows.

On Tiree, early conversations with long-time resident and retired local GP John Holliday pointed to bog cotton as an interesting resource of debatable use in terms of its viability as a source of textile fibre with a great deal of folklore around it. Due to its lack of tensile strength and inability to twist, bog cotton is generally considered to be useless as a fibre from which yarn might be spun. Traditional stories of Scotland, Ireland, and Northern England cite the spinning and weaving of it into garments as a test of patience and unusual skill. One story collected by Alexander Carmichael in the 19th century sets the task: “No maiden could get a man of old till she had spun and wove and sewn with her own hands a shirt of the canach [bog cotton]. This was the marriage test!” Others claim that event to collect it might incur the wrath of the bog pixies who use it themselves to spin and make clothing. One story tells of its feathery tufts beginning to dance and entice the wanderer into a bottomless miry pit.

However, several items in collections across Scotland – including the museum An Iodhann on the island – hold items marked as having been made from it. Also, at the museum on Orkney a pair of socks given to John Robert Hourston, born in Tankerness, are held. The

museum’s website states that “the socks were made by Mary Ann Cooper, born in Stronsay in 1882, who learnt to spin and knit as a child. She met John’s mother, Isabella Wright, when her family moved to Tankerness, and they lived in the same area for the rest of their lives. The yarn for the socks was hand-spun and knitted by Mary Ann and believed to have been wild bog cotton. Although it grows in short tufts, and is often used for stuffing pillows, bog cotton has also been used to make thread and cloth” (Boak, 2019). Bog cotton also featured at the Great Exhibition of 1851 in the form of “garments woven by crofting women from Ross and Inverness-shire much admired for their beauty and fine texture” (Marr, 2016). In fact, The Great Exhibition featured a number of items of clothing identified as being made from bog cotton down, including an entry from Inverness stating “Linsey-woolsey made of cheviot wool and bog cotton”, which hints at the possibility that bog cotton fibres might be spun if combined with other, longer fibres like wool, linen, or cotton.

4. The Fieldwork. Two Sites/Two Convocations

This chapter gives a detailed account of each of the fieldwork activities involved in the research study. Both sites of enquiry, in Paisley and on Tiree, had a history of manufacturing textiles as well as local natural resources that could be utilised as speculative materials in the hands-on workshops. The intent was to generate relaxed conversations and ‘thinkering’ where imagination might find a space to connect past uses, stories, and experiences to future material uses.

This might be an ideal time for the reader to view the film essay (at <https://vimeo.com/770429117>). Access to the handing box as you read through this section will also assist in creating a sensory connection between the text and the artefacts of the study.

4.1 The Interviews

With Tiree’s knitwear factory taking a key position within the personal and collective narratives of that site it was important to include residents who had direct experience of the factory. This created a slight imbalance in the number of interviewees at each site.

On Tiree, five residents in total were interviewed at different stages of the fieldwork process. The first two in June 2020 were invaluable in capturing voices with conflicting views and in doing so provided insights – Neil McLean, who was the ex-manager of the Tiree Knitwear Factory (1979-1984), and ex-factory worker Effie Mackinnon, with the latter’s forming the first recording ever made with one of the women who worked at Tiree Knitwear. The other four interviewees on Tiree took part in the hands-on activities of the fieldwork and were interviewed to gather their

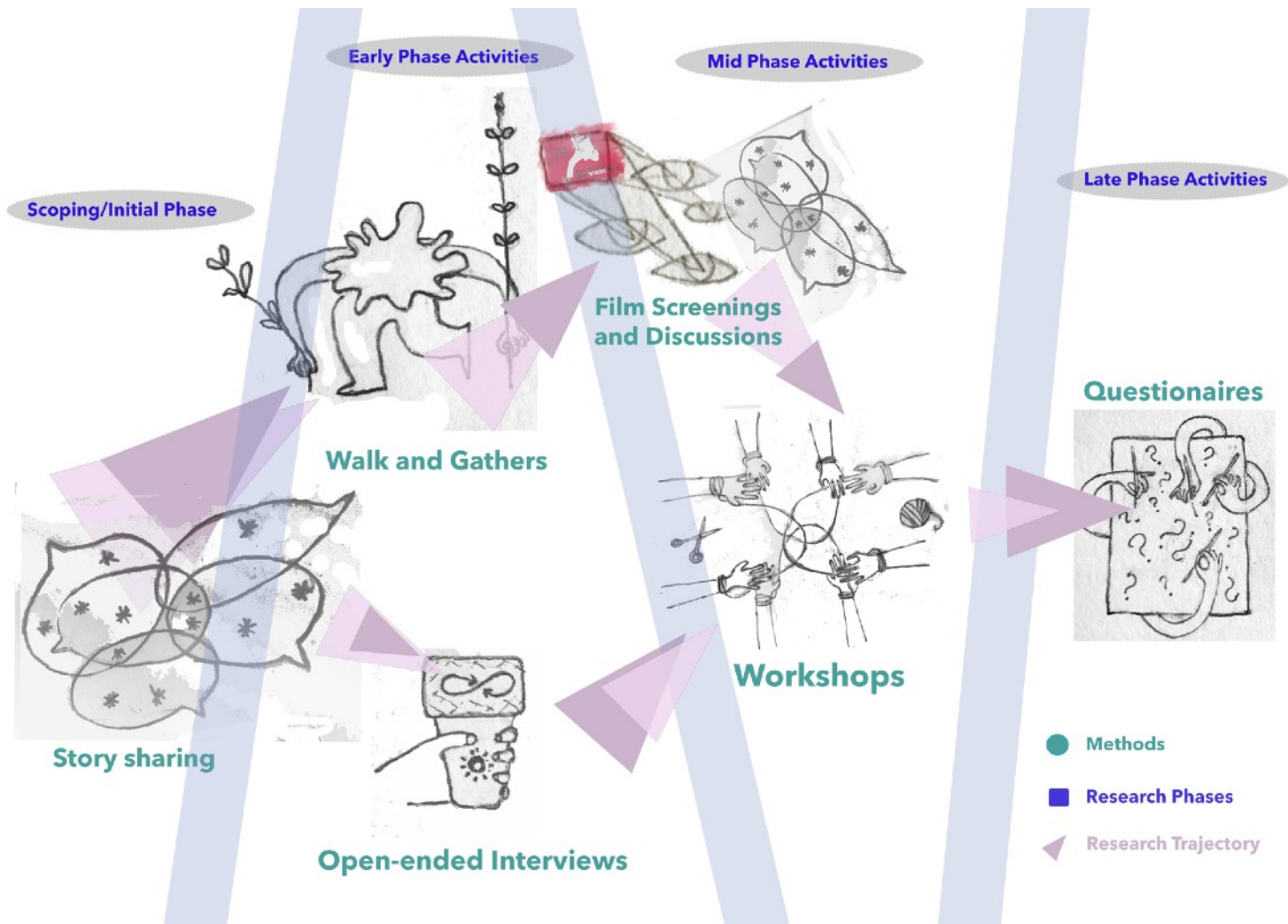


Fig. 11. *The Methods*. Schematic Drawing by Gillian Steel (2022)

The above diagram details the different methods used and the flow of these throughout the research. Methods included: story sharing, the film screenings, open-ended interviews, walks, collecting samples, hands on workshops, feedback survey forms.

4.2 The Film Provocation

Described as a satirical science fiction comedy film *The Man in The White Suit* delivered a pivotal provocative



Fig. 12. Screening of *'The Man in The White Suit'* at An Talla, Tiree. Photograph by Gillian Steel (2022).

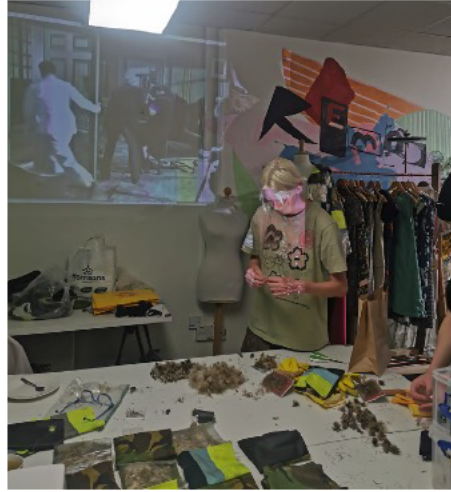


Fig. 13. Screening of *'The Man in The White Suit'* at the Make Sessions, ReMode, Paisley. Photograph by Gillian Steel (2022).

engagement that spanned the material world and science fiction. The film presented opportunity for a set of relatable experiences for viewers/participants in both form and content with its monochromatic cine-tactility (Barker, Jennifer 2009), gentle humour, goofball central character, and narrative around conflict in a close-knit community. It's speculations around the 'fictional' fabric that "never gets dirty and never wears out" alarming and fantastic as it was, closely mirrored an unfolding reality. In the same year, 1951, fabrics like polyester and nylon, were becoming more widely available to the general public.

Set up as a screening event on Tiree, the co-researchers/participants who viewed the film were asked to consider the characters within the context of its narrative. Also, its themes in relation to current times, how innovators and innovations are viewed alongside new approaches and new materials. An open discussion followed. In Paisley the film was played during the make workshops followed by an informal discussion.

4.3 Walking and Gathering

Three residents on Tiree took part in the walk-and-gather of materials during the summer of 2020. One participant suggested timing it by way of an archaeological experiment that might establish

how much of the plant could reasonably be gathered in an hour. This was set for June 2022 but the appalling



Fig 14. Walk and Gather on Tiree. Photograph by Gillian Steel (2022).

weather conditions on the day, alongside the boggy conditions of the sites, meant that this had to be cancelled. Individual participants, however, took to the sites at other times to gather samples for their experimental work. In Paisley, five participants took part in the walk-and-gather of local thistledown from sites around the town centre and as an integral part of a series of make sessions across four weeks in July and August.



Fig 15. Walk and Gather in Paisley. Photograph by Gillian Steel (2022).

4.4 The Make Workshops & Outcomes

The workshops at both sites resembled a working “knowledge factory” (Haiven & Khasnabish, 2014, p.59) with its products being generated through the sensory



Fig 16. Bog Cotton, Tiree. Photograph by Gillian Steel (2022).

experiences of the participants as they worked with the local resources they had gathered.

The sessions were adapted to the constraints of time for both participants and researcher. For example, on Tiree, where the researcher made four short trips lasting around a week, the activities took place during the day or in the evenings across the space of one week and involved five participants. The process of working together to discover the spin-ability of the fibres and the making of the prototypes was designed to engage the participants/co-researchers in something akin to play through the making of mini versions and pattern-less structures. Not to produce prototypes for any notional manufacturing process but as an integral part of playing with the materials, and an essential aspect of generating collective and individual imaginative responses.



Fig. 17 Collectively constructing the jacket. Photograph by Rachel Halliday (2022).

On Tíree, bog cotton has a short season with its white tufts appearing around mid-June and lasting until August, at a push, by which point they appear like rain bedraggled brides – their fluffy silver crowns somewhat diminished by the inclement weather. The items made from it included a long-handled brush for an undetermined use, paint brushes, a washable sanitary towel, a face mask, and a knitted hat with stuffed rim. For the latter, the individual took heat sensitive images which demonstrated its insulating properties. Some yarns spun from a blend of bog cotton and nettle fibre were used to knit samples. Items completed or in-



Fig. 18. Spinning experimental yarns. Photograph by Rachel Halliday (2022).

progress were shared via a WhatsApp group online. From these and through conversations between the researcher and the residents, the idea of a collective garment evolved. It would be one that utilised quilting techniques using bog cotton as the filling. Also, it should be practical, suited to the landscapes and weather conditions on Tíree. In workshops on the island in June 2022, the group began making the collective garment, constructing it from 6 square-inch pockets cut from discarded tents and CalMac Ferry uniforms which were then stuffed with bog cotton fibre.

The rain-proofing of these fabrics making them an ideal choice with clear sections creating windows through which the beauty of the fibres used can be viewed.

The collective garment having been passed on for completion, in Paisley the Make Sessions took place weekly over six weeks with six participants. Initial discussions identified thistledown as potentially having similar padding qualities to bog cotton, and an interest in the potential of nettle fibre was also expressed. Thistledown has its seasonal lifespan in Scotland during the month of August, with the best time for collecting nettles being towards the end of August. The seasonal time scales were a little at odds with that of the research study. The group therefore began with an early harvest of nettle stalks and the researcher took the group through the process of preparation, retting, and drying these before removing bast fibres to make lengths of cord.

This alongside simple carding of fibres made them easy to handle and play with as a route to understanding their tactile qualities and significant tensile strength. Aside from this, these participants also produced prototype items and spun experimental yarns using a ratio of nettle to bog cotton or thistle down to produce balls of yarn. These were used to knit the jacket cuffs or posted back to Tiree where Rachel was crocheting an inner hood for the jacket

Finally, to create a soft and breathable layer between the wearer and the tent and CalMac uniform fabrics, the jacket was lined with discarded silk sari fabric.

Excited by the potential offered by the finished jacket, the group wanted to make something else and so began working on thistledown quilted gloves. Again, discarded materials including polyester, nylon, and clear plastic sheeting were used (see participant/co-researcher workshop questionnaires Appendix 3).

4.5 Sharing the Work

The research artefacts, prototypes, and the films made were shared with the public at the Renfrewshire Cycle Arts Festival in August 2022. As a part of this the researcher gave a talk about the aims and objectives of the project to 21 people as a part of this pop-up exhibition and event.



Fig.19. Carding mixed fibres. Photograph by Rachel Halliday (2022).



Fig. 20. 'Clouture' – The pop-up exhibition. Renfrewshire Cycle Arts Festival, August 2022. Photograph by Gillian Steel (2022).

5. Analysis and Discussion.

5.1 Identifying Limitations

As an outsider making short visits to the island of Tiree to carry out fieldwork there, the researcher had to acknowledge that their reach in terms of building connectivity was limited by both the researcher's geographic distance from the island and the limited time that she spent there. The small size of the participating groups also posed limitations in that almost all who responded had a previous interest in craft, local history, or environment. All those involved in the hands-on workshops identified as female, whilst two people who identified as male took part as interviewees only.

The efficacy of Solidarity Research cannot be summarised in a polarised way. Within the scale and scope of this study the process of seeding the dialogues, responding reflexively, and building capacity for reflexive responses was successful and not successful. This characterises the whole study as one

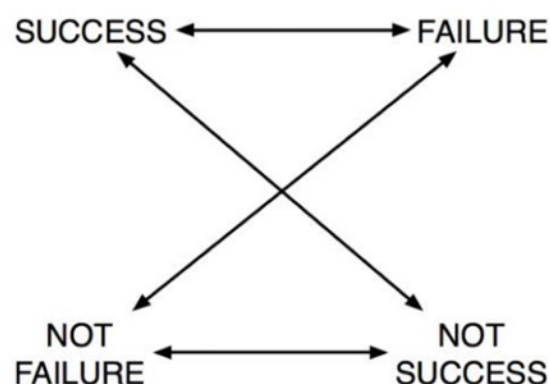


Fig. 21. The Greimas Square of success and failure (Haiven & Kasnibish, 2014, p.124).

nuanced with moments when the door of possibility was slammed shut, and others where insights across the participant and co-researcher groups glimmered with potential. This can be best illustrated by Haiven & Kasnibish's (2014, p.124) version of the Greimas Square of success and failure. One which offers the potential to explode the polarities of success and failure into an infinitive number of nuanced not-successes and not-failures. Given this lens through which to understand the success or failure of the methodological approach of Solidarity Research, any real limitations were brought to the process by the researcher's grappling to learn and understand how to use it in response to each context uniquely.

The practice-led approach through the researcher's eclectic practice, however provided a plasticity in the modes of interaction with participants. Many elements of this, ie; watching/responding to a film, walking or sewing together were readily familiar activities. The scope to utilise documentary footage for capturing voices, physical qualities of the rural/urban spaces as well as actions and interactions, worked well with the hands-on nature of co-designing, stitching and construction. These immersive processes nurtured connectedness and response-able-ness to the materials involved.

Alongside this, the solidarity research model that formed the core values for the approach greatly reduced the possibility of a rigid power structure governing those involved.

Some participants dipped into the processes while others independently developed the processes towards visualisations, prototypes and artefacts which they then shared. For example making heat sensitive photographs and experimental padded garments - both at the time and beyond the duration of the research study. What this demonstrates is that given the right tools and mind set that people - like those involved in this study - can and do seek and invent solutions.

The implications for research processes that escape the 'control' of the researcher and/or institution - in terms of orientation, direction and application - are that knowledge production becomes de-coupled from their specific needs and agendas. As these are often remote, disconnected - perhaps even useless to communities out with academic settings - this offers potential for community co-research and design that is appropriate to specific settings and a quandary for the role of academic institutions.

As creative hands-on processes with space for collective and individual input the methods of this study could be adapted and transferred to other practice-based/led solidarity research approaches within a broad range of settings. For example; comic making or writing would work well with many groups as a means of collective story gathering, alongside gardening or cooking as a basis for developing skills and sharing knowledge.



Fig. 22 . Still from *The Man in The White Suit* (1951) dir. Alexander Mackendrick. [Feature Film]. London: Ealing Studios.

5.2 Provoking a Dialogue

The theorists drawn on and framed within the Scope of Context have, with their varying sympathies and concerns, formed the dialectical basis around which the researcher for this study. The film *The Man in the White Suit* served as a provocation to dialogue with the participants and co-researchers.

Made at a time when post-WWII Britain was undergoing significant social change, *The Man in The White Suit* demonstrated an imaginative response to creating a series of successfully popular films on a more human scale, as compared to Hollywood, in drawing on UK-based writers, actors, and locations. Kerry recalled visits to Ealing Studios as a teenager, his father's political persuasions and disgruntlements with

studio bosses. He apparently drew some of their character traits for the bosses featured in the film. Kerry was keen to dispel any notion that the film had any environmental message.

The film screening was followed by a group discussion, individual written responses, and two interviews with participants who responded to three questions about how the central character was portrayed, about current attitudes to innovators and innovation, and how the film might have relevance for today's world (see film screening questionnaire – Appendix 4).

Co-researcher Wendy saw that Sidney was portrayed as being naive, passionate, completely focused but with an integrity about his project. She described the

film's narratives and characters as being a microcosm of society, in that the invention was welcomed before the wider implications of jobs and profits were understood: "Yes, they want innovation that will benefit, but once they looked at it this indestructible non-washing fabric, they realised the implications and how that would affect the industry."

Wendy thought the film held relevance for current times, "Because there are huge amounts of innovations, inventions that are greener and cleaner but the impact of these are going to have an impact for big corporations that have a huge amount of power, also power within governments, look at the oil and gas industry."

This chimes with other responses from participant viewers who described Sidney as a clever but flawed hero, selfishly focussed on his invention without consideration of its potential impact.



Fig. 23. Tiree Knitwear Jumper. Located in Canada 2022
Photograph by Gillian Steel (2022).

Co-researcher Rachel in Paisley could see things from the workers' point of view, "where their anger and fear came from – a very valid fear of not being stable and secure in the workplace". She added, "It's a shame because he's done something kind of amazing, if it was in the right hands", and "So I don't know if that's a takeaway – that even as we create these new things, there will always need to be people who are involved in making it happen, I just think the important thing is where the power is."

"I think the film makes you think about the idea of 'progress; but I wonder if it is quite a cynical film ...?" – Rachel, Tiree.

5.3 In/Visible

This study reached into issues around what is and isn't apparent in our land and cityscapes as well as the visibility or invisibility of certain aspects of its collective narratives and histories. As an example, in terms of the



Fig. 24. Tiree Knitwear label. Photograph by Gillian Steel (2022).

factory as a phenomenon of the fieldwork sites, each had a very different relationship to these and hence in visualising it as part of past successes and future potential. In Paisley, while the factories are now invisible, they are omnipotent in terms of the town's architecture, names of its streets and lanes, as well as the identity of its

residents who feel proudly connected to its textile history. The mills, however, as they are known locally, have held onto their image both as a positive past – in providing employment, in the success of its workers’ movements to create better conditions and pay – and as a means of projecting a positive sense of future for the town. All of the above played a vital part in Paisley’s 2021 bid for UK City of Culture and the legacy of the bid has allowed for a revaluing of the town’s built environment and – for a large portion of its population – a sense of self. Specifically, increased levels of pride through an acknowledgement of the voices of those who worked in the mills and opportunities to take a role in writing Paisley’s on-going story. ReMode’s ability to engage people locally and to focus the creative imagination of that community on Paisley’s textile history can be attributed at least in part due to the efforts that have been made to re-conjure its stories thus maintaining its visibility.

On Tiree, however, the old factory – originally set up in a disused church – is now an Airbnb for short term stays. There are virtually no signs on the landscape that it was ever there at all and the local residents feel conflicted about it as a part of their history. Even in terms of garments made there, none could be found on Tiree, and local residents reported that they had rarely bought them. The only example was found by the researcher to be in Canada of a jumper labelled as being made at the Tiree Knitwear Factory. When this was shown to ex-worker Effie MacKinnon she clarified that it had not been manufactured on the island at all but in its sister factory in East Kilbride – where the label

had also been applied. This struck as a further disappearing of the island’s agency as a community in relation to the factory as a visionary venture.

Prior to this study, none of the women who worked at the Tiree knitwear factory had been interviewed or their experiences recorded. This study collected those voices of three workers, which even as a small sample group represents a quarter of the work force. Both their stories and experiences along with the positive voice of Manager Neil McLean are valuable and useful records of a model that can now be more inclusively re-evaluated for future endeavours on the island.

Tiree resident, John Holliday, when giving a history and context for the factory coming into being, was surprised at the conflicting feelings that had been expressed by others. In his interview he gives an overview of the local rationale for the factory’s origins as an idealist vision developed by local vet Robert Beck, it being “quite a revolutionary project in the context of the time”. He describes Beck as an energetic nationalist who wanted to provide a rural industry to suit Tiree, strengthen the island, and keep people living there. In this respect, John understood Beck’s initiative as having come from a good place. He however acknowledged the inadequacy of the vision, both in terms of localising its materials and skills base and its model as being “Dickensian”.

“people here [on Tiree] are very used to having no agency and always being told what to do, but it is quite discouraging when you get such a publicly funded

body recreating a sort of Dickensian industry and putting it in the Hebrides ... you're not bringing anything ... all you're doing is employing people” – John Holliday, Tiree

The land and townscapes of each site in their respective rural and urban settings were important in terms of connecting participants to local resources and their potential.

Many of the participants and co-researchers commented on the fieldwork processes having enabled them to ‘see’ local resources. Not only those they were working with – bog cotton, nettle, and thistledown – but others that might offer potential uses. These including grasses for weaving and flowers and berries that might be pressed onto fabrics for their colours. One participant/co-researcher remarked, “It just didn't occur to me to think about looking locally for resources but now I am starting to look around for different options for natural dyes and I'm looking forward to trying that out when I get the chance”. The new ability to ‘see’ described by the participant/researchers was accompanied by a new awareness of the richness of their surroundings. One co-researcher remarked at the conclusion of the hands-on workshops uses: “Yes. It has made me more aware of what can be done with natural local resources and to think “outside the box.”

5.4 Useless/ful

Asked to report on their responses to the sensory qualities of the locally sourced plant fibres they were working with, participants and co-researchers at both sites described its tactility, abilities to hold warmth, and

its scents. Also, the calmness of the gathering processes.

The researcher attempted to extend this sensory connectivity as a playfulness in the making processes. For example, by making items herself which accentuated the sensory qualities of the fibres but that did not have clearly defined uses. Overall, however, the participants and co-researchers took a pragmatic approach to the making processes with the focus being on identifying use rather than items which might be purely aesthetic or sensory. Reflecting on the washable sanitary towel, for example, Iona drew great satisfaction from having created something “natural and useful” which could “be reused again and again with minimal impact on the environment”. In developing their ideas and prototypes, the participants and co-researchers in Paisley saw potential to develop specifically local items that might sell in the ReMode shop. At the time of writing, a small number of items including quilted gloves are being prototyped by Wendy and Rachel for this purpose, while others have gone on to harvest local berries from which to make coloured fabrics to make a garment from. On Tiree, for personal uses in quilting projects, small amounts of bog cotton are being spun as a blend with found sheep's wool.

“The feel of it, I found, was the most rewarding part of working with these fibres – very comforting, earthy, and surprisingly soft... collecting them was calming and led me to collect much more in my own time... lovely to have a new resourceful ‘lens’ on my surroundings.” – Rachel, Paisley

5.5 Towards Re-localised Resources

Some co-researchers and participants posited that should enough people become involved in manufacturing clothing locally, using local resources, that this would be sustainable and beneficial for the environment. The consensus, however, was that while such clothing would be valued by 'some', it would not be valued highly enough to overcome the cost of them, compared to clothing mass produced in distant global locations by an underpaid workforce.

This implies that, for these participants, the big narrative of globalisation seemed unshift-able. However, some of the same participants did conclude that given the right conditions of scale, economic factors, and with the increasing pressures on current material resources that, for them, an alternative to the big narrative was imaginable. On top of this some responses pointed to the perceived positive social values of manufacturing and making together – within and as a community.

Where participants had considered the possibilities and explored future material resources and making on a much smaller and personal scale, they all described the pleasure of being able to easily access these local resources, the possibilities of creating useful new materials with them, and/or of using them themselves for future projects. A shift in valuing local material resources – instigated by their involvement – may well be part of longer-term behavioural change for them. They found it harder, however, to imagine the wider world doing the same.

“[I]n an ideal world this would be fantastic but unfortunately, I don't think it is realistic in today's society. As awful as it is, garments produced locally are going to be more expensive as workers are entitled to higher hourly rates which would be passed on to the consumer. While the system is broken it seems unlikely that it will change as people seem to be able to dissociate from the poor working conditions and pay of garment workers if it means they can get cheap clothes.” – Iona, Tiree

“now that we've seen, it's possible to collect it [bog cotton] and spin it on one of these simple electronic spinning wheels... I mean, what a cool device, to create a usable yarn.” – Rachel, Tiree

“It just didn't occur to me to think about looking locally for resources but now I am starting to look around for different options.” – Marina, Paisley

“I'd definitely think about using the bog cotton for padding on quilts – I am quite a sentimental person so it would be nice to have resources from my favourite place incorporated into my quilts and cushions. [...] I may well pick big cotton again and mix it with scavenged sheep wool.” – Iona, Tiree

The Collective Garment, Artefacts, Incidentals and Prototypes.



Fig 25. The collective garment (front).
Photograph by Gillian Steel (2022).



Fig 26. The collective garment (back).
Photograph by Gillian Steel (2022).



Fig 27. The collective garment fastening
Photograph by Gillian Steel (2022).



Fig 28. The collective garment padding in
sleeve. Photograph by Gillian Steel (2022).

The collaborative garment created by co-researchers and participant groups of this research study can be accessed and viewed at:

An Iodhlann,
Scarnish,
The Isle of Tíree,
PA77 6UH

01879 220793
aniodhlann@tireebroadband.com



Fig 29. Prototypes: brushes, washable sanitary wear, and facemask. Photograph by Gillian Steel (2022).



Fig 30. Prototype quilt gloves. Photograph by Rachel Halliday (2022)

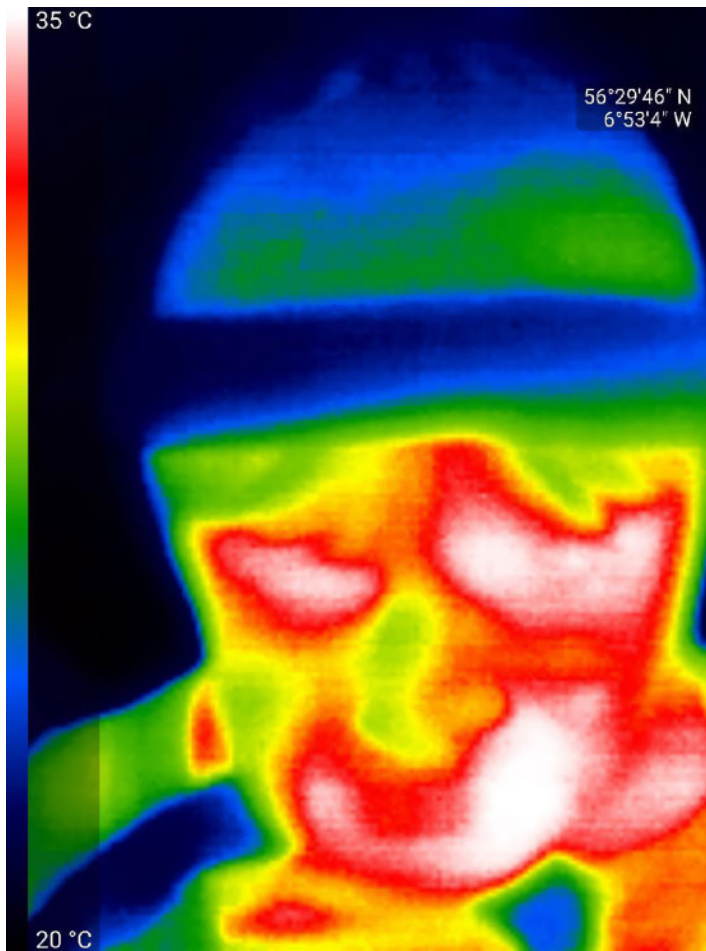


Fig 31. Heat sensitive photographs of a hand knitted hat
 Photograph by Rhona McGoogan (2021).

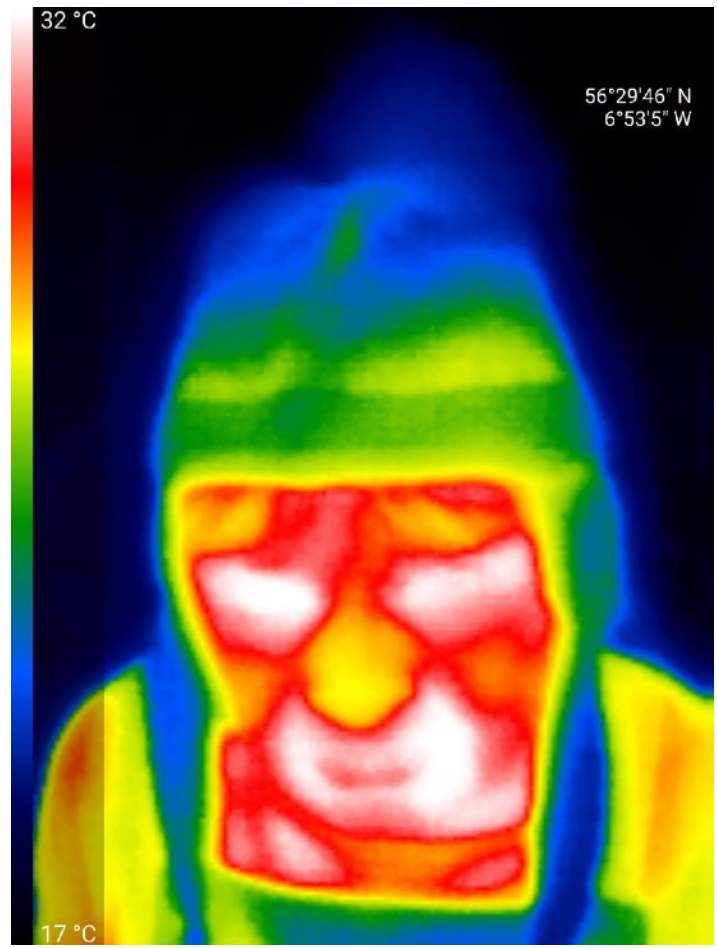


Fig 32. Heat sensitive photographs of a hand knitted hat without bog
 cotton stuffed head band. with bog cotton stuffed headband
 Photograph by Rhona McGoogan (2021).



Fig 33. Batts of bog cotton and nettle



Fig 34. Thistle down fibres. prepared for spinning.

6. Conclusions, Impacts, and Research Audience

The processes of this enquiry have been about challenging existing narratives through the collective imaginings and knowledge making capacities of communities on the Isle of Tiree and at ReMode in Paisley. These were not objective processes but ones which arose from the realities of the people living in those communities and explored through the research questions of this study. Its practice-led framing and solidarity research approach has, allowed a fluid model to emerge that future practitioners and practitioner/researchers may reflect and draw upon.

From the departure point framed, in the Scope of Context, by a reading of *Marx's Capital Vol.1*, I ventured to design a methodology based on a Solidarity Research model to carry out an enquiry that would instigate imaginative responses alongside social and collective processes of knowledge production. My aspiration was that these processes would provide insights and perhaps demonstrate potential for challenging the predominant narratives around mass production and globalisation.

Solidary Research is a reflexive model which aims to develop a unique response to each site it is set in. While the methods of the fieldwork were uniform, the processes that evolved at each site were not. On Tiree, 'becoming' a temporary part of a community that I was *not* an integral part of but a short-term visitor presented challenges in terms of the time scales and levels of presence in the community required – to become known, trusted, and for a conversation to find its flow. John Holliday's observation that people on Tiree were

used to having no agency and being told what to do, by those from outwith the island, highlights the critical role of building community agency into research approaches. Having acknowledged the limitations that this represented, the process of building relationships with a small number of residents over the research period led to open and generous co-contributions to the study.

The short film essay that accompanies this thesis is a resource that summarises the processes involved, collective insights, and outcomes generated. This is a resource that can be accessed by other communities who aspire to design their own approaches to connect to locally occurring resources, to take authorship of their knowledge making processes and definitions of usefulness – of both the people and materials involved. As part of an existing co-research community at ReMode, I also envisage that the insights of this study will be of benefit to those who work in the fields of design and making and have a particular interest in fostering co-research and co-production approaches.

As a result of sharing the work at the Renfrewshire Cycle Arts Festival in August 2022, I have been invited to take part in discussions to develop a Future Fibres strand of larger plans currently underway for a dedicated Textile space in Johnstone, Renfrewshire.

6.1 Answering the Research Question

1. How might the collective conjurings of Scottish communities challenge the effects of predominant globalisation narratives towards alternative material futures?

The embodied processes of walking, gathering, and explorative making that were a core aspect within this study helped the participants value their own experiences, draw out personal and collective responses, and imagine how local materials might be used – now and in the future. The outcomes and observations of the participants therefore suggest the value of engaging communities in a range of practical and sensory focussed activities.

The collective responses have also highlighted the value of reflecting on models of making and manufacturing from the past from a place of ‘hiatus in progress’ rather than ‘failure’ (Haiven, 2014, p.138). In the case of the former knitwear factory on Tiree, this offered insights into how past models might be reworked towards better future outcomes.

2. How might the emerging realities of the climate crisis catalyse to affect a shift in how humans connect as a part of nature and think and value the resources we rely on?

The responses of the participants suggested that there are small numbers of collectives and individuals whose values are currently shifting towards a critical

consideration of future material resources. The community at ReMode are a working example of this. The individuals from diverse backgrounds on Tiree also demonstrated in their responses a need for change in how humans connect as a part of nature and value material resources.

All the participants of this study considered its questions and themes as being meaningfully connected to their lived experiences and potentially impactful on current lives and evolving values. Current narratives around globalised manufacturing models, along with its benchmarks for viability, however, remained uppermost in the participants' minds throughout. Their focus and incentives, for example, were to make particular and useful things or to meet specific needs – thus narrowing possible outcomes.

6.2 Future study

This research was designed for a two year and part-time MRes. Within the original scope I had hoped to include the consideration of global diaspora at both sites in terms of evolving collective habits and knowledge of making, mending, and discarding of clothing. In the necessary narrowing of its scope, the diaspora of make and mend habits had to be set aside for future study, possibly with a view to developing towards doctoral study. Within this I would hope to extend notions of Scotland specific apparel – 'Clouture' – for relocalisation and sensory fulfilment in the inclement and unpredictable weather conditions of the country – reclaiming collective knowledge of weather

proofing and discreet historical uses of unlikely fibres like thistle-down for bodily covering and warmth.

The philosophical fields included in this study could only be explored within the limited time scales and space allowed. Given the hybridity of New Materialism as a developing – yet now not so new – aspect of post-humanism, I would hope to further develop my understanding of how this field might contribute to the evolution of humanity as an aspect of nature towards more balanced inter-relationalities and levels of agency. Also, moving beyond the slice of Marx's work attended to here from Capital Vol.1, I would hope to frame future studies within wider readings. This with a view to mining for possible answers to current questions around environment and human-ness as an aspect of nature.

Given the high importance of co-building a reflexive and context-unique model of Solidarity Research for future projects, I would from the outset spend more time on setting the project up and on the scoping conversations.

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Appendix One.

Current Design Activism

In the current field of design activists, Fletcher and McQuillan utilise the measuring of quantities in their theoretical and practical approaches to challenging the fashion industry – aspirations that might seem in greater accord with Marx’s mathematical pragmatism. Since 2008, Fletcher has been – through a participative practice involving the auditing of individual wardrobe contents – valuing stories attached to our clothing to build “emotional durability”, a term coined by Jonathon Chapman (2015) and its embeddedness with nature. See: *Sustainable Fashion and Textiles* (2008), *Craft of Use* (2016), *Wild Dress* (2019).

Moving closer to the aspirations of this study, Lucy Orta’s *Nexus Architecture Project* (Pinto, Bourriaud & Damian, 2003) demonstrates an artistic and social activist approach to generating collaborative creative dialogues, actual and symbolic social bondings with socially marginalised groups including the displaced and homeless. Orta indicates new ways for those who have lost meaning in their lives (artists included) to come back into vital conversations about society, humanness, and changing social

'Clout' - 2021/22 - Research Project Information for Participants



Overview

As part of her Master of Research at Glasgow School of Art, Gillian Steel – will be developing a research project about nature, environment, materials and making. She plans to explore these alongside imaginings for the future of our communities, using something we are all familiar with – clothing. Clothes we make – perhaps in the past as factory workers or as home sewn projects for ourselves, children or grandchildren. Clothing lovingly mended, passed on, collected or hung onto for decades, for reasons of sentiment or the stories they hold. Gillian will carry out fieldwork for her study on the island of Tiree and Ferguslie Park in Paisley. Both places having a history of clothing manufacturing and community resilience.

The research project's working title is: '**Futural Imaginings of a Post Pandemic, Climate Breakdown World, as Mediated Through Dress**'.

For the purposes of the fieldwork interventions (and ease!) the research project will be known as '**Clout**'.

What Will Happen?

Gillian is warmly inviting those of 16+ yrs who have an interest in the natural environment and/or in imagining the future – to take part in a series of research fieldwork interventions during August-September 2021.

These will **include** an on-line film screening of the Ealing comedy – *The Man in the White Suit* – followed by a zoom discussion. There will also be a chance to ask anything you want to know about the project and the other field work research interventions, which will include; a local walk some recorded audio interviews and 4 online make sessions to explore local materials. All activities will be undertaken in accordance with local C-19 Scottish Government restrictions.

Who Can Take Part?

These fieldwork interventions are for residents of the island of Tiree or Ferguslie Park in Paisley over 16 years of age. All sessions will be documented using photography/video.

When and Where?

The aim is to do the walk and interviews in person during the week of August 16th in accordance with government guidelines around COVID-19 restrictions. The hands-on sessions will be delivered via Zoom during September/October 2021. A second round of field work sessions is likely to follow in 2022. Where travel presents difficulties, interviews can be arranged to take place at an outdoor location at or near a participant's home. In this case the researcher will be accompanied by an assistant. In the case of Interviews with vulnerable participants i.e. the elderly or infirm – participants are advised to have a carer, relative or family member present.

The 4 Research Interventions – Participants can take part in all or some of these 4 research interventions:

1. An On-line/In person Film Screening and Post Screening Discussion (6 participants)

The viewing of the film will engage participants in some of the themes of the research being undertaken – how as humans we generally feel and respond to innovation and innovators, to times of crisis and to change?

The post screening discussion will reflect on these alongside, specifically, the role that ‘the factory’ played in your own community, in the past and in present times.

2. A Local Walk and Gather Activity (10 Participants)

The walk will draw connections across the landscapes of both sites, between the past/present/ future, stories, folklore and imagined possibilities. It is hoped that this activity will generate conversations between participants and memories of particular places. To be led by the researcher plus – a local ranger (on Tiree), a local historian (in Ferguslie Park). Detailed information regarding the date and time as well as suitable clothing and footwear to be sent/given to participants prior to the walk.

On Tiree – from the site of the original Knitwear factory at Kirkapol, along Gott Bay and towards Balephetrish to some Bog Cotton sites. This will be mostly along flat road and at the Bog Cotton sites on mossy terrain for a short spell to collect some Bog Cotton Samples (about 2 miles – lasting for approximately 2.5 hrs).

In Ferguslie Park – From the site of the old Thread Mill to The Privies. This will be mostly on flat road until the Privies where the terrain will be a mix of flat tarmac and mossy woodland (about 1 mile – lasting for approximately 1.5hrs).

3. On-line Make Sessions (5 participants)

These sessions will engage participants in a direct and hands-on way to the materials they have, collected on the walk, brought along and/or gathered. Participants will take part in the making of prototypes of fabric and/or samples garments. Participants will be asked to bring hand sewing needles, threads, discarded garments and fabric scraps to each session to be used at the participant’s own risk. The researcher can provide these items by post where needed. (Approx 1.5 hrs each for max of 6 participants at each.)

4. Audio Interviews (4 participants)

Interviewees will be invited to recount their experiences, stories and folklore relating to their community, the factory in their community and local materials. (Interview last for approximately 1 hr.)

Participants are asked to read over these project details and sign the appropriate consent and clearance forms requesting your permission for the researcher to retain any garments or artefacts you produce in the workshops for use in her research, and potential inclusion in the final exhibition.

Before filming of the activities or any audio interview begins, you will be asked to complete a consent form, to confirm that you wish to take part (see Fieldwork Consent Form).

Participant Benefits:

The aim is for the research activities to be fun, sociable experiences as well as an opportunity to share your own stories, to further connect with your local environment and to learn new or increase your existing craft skills. Also, it is hoped that the proposed concluding exhibition/presentation at both sites around September 2022, will be an opportunity for all involved to share and celebrate the outcomes and insights of the research project with the wider communities.

What the Researcher hopes to gain from the Fieldwork:

To generate new insights, knowledge and understanding about how isolated Scottish communities draw on local strengths, materials, skills and imagination to work through times of crisis and conjure possible futures.

To use the observations and other materials generated throughout the fieldwork to develop her thesis and the concluding exhibitions/presentations at each site.



Appendix three.

**Participant/Co-Researcher
Workshops Questionnaire**

Describe a little about your experience of working the local fibre resource you worked with during this research study – the collecting process, its smell, feel or look for example.

Have you learned anything new from being involved including new skills, a new piece of knowledge or understanding?

How possible do you think it is for Globalisation and mass manufacturing to be fully or partly replaced by local manufacturing using localised resources and people skills?

Has participation in the study changed how you relate to material resources – local ones – those for clothing or other human needs in any way at all?

Can you imagine ever reusing the materials you have worked with – how might you do this?

Appendix four.

**Film Screening Questionnaire
For Participant Viewers
The Man in The White Suit**

What were the attitudes in the film towards Sidney the innovator and his innovation?

What different values and priorities were conveyed by the different characters in the film?

Do you think the themes of the film might have relevance for current times – in terms of: innovations of new fibres, approaches, and systems?

Might the film have any lessons to convey to its contemporary viewers?

Research Consent and Clearance Form



7. I agree to take part in the above study.

8. I am happy to be contacted about any future studies and agree that my personal contact details can be retained in accordance with the Data Protection Act 1998

Name of participant Date Signature

Name of person taking consent
(if different from researcher) Date Signature

Researcher Date Signature

Complaints about the conduct of this research should be raised with: Lynn ~~McHattie~~ Sayers

Research Consent and Clearance Form



Research Project Title: **'Futural Imaginings of a Post Pandemic, Climate Breakdown World, as Mediated Through Dress.'**

Lead Researcher: Gillian Steel

Contact Details: [REDACTED]

Please initial
boxes

1. I confirm that I have read and understand the participant information sheet for the above study.
2. I have had an opportunity to consider the information, ask questions and have had these answered satisfactorily.
3. I agree to being photographed / audio recorded / video recorded as part of the research.
4. I agree to samples/artefacts generated by me as part of collaborative group make sessions - being made available in publications, presentations, reports or examinable format (dissertation or thesis) for the purposes of research and teaching. I understand that my name may be used in the credits.
 - I request that a psuedo name or ID no. be allocated to my contributions.
5. I agree to photographs/audio recordings/video recordings - being made available in publications, presentations, reports or examinable format (dissertation or thesis) for the purposes of research and teaching. I understand I may be credited by name.
 - I request that any video images of myself on screen be blurred for purposes of protecting my identity.
 - I request that a psuedo name or ID number be allocated to my audio/video recording/photograph.
6. I agree to the results being used for *future* research or teaching purposes.

Complaints about the conduct of this research should be raised with: Lynn ~~McHattie~~ Sayers

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